

# **SYLLABI AND SCHEME OF EXAMINATIONS**

## **FOR**

### **M.A. (Music) Vocal and M.A. (Music) Instrumental**

(Based on Curriculum and Credit Framework for PG Programs under NEP)



**WITH EFFECT FROM  
THE  
SESSION 2024-25**

**MAHARSHI DAYANAND UNIVERSITY  
ROHTAK (HARYANA)**

**Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session  
Structure for 2 year Post Graduate Programme**

	Semester	Discipline-Specific Courses (DSC)	Skill Enhancement Courses (SEC) / Vocational Courses (VOC)/ Internship	Research thesis/project	Total Credits
<b>First year of 2 Year PG program (NHEQF Level 6)</b>					
	I	DSC 1 @ 4 credits	SEC1/VOC 1/Internship 1 @ 4 credits	---	24
		DSC 2 @ 4 credits			
		DSC 3 @ 4 credits			
		DSC 4 @ 4 credits			
		DSC 5 @ 4 credits			
	II	DSC 6 @ 4 credits	SEC2/VOC2/Internship 2 @ 4 credits	---	24
		DSC 7 @ 4 credits			
		DSC 8 @ 4 credits			
		DSC 9 @ 4 credits			
		DSC 10 @ 4 credits			
Students who exit after first year on completion of 48 credits will be awarded PG Diploma in concerned discipline					
<b>Second year of two year PG program (NHEQF Level 6.5) (STUDENT SHOULD SELECT ANY ONE OPTION FOR THE SECOND YEAR OF 2 YEAR PG PROGRAM)</b>					
<b>Only Course Work</b>					
	III	DSC 11 @ 4 credits	SEC 3/Internship 3/ Project Work 1 @ 4 credits	---	24
		DSC 12 @ 4 credits			
		DSC 13 @ 4 credits			
		DSC 14 @ 4 credits			
		DSC 15 @ 4 credits			
	IV	DSC 16 @ 4 credits	SEC4/Internship 4/ Project Work 2 @ 4 credits	---	24
		DSC 17 @ 4 credits			
		DSC 18 @ 4 credits			
		DSC 19 @ 4 credits			
		DSC 20 @ 4 credits			
<b>Only Research (only for the students who have completed 3 Years Bachelor's Program)</b>					
	Semester	Discipline-Specific Courses (DSC)	Skill Enhancement Courses (SEC) / Vocational Courses (VOC)/ Internship	Research thesis/project	Total Credits
Option 3	III	--	SEC3/Internship 3 @ 4 credits	20 credits*	24
	IV	--	SEC4/Internship 4 @ 4 credits	20 credits**	24

**Note:**

\*The students who opted Option 3 should submit a project report/synopsis of at least 50 pages comprising of Literature survey, identification of Research Problem, Plan of work, methodology as well as practical work (if any) at the end of 3rd semester and the same will be evaluated by internal and external examiners.

\*\*The students should continue the research work in 4th semester based on the project work/synopsis submitted at the end of 3rd semester. The final thesis/project report will be evaluated by the internal and external examiners.

**Structure for 1 year Post Graduate Programme (2nd year of 2 Year PG Program)**

	Semester	Discipline-Specific Courses (DSC)	Skill Enhancement Courses (SEC) / Vocational Courses (VOC)/Internship	Dissertation/ Project work	Total Credits
<b>(STUDENT SHOULD SELECT ANY ONE OPTION)</b>					
<b>Only Course Work</b>					
<b>Option 1</b>	<b>I</b> (Semester III of 2 year PG Program)	DSC 11 @ 4 credits	SEC 3/Internship 3/ Project Work 1 @ 4 credits	---	24
		DSC 12 @ 4 credits			
		DSC 13 @ 4 credits			
		DSC 14 @ 4 credits			
		DSC 15 @ 4 credits			
	<b>II</b> (Semester III of 2 year PG Program)	DSC 16 @ 4 credits	SEC4/Internship 4/ Project Work 2 @ 4 credits	---	24
		DSC 17 @ 4 credits			
		DSC18 @ 4 credits			
		DSC19 @ 4 credits			
		DSC20 @ 4 credits			
<b>Course work and Research</b>					
<b>Option 2</b>	<b>I</b> (Semester III of 2 year PG Program)	DSC 11 @ 4 credits	SEC 3/Internship 3 @ 4 credits	---	24
		DSC 12 @ 4 credits			
		DSC 13 @ 4 credits			
		DSC 14 @ 4 credits			
		DSC 15 @ 4 credits			
	<b>II</b> (Semester III of 2 year PG Program)	--	SEC4/Internship 4 @ 4 credits	Dissertation/ Project work @ 20 credits	24

Semester -1															
Type of Course	Nomenclature of Course	Course Code	Credits Distribution			Total Credits	Workload			Total Workload	Marks				Total Marks
			L	T	P		L	T	P		Theory		Practical		
											Internal	External	Internal	External	
DSC 1 @ 4 credits	*Appreciation of Indian Music	24MUS201DS01	4	0	0	4					30	70	-	-	100
DSC 2 @ 4 credits	*History of Indian Music	24MUS201DS02	4	0	0	4					30	70	-	-	100
DSC 3 @ 4 credits	Practical Paper Stage Performance Vocal-I	24MUSV201DS03	4	0	0	4					-	-	30	70	100
DSC 4 @ 4 credits	Practical Paper (Viva-Voce) Vocal-1	24MUSV201DS04	4	0	0	4					-	-	30	70	100
DSC 5 @ 4 credits	Practical Paper (Creative Music) Vocal -1	24MUSV201DS05	4	0	0	4					-	-	30	70	100
SEC1/VOC 1/ Internship 1 @ 4 credits	*Harmonium Practical Aptitude	24MUS201SE01	4	0	0	4					-	-	30	70	100
Semester II															
DSC 6 @ 4 credits	*Interdisciplinary Approach in Indian Music	24MUS202DS01	4	0	0	4					30	70	-	-	100
DSC 7 @ 4 credits	*Repair of musical Instruments	24MUS202DS02	4	0	0	4					30	70	-	-	100
DSC 8 @ 4 credits	Practical Paper (Stage Performance) Vocal - 2	24MUSV202DS03	4	0	0	4					-	-	30	70	100
DSC 9 @ 4 credits	Practical Paper (Viva-Voce) Vocal- 2	24MUSV202DS04	4	0	0	4					-	-	30	70	100
DSC 10 @ 4 credits	Practical Paper (Creative Music) Vocal -2	24MUSV202DS05	4	0	0	4					-	-	30	70	100
SEC2/VOC2/ Internship 2 @ 4 credits	*Tabla Practical Aptitude	24MUS202SE02	4	0	0	4					-	-	30	70	100

Semester III															
Type of Course	Nomenclature of Course	Course Code	Credits Distribution			Total Credits	Workload			Total Workload	Marks				Total Marks
			L	T	P		L	T	P		Theory		Practical		
											Internal	External	Internal	External	
DSC 11 @ 4 credits	*Applied Theory of Music	25MUS203DS01	4	0	0	4					30	70	-	-	100
DSC 12 @ 4 credits	*General theory of Music	25MUS203DS02	4	0	0	4					30	70	-	-	100
DSC 13 @ 4 credits	Practical Paper Stage Performance Vocal-3	25MUSV203DS03	4	0	0	4					-	-	30	70	100
DSC 14 @ 4 credits	Practical Paper (Viva-Voce) Vocal-3	25MUSV203DS04	4	0	0	4					-	-	30	70	100
DSC 15 @ 4 credits	Practical Paper (Creative Music) Vocal -3	25MUSV203DS05	4	0	0	4					-	-	30	70	100
SEC 3/Internship 3/ Project Work 1 @ 4 credits	Practical Paper Based on Haryanvi Folk Songs	25MUS203SE03	4	0	0	4					-	-	30	70	100
Semester IV															
DSC 16 @ 4 credits	*Writing of Composition and Taalas	25MUS204DS01	4	0	0	4					30	70	-	-	100
	Research Methodology in Music	25MUS204DS02	4	0	0	4					-	-	30	70	100
DSC18 @ 4 credits	Practical Paper (Stage Performance) Vocal-4	25MUSV204DS03	4	0	0	4					-	-	30	70	100
DSC19 @ 4 credits	Practical Paper (Viva-Voce) Vocal- 4	25MUSV204DS04	4	0	0	4					-	-	30	70	100
DSC 17 @ 4 credits	1. Practical Paper (Creative Music) Vocal -4 1. Practical Paper (Creative Music) Instrumental -4	25MUSV203SE04 25MUSI203 SE04	4	0	0	4					30	70	-	-	100
DSC20 @ 4 credits	*Project/ Dissertation	25MUS204DS06	4	0	0	4					-	-	-	100	100

L: Lecture; T: Tutorial; P: Practical

-22-

## Syllabi for Post Graduate Program in Music

Semester -I

<b>Name of Program</b>	<b>PG Diploma/MA</b>	<b>Program Code</b>	<b>DSC-1</b>
<b>Name of the Course</b>	*Appreciation of Indian Music	<b>Course Code</b>	24MUS201DS01
<b>Hours per Week</b>	4	<b>Credits</b>	4
<b>Maximum Marks</b>	70+30=100	<b>Time of Examinations</b>	3 hrs

**Note:**

Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.

**Course Learning Outcomes (CLO):**

- CLO 1: Students will get basic knowledge of Indian Music.  
 CLO 2: Students will learn different Raagas and Taalas.  
 CLO 3: Students will learn about different musical instruments.  
 CLO 4: Students will learn about the musical Forms.

**Unit 1:**

1. Technical terms of Music:-  
 Naad, Swara, Aroh-Avroh, Vadi, Samvadi, Anuvadi-Vivadi, Laya, Talas, Harmony, Melody
2. Description of Thaats and Swaras of five Thaats :-  
 Kalyan, Bilawal, Khamaj, Kafi and Bhairav

**Unit 2:**

1. Swaras of Aashrya Ragas of above mentioned Thaats.
2. Ability to write Swaras of the following Raagas and Thaats :-  
 Asawari, Marwa, Poorvi, Bhairavi, Todi
3. Basic Knowledge of the following Raagas :-  
 Yaman, Bhairav, Vrindavani Sarang and Miyan Malhar

**Unit 3:**

1. Description of Talas and layakaries in single and double time signature:-  
 Teentaal, Ektaal, Chautaal, Teevra
2. Ability to write the notation of the following talas with Ekgun and Dugun:-  
 Khayal, Dhrupad, Dhamar, Tarana and Tappa.

**Unit 4:**

1. Description of the following singing styles of Hindustani semi classical and light music:-  
 Thumri, Dadra, Ghazal, Qawwali and Bhajans.
2. Write an essay from the following topics:-  
 Art and Religion, Ragas and film music, Music and Social media
3. Describe the following:-  
 Raga, Jati, Five alankar based on shudh swaras, Gram and Murchhana.

**References:**

- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan

24

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

## Syllabi for Post Graduate Program in Music

Semester -I

<b>Name of Program</b>	<b>PG Diploma/MA</b>	<b>Program Code</b>	<b>DSC-2</b>
<b>Name of the Course</b>	<b>*History of Indian Music</b>	<b>Course Code</b>	<b>24MUS201DS02</b>
<b>Hours per Week</b>	<b>4</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>

**Note:**

Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.

**Course Learning Outcomes (CLO):**

CLO 1: Students will get basic knowledge of Indian Music.

CLO 2: Students will learn different Raagas and Taalas.

CLO 3: Students will learn about Ancient Indian Music.

CLO 4 : Students will learn about the musical Forms.

**Unit 1:**

1. Detailed and comparative study of the following category of Ragas
  - 1.1 Yaman:Shuddh Kalyan
  - 1.2 Miyan Malhar: Bahar
  - 1.3 Malkauns:Chandrakauns
  - 1.4 VrindavaniSarang:ShuddhSarang
  
2. Ability to write any one composition of VilambitKhayal/MaseetkhaniGat and Drut Khayal/RazaKhaniGat with notation in any of the above mentioned Ragas.
  
3. Ability to write Dugun,Tigun, $\frac{3}{4}$ , $\frac{4}{5}$ Layakaris of the following Talas:  
TeenTaal, Chautaal

**Unit 2:**

1. Development of Music during the period of:
  - 1.1 Ramayana
  - 1.2 Mahabharata
  - 1.3 Puranas
    - 1.3.1. VayuPurana
    - 1.3.2. HarivanshaPurana
    - 1.3.3. Markandeya Purana

**Unit 3:**

1. Detailed study of the following systems of classification of Ragas:
  - 1.1 Shuddh, Chhayalag & Sankirna RagVargikaran
  - 1.2 Dashvidh Raag Vargikaran

- 1.3 That-RagVargikaran  
1.4 Raganga RagVargikaran

2. History of Indian Music till medieval period :-  
a. Saam Gan  
b. Dhruva Gan  
c. Giti  
d. Jatigan

**Unit 4:**

1. Evolution and development of the following:  
Prabandh  
Dhrupad  
Dhamaar  
Khayaal/Gat  
Thumri  
Maseet Khani & Razakhnai Gat

**References:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

~27~

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

## Syllabi for Post Graduate Program in Music

Semester -I

Name of Program	PG Diploma/MA	Program Code	DSC-3
Name of the Course	1. Practical Paper Stage Performance Vocal-1	Course Code	24MUSV201DS03
	2. Practical Paper Stage Performance Instrumental-1		24MUSI201DS03
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will get basic knowledge of Indian Music.			
CLO 2: Students will learn different Raag as and Taalas.			
CLO 3: Students will learn about Ancient Indian Music.			
CLO 4: Students will learn about the musical Forms.			
<b>Unit 1:</b>			
1. A student is required to prepare any one Raga with Vilambit Khayaal/MaseetKhani Gat and Madhya Laya Khayaal/RazaKhani Gat mentioned below.			
a) Yaman			
b) Miyan Malhar			
c) Malkauns			
d) Vrindavani sarang			
<b>Unit 2:</b>			
One Dhrupad/Dhamaar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Chhaigun).			
<b>Unit 3:</b>			
Tarana in any Raga mentioned above. (For Vocal Students only)			
<b>Unit 4:</b>			
Gat in other than Teental (For Instrumental Students only)			
<b>References:</b>			
● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya			
● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan			
● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan			
● Shivastava, Harish chandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan			

## Syllabi for Post Graduate Program in Music

Semester -I

Name of Program	PG Diploma/MA	Program Code	DSC-4
<b>Name of the Course</b>	1.Practical Paper (Viva-Voce) Vocal-1 2..Practical Paper (Viva-Voce) Instrumental-1	<b>Course Code</b>	24MUSV201DS04  24MUSI201DS04
<b>Hours per Week</b>	4	<b>Credits</b>	4
<b>Maximum Marks</b>	70+30=100	<b>Time of Examinations</b>	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will get basic knowledge of Indian Music.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about Ancient Indian Music.			
CLO 4 Students will learn about the musical Forms.			
<b>Unit 1: Prepare all the following ragaas for the Viva-Voce:-</b>			
1.1 Yaman:Shuddh Kalyan			
1.2 Miyan Malhar: Bahaar			
1.3 Malkauns:Chandrakauns			
1.4 Vrindavani sarang): ShudhSarang			
<b>Unit 2:</b>			
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.			
<b>Unit 3:</b>			
1. A student is required to prepare all the above ragas for viva-voce examination.			
<b>Unit 4:</b>			
1. Drut Khayal/Gat in other than Teental			
<b>Note:</b> Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.			
<b>References:</b>			
<ul style="list-style-type: none"> <li>● Bhatkhande, V.N. (2000) Kramik Pustak Malika, <b>Part 1 to 6</b>, Hathras, U.P., Sangeet Karyalaya</li> <li>● Patwardhan, V.R., (2001) Raga Vigyan, <b>Part 1 to 7</b>; Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>● Jha, Ramashrya, Abhinav Geetanjali, <b>Part 1 to 5</b>, Allahbad, Sangeet Sadan Prakashan</li> <li>● Shivastava, Harishchandra, Raag Parichay <b>Part 1 to 4</b>, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

## Syllabi for Post Graduate Program in Music

Semester -I

Name of Program	PG Diploma/MA	Program Code	DSC-5
<b>Name of the Course</b>	1. Practical Paper (Creative Music) Vocal -1	<b>Course Code</b>	24MUSV201DS05
	2. Practical Paper (Creative Music) Instrumental -1		24MUSI201DS05
<b>Hours per Week</b>	<b>4</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will get basic knowledge of Indian Music.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about the musical Forms.			
<b>Unit 1:</b>			
1. A student is required to perform all the Raga on Harmonium from the list given below:			
1.1	Yaman: Shuddh Kalyan		
1.2	Miyan Malhar: Bahaar		
1.2	Malkauns: Chandrakauns		
1.4	Vrindavani sarang): Shudh Sarang		
<b>Unit 2:</b>			
A student are quired to play following Taalas on Tabla:			<b>MM : 20</b>
	1.3 Teen Taal		
	1.4 Ek Taal (Vilambit)		
	1.5 Deepchandi		
	1.6 Dadra		
<b>Unit 3:</b>			
A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song/lokgeet			
<b>Unit 4:</b>			
A student is required to sing and play Thumri/Tappa/Dhun or ability to sing and play composition in Rag Khamaj/Peelu/Bhairavi/Kaafi			
<b>References:</b>			
<ul style="list-style-type: none"> <li>● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya</li> <li>● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan</li> <li>● Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

## Syllabi for Post Graduate Program in Music

Semester -I

<b>Name of Program</b>	<b>PG Diploma/MA</b>	<b>Program Code</b>	<b>SEC-1</b>
<b>Name of the Course</b>	<b>*Harmonium Practical Aptitude</b>	<b>Course Code</b>	<b>24MUS201SE01</b>
<b>Hours per Week</b>	<b>4</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>

	Marks distribution
Regular assessment through observation and class discussion	15
Lab work (practical file) / field work (report)/Portfolio	30
Case study / Mini project (2 X 15)	30
Assignment/Seminar / Presentation (2 X 10)	20
Attendance	05
<b>Total</b>	<b>100</b>

**Course Learning Outcomes (CLO):**

CLO 1: Students will get basic knowledge of Indian Music.

CLO 2: Students will learn the basic knowledge of Harmonium.

CLO 3: Students will learn about the different Swaras of Hindustani Classical music

**Unit 1:**

1. Play 5 Alankar in any Taal.
2. Play Shudha and Vikrit Swara on harmonium.

**Unit 2:**

Play Swaras in all three Saptak.

**Unit 3:**

1. Play Swaras of ten Thaats of Hindustani Sangeet.

**Unit 4:**

1. Play any five songs/Gazal/Bhajan based on Ragas.

**References:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

## Syllabi for Post Graduate Program in Music

Semester -II

Name of Program	PG Diploma/MA	Program Code	DSC-6
Name of the Course	*Interdisciplinary Approach in Indian Music	Course Code	24MUS202DS01
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Note:</b> Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1: Students will get basic knowledge of Indian Music. CLO 2: Students will learn different Raagas and Taalas. CLO 3: Students will learn about the musical Forms.			
<b>Unit 1:</b> 1. Detailed study of the following category of Ragas with reference to its Ragang: a) Bhairav-AhirBhairav b) Mian ki Todi-Gurjari Todi c) Jog-Jogkauns d) Kaafi -Bhimplasi 2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/RazaKhani 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: EkTaal, Dhamar			
<b>Unit 2:</b> 1. Historical development of the following string instruments and their description : b. Tanpura c. Sitar d. Sarangi e. Veolin 2. Importance of Audio-Visual aids in music education in contemporary period. 3. Voice-Culture in Indian Music 4. Importance of Layaand Tala in Indian Music			
<b>Unit 3:</b> 1. Essay on the following topics: 1.1 personality and music 1.2 Art and Religion 1.3 Music and Literature 1.4 The place of music among other fine arts			

**Unit 4:**

1. Contribution of the following music maestros :
  - 1.1 Pt. Bhimsen Joshi
  - 1.2 Pt. Kumar Gandharva
  - 1.3 Ustad Rashid Khan.
  - 1.4 Vidushi Prabha Atre

**References:**

1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian Music

## Syllabi for Post Graduate Program in Music

Semester -II

<b>Name of Program</b>	<b>PG Diploma/MA</b>	<b>Program Code</b>	<b>DSC-7</b>
<b>Name of the Course</b>	<b>*Repair of musical Instruments</b>	<b>Course Code</b>	<b>24MUS202DS02</b>
<b>Hours per Week</b>	<b>4</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>
<b>Note:</b> Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1: Students will get basic knowledge of Indian Music. CLO 2: Students will learn different Raagas and Taalas. CLO 3: Students will learn about the musical Forms.			
<b>Unit 1:</b> 1. Early reference of making musical instruments in treatises 2. History of musical instruments with special reference to Tanpura, Sitar, Harmonium, Tabla			
<b>Unit 2:</b> 1. Minor and Major problems occurred in above mentioned instruments 2. Knowledge of raw material used in Tanpura, Sitar, Harmonium and Tabla			
<b>Unit 3:</b> 1. 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, taargahan, taardaan, manke, langot (Keel), parde, taant (moonga and plastic), polish, puri, baddi, gathey, syahi, bellow (different kinds), patti, tuning of harmonium, knobs, 2. Instruments used in repair of musical instruments			
<b>Unit 4:</b> 1. Care and maintenance of Instruments. 2. Knowledge of famous musical instruments makers i.e. Hiren Roy, Rikhi Ram, Radha Krishan, Nizam, Kartar Chand, RK Mohan, Anil Manufacturer.			
<b>References:</b> <ul style="list-style-type: none"> <li>• Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya</li> <li>• Swami Prajnananda - History of Indian Music</li> <li>• Swami Prajnananda - Historical Study of Indian Music</li> <li>• Lalit Kishore Singh - Dhvani Aur Sangeet</li> </ul>			

## Syllabi for Post Graduate Program in Music

### Semester –II

Name of Program	PG Diploma/MA	Program Code	DSC-8
<b>Name of the Course</b>	1. Practical Paper (Stage Performance) Vocal- 2 2. Practical Paper (Stage Performance) Instrumental- 2	<b>Course Code</b>	24MUSV202DS03  24MUSI202DS03
<b>Hours per Week</b>	4	<b>Credits</b>	4
<b>Maximum Marks</b>	70+30=100	<b>Time of Examinations</b>	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will get basic knowledge of Indian Music.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about different musical instruments.			
<b>Unit 1:</b>			
1. A student is required to prepare any one Raga with Vilambit Khayal/Maseet Khani Gat and Madhya Laya Khayal/Raza Khani Gat mentioned below.			
I. Ahir Bhairav			
II. Mian ki Todi			
III. Jog			
IV. Bhimpalasi			
<b>Unit 2:</b>			
1. One Dhrupad/Dhamar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Chaigun).			
<b>Unit 3:</b>			
1. Tarana in any Raga mentioned above. (For Vocal Students only)			
<b>Unit 4:</b>			
1. Gat in other than Teental (For Instrumental Students only)			
<b>References:</b>			
<ul style="list-style-type: none"> <li>• Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya</li> <li>• Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>• Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan</li> <li>• Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

## Syllabi for Post Graduate Program in Music

Semester -II

Name of Program	PG Diploma/MA	Program Code	DSC-9
<b>Name of the Course</b>	1. Practical Paper (Viva-Voce) Vocal – 2	<b>Course Code</b>	24MUSV202DS04
	2. Practical Paper (Viva-Voce) Instrumental - 2		24MUSI202DS04
<b>Hours per Week</b>	4	<b>Credits</b>	4
<b>Maximum Marks</b>	70+30=100	<b>Time of Examinations</b>	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will get basic knowledge of Indian Music.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about fundamental and detailed knowledge of Ragas Students will learn about the musical Forms.			
<b>Unit 1:</b>			
Presentation of four Vilambit Khayal in any four ragas of the following: Bhairav - Ahir Bhairav Mian kiTodi–GurjariTodi Jog –Jogkauns Kafi – Bhimpalasi			
<b>Unit 2:</b>			
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.			
<b>Unit 3:</b>			
1. A student is required to prepare all the above for viva-voce examination.			
<b>Unit 4:</b>			
1. Bandish/Gat in other than Teental <b>Note:</b> Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.			
<b>References:</b>			
<ul style="list-style-type: none"> <li>• Bhatkhande, V.N. (2000) Kramik Pustak Malika, <b>Part 1 to 7</b>, Hathras, U.P., Sangeet Karyalaya</li> <li>• Patwardhan, V.R., (2001) Raga Vigyan, <b>Part 1 to 7</b>, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>• Jha, Ramashrya, Abhinav Geetanjali, <b>Part 1 to 5</b>, Allahbad, Sangeet Sadan Prakashan</li> <li>• Shivastava, Harishchandra, Raag Parichay <b>Part 1 to 4</b>, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

## Syllabi for Post Graduate Program in Music

### Semester -II

Name of Program	PG Diploma/MA	Program Code	DSC-10
Name of the Course	1. Practical Paper (Creative Music) Vocal -2	Course Code	24MUSV202DS05
	2. Practical Paper (Creative Music) Instrumental -2		24MUSI202DS05
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will get basic knowledge of Indian Music.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about fundamental and detailed knowledge of Ragas Students will learn about the musical Forms.			
<b>Unit 1:</b>			
1. A student is required to perform all the Raga on Harmonium from the list given below: Bhairav - Ahir Bhairav Mian ki Todi-GurjariTodi Jog -Jogkauns Kafi - Bhimpalasi			
<b>Unit 2:</b>			
2. A student a required to play following taalas on Tabla: 1. Teen Taal 2. Ek Taal (Vilambit) 3. Rupak 4. Keharva			
<b>Unit 3:</b>			
1. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song.			
<b>Unit 4:</b>			
1. A student is required to sing and play Composition /Dhun. or ability to sing and play composition in Raag Khamaj, Peelu, Bhairavi/ Kafi			
<b>References:</b>			
<ul style="list-style-type: none"> <li>● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya</li> <li>● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan</li> <li>● Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

## Syllabi for Post Graduate Program in Music

Semester -II

<b>Name of Program</b>	<b>PG Diploma/MA</b>	<b>Program Code</b>	<b>SEC-2</b>
<b>Name of the Course</b>	*Tabla Practical Aptitude	<b>Course Code</b>	24MUS202SE02
<b>Hours per Week</b>	4	<b>Credits</b>	4
<b>Maximum Marks</b>	70+30=100	<b>Time of Examinations</b>	3 hrs
			<b>Marks distribution</b>
Regular assessment through observation and class discussion			15
Lab work (practical file) / field work (report)/Portfolio			30
Case study / Mini project (2 X 15)			30
Assignment/Seminar / Presentation (2 X 10)			20
Attendance			05
<b>Total</b>			<b>100</b>
<p><b>Course Learning Outcomes (CLO):</b></p> <p>CLO 1: Students will get basic knowledge of Tabla.</p> <p>CLO 2: Students will learn different Taalas.</p> <p>CLO 3: Students will learn about the different playing techniques of Tabla.</p> <p style="text-align: center;">Students will learn about the musical Forms in Indian Taal system.</p>			
<p><b>Unit 1:</b></p> <p>1. Play following Talas of light music on Tabla:-</p> <p style="text-align: center;">Keharva, Khemta, Rupak, Deepchandi</p>			
<p><b>Unit 2:</b></p> <p>1. Play following Talas of Classical music on Tabla:-</p> <p style="text-align: center;">Teentaal, Tilwada, Drut Ektaal, Vilambit Ektaal, Chautaal</p>			
<p><b>Unit 3:</b></p> <p>1. Play Teentaal and Ektaal on Tabla with Nagma.</p> <p style="text-align: center;">Ability to play Vernas on Tabla</p>			
<p><b>Unit 4:</b></p> <p style="text-align: center;"><b>Laggi in Keharva taal.</b></p>			
<p><b>References:</b></p> <ul style="list-style-type: none"> <li>● Bhatkhande, V.N. (2000) Kramik Pustak Malika, <b>Part 1 to 7</b>, Hathras, U.P., Sangeet Karyalaya</li> <li>● Patwardhan, V.R., (2001) Raga Vigyan, <b>Part 1 to 7</b>, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>● Jha, Ramashrya, Abhinav Geetanjali, <b>Part 1 to 5</b>, Allahbad, Sangeet Sadan Prakashan</li> <li>● Shivastava, Harishchandra, Raag Parichay Part <b>1 to 4</b>, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

-38-

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

# Syllabi for Post Graduate Program in Music

Semester -III

<b>Name of Program</b>	<b>MA</b>	<b>Program Code</b>	<b>DSC-11</b>
<b>Name of the Course</b>	<b>*Applied Theory of Music</b>	<b>Course Code</b>	<b>25MUS203DS01</b>
<b>Hours per Week</b>	<b>4.</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>

**Note:**

Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.

**Course Learning Outcomes (CLO):**

- CLO 1: Students will get basic knowledge of Indian Music.
- CLO: Students will learn different Raagas and its fundamentals.
- CLO: Students will learn about different Talas and its Layakaries.

**Unit 1:**

1. Detailed study of the following:
  - I. Bihag- Maru Bihag
  - II. Bilashkhani Todi- Bhupal Todi
  - III. Darbari Kanhada- Adana
  - IV. Megh – Madhumad Sarang
2. Ability to write any one composition of Vilambit khyal/ Maseetkhani gat and Drut khyal/ Razakhani gat with notation in any of the above mentioned Ragas.
3. Ability to write Dugun, Tigon, 3/4 , 4/5 Layakaries of the following Talas:
  - a) Teentaal
  - b) Chautaal

**Unit 2:**

1. Development of the musical instruments during the period of :
  - a) Ramayana
  - b) Mahabharata
  - c) Vaidic Kaal
2. Detailed study of the following Granthaas :
  - a) Natyashastra
  - b) Brihaddeshi
  - c) Sangeet Ratnakar

**Unit 3:**

1. General Study of the following
  - a) Sam Gan
  - b) Dhruva Gan
  - c) Geeti
  - d) Jaati Gan
2. Knowledge of popular folk music styles of different states:
  - 2.1 Bhatiyali
  - 2.2 Lavani
  - 2.3 Pavadaa
  - 2.4 Garba

- 2.5 Raas
- 2.6 Chaiti
- 2.7 Kajari
- 2.8 Gidda
- 2.9 Jhumar
- 2.10 Maand

**Unit 4:**

1. Life sketch and contribution of the following musicians:

- i. Pt. Ravi Shankar
- ii. Ustad Vilayat Khan
- iii. Ustad Bade Gulam Ali Khan
- iv. Ustad Abdul Karim Khan

2. Historical development of the following Wind (Airophonic) Instruments :

- 2.1 Bansuri
- 2.2 Shehnai
- 2.3 Harmonium
- 2.4 Naadswaram

**References:**

- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
- Swami Prajnananda - History of Indian Music
- Swami Prajnananda - Historical Study of Indian Music
- Lalit Kishore Singh - Dhvani Aur Sangeet
- Govind Rao Rajurkar - Sangeet Shastra Parag
- Dr. Swatantra Sharma - Fundamentals of Indian Music
- Dr. Pannalal Madan - Sangeet Shastra Vigyan

## Syllabi for Post Graduate Program in Music

### Semester -III

<b>Name of Program</b>	MA	<b>Program Code</b>	DSC-12
<b>Name of the Course</b>	*General theory of Music	<b>Course Code</b>	25MUS203DS02
<b>Hours per Week</b>	4	<b>Credits</b>	4
<b>Maximum Marks</b>	70+30=100	<b>Time of Examinations</b>	3 hrs
<b>Note:</b> Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO: 1 Students will get basic knowledge of Indian Music. CLO:2 Students will learn different Raagas and Taalas. CLO:3 Students will learn about different instruments and Musical Forms.			
Unit 1:			
1. Structural knowledge of Harmonium. 2. Types of Harmonium.			
Unit 2:			
1. Define the following terms:- Sangeet, Naad, Swara, Shruti, Saptak, Alankar 2. Elementary knowledge of Teentaal, Keharwa Taal with notation.			
Unit 3:			
1. Brief history of Harmonium. 2. Importance of Harmonium (as Solo Instrument and as accompaniment).			
Unit 4:			
1. Biographies and contribution of the following musicians (A) Pt. Ganpat Rao (B) Pt. Gyan Prakash Ghosh (C) Mehmood Dhoulpuri			
<b>References:</b> ● Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya ● Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan ● Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan			

- 41 -

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

## Syllabi for Post Graduate Program in Music

Semester -III

Name of Program	MA	Program Code	DSC-13
Name of the Course	1. Practical Paper Stage Performance Vocal-3	Course Code	25MUSV203DS03
	2. Practical Paper Stage Performance Instrumental-3		25MUSI203DS03
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO: 1 Students will get basic knowledge of Indian Music.			
CLO: 2 Students will learn different Raagas and Taalas.			
CLO: 3 Students will learn about different Layakaries and techniques used in Ragas. Students will be able to perform Indian Classical Music.			
<b>Unit 1:</b>			
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 given below			
<ul style="list-style-type: none"> <li>a) Maru Bihag</li> <li>b) Bilashkhani Todi</li> <li>c) Darbāri Kanhada</li> <li>d) Megh</li> </ul>			
<b>Unit 2:</b>			
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 layakarīs (Dugan, Tigun, Chaugun, Chhaigun) of their choice from prescribed raagas			
<b>Unit 3:</b>			
1. One Tarana in any raga prescribed in the syllabus.(For Vocal Students Only)			
<b>Unit 4:</b>			
1. Gat other than Teental .(For Instrumental Students Only)			
<b>References:</b>			
<ul style="list-style-type: none"> <li>• Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya</li> <li>• Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>• Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan</li> <li>• Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

# Syllabi for Post Graduate Program in Music

## Semester -III

Name of Program	MA	Program Code	DSC-14
Name of the Course	1. Practical Paper (Viva-Voce) Vocal-3	Course Code	25MUSV203DS04
	2. Practical Paper (Viva-Voce) Instrumental-3		25MUSI203DS04
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will learn performance techniques and musical styles.			
CLO 2: Students will learn different Raagas.			
CLO 3: Students will learn about compositions of Songs.			
<b>Unit 1:</b>			
Presentation/ performance & Viva –Voce of the followings			
a) Bihag- Maru Bihag			
b) Bilashkhani Todi-Bhupal Todi			
c) Darbari Kanhada- Adana			
d) Megh - Madhumaad Sarang			
Note: 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.			
<b>Unit 2:</b>			
A student is required to prepare all the above Ragas for viva-voce examination.			
<b>Unit 3:</b>			
1. Two filmy songs based on any two Ragas mentioned above.			
<b>References:</b>			
● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya			
● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan			
● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan			
● Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan			

## Syllabi for Post Graduate Program in Music

Semester -III

Name of Program	MA	Program Code	DSC-15
Name of the Course	1. Practical Paper (Creative Music) Vocal -3	Course Code	25MUSV203DS05
	1. Practical Paper (Creative Music) Instrumental -3		25MUSI203DS05
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will learn performance techniques and musical styles.			
CLO 2: Students will learn different Raagas.			
CLO 3: Students will learn about compositions of Songs.			
CLO4 Students will learn about the different musical Forms.			
<b>Unit 1:</b>			
1. A student is required to perform all the Raga on Harmonium from the list given below:			
a) Bihag- Maru Bihag			
b) Bilashkhani Todi-Bhupal Todi			
c) Darbari Kanhada- Adana			
d) Megh - Madhumaad Sarang			
<b>Unit 2:</b>			
1. A student is required to play three film songs based on any three ragas mentioned above			
<b>Unit 3:</b>			
1. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song and composition/Dhun in any Raga.			
<b>Unit 4:</b>			
2. Any one Composition/ Gat in Khamaj/ Peelu/ Bhairavi/kafi			
<b>References:</b>			
● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya			
● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan			
● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan			
● Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan			

## Syllabi for Post Graduate Program in Music

Semester -III

Name of Program	MA	Program Code	SEC-3
Name of the Course	Practical Paper Based on Haryanvi Folk Songs	Course Code	25MUS203SE03
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	--
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will aware about the traditional Haryanvi Folk.			
CLO 2: Students will be able to play the Traditional Folk of Haryana			
<b>Unit 1:</b>			
<ol style="list-style-type: none"> <li>1. Sing (for the students of Music Vocal) and play traditional songs of birth and kuan poojan on Harmonium/Sitar</li> <li>2. Sing (for the students of Music Vocal) and play traditional songs of Marriage. (Bhat, Chak, Banna) Banni, Dhuka, Phere, Seethne, Vidayi etc.</li> </ol>			
<b>Unit 2:</b>			
<ol style="list-style-type: none"> <li>3. Sing (for the students of Music Vocal) and play seasonal songs of Falgun and Saavan on Harmonium/Sitar</li> <li>4. Sing (for the students of Music Vocal) and play devotional songs/bhajan of Kartik Maas Harmonium/Sitar</li> </ol>			
<b>Unit 3:</b>			
<ol style="list-style-type: none"> <li>5. Sing (for the students of Music Vocal) and play folk Lok Dhuns, Alha, Chmola, Behar-e—tabil, kaafia, Sohni, Doha on Harmonium/Sitar.</li> </ol>			

-45-

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

## Syllabi for Post Graduate Program in Music

Semester -IV

<b>Name of Program</b>	<b>MA</b>	<b>Program Code</b>	<b>DSC-16</b>
<b>Name of the Course</b>	*Writing of Composition and Taalas	<b>Course Code</b>	25MUS204DS01
<b>Hours per Week</b>	<b>4</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>

**Note:**

Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.

**Course Learning Outcomes (CLO):**

CLO 1: Students will learn performance techniques and musical styles.

CLO 2: Students will learn different Raagas and Taalas.

CLO 3: Students will learn about compositions of Songs.

**Unit 1:**

1. A student is required to study the detail description of below mentioned Ragaas:-

- a) Puriya Dhanashri
- b) Bageshree
- c) Madhuvanti
- d) Kalawati
- e) Desi
- f) Rageshree
- g) Kirwani
- h) Jhinjhoti

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

- a) Tilwada
- b) Jhaptaal
- c) Rupak
- d) Dadra

**Unit 2:**

1. 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
2. A student is required to write the notation of Drut Khayal/Razakhani Gat along with four tans in one or two avartan from the Ragas mentioned in Unit-I.

**Unit 3:**

1. Ability to write the notation of Dhrupad/Dhamar in any ragas of student's choice from Unit-I.  
For instrumental: ability to write a gat in other the teentaal from the Unit-I.

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

1. 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 4:**

1. Student is required to write comparative study between the ragas mentioned below:
  - a) Bihag-Maru Bihag
  - b) Bilashkhani Todi-Bhupal Todi
  - c) Darbari Kanhada-Adana

**References:**

- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
- Raag Vigyan – V. N. Patwardhan
- Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya

Semester -IV

<b>Name of Program</b>	<b>MA</b>	<b>Program Code</b>	<b>DSC-17</b>
<b>Name of the Course</b>	<b>Research Methodology in Music</b>	<b>Course Code</b>	<b>25MUS204DS02</b>
<b>Hours per Week</b>	<b>4</b>	<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30=100</b>	<b>Time of Examinations</b>	<b>3 hrs</b>
<p><b>Note:</b> Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.</p>			
<p><b>Course Learning Outcomes (CLO):</b> CLO 1: Students will learn performance techniques and musical styles. CLO 2: Students will learn different Raagas and Taalas. CLO 3: Students will learn about compositions of Songs.</p>			
<p><b>Unit 1:</b> <b>Unit-I</b> 1. Research and its definition, Scope, Importance and Areas of Research in Indian Music 2. Types of Research</p>			
<p><b>Unit 2:</b> <b>Unit-II</b> 1. Process of research Methodology 2. Selection of Research Topic</p>			
<p><b>Unit 3:</b> 1. Preparing of Synopsis 2. Types of Questionnaire 3. Importance of Foot notes and bibliography</p>			
<p><b>Unit 4:</b> 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, Frescoes, Paintings 6. Musical compositions 7. Discs , Tapes &amp; Computer system</p>			
<p><b>References:</b> • Research Methodology in Indian Music" by Amit Kumar Verma: • Research Methods in Music" series by Peter Lang • Performing Music Research: Methods in Music Education, Psychology, and Performance Science"</p>			

edited by Aaron Williamon, Jane Ginsborg, Rosie Perkins, and George Waddell:

- Music and Science: A Guide to Empirical Research" by Tuomas Eerola:  
This book serves as an introductory text for students in music
- Music Theory and Its Methods" edited by Denis Collins

-49-

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

## Syllabi for Post Graduate Program in Music

Semester -IV

Name of Program	MA	Program Code	DSC-18
Name of the Course	1. Practical Paper (Stage Performance) Vocal - 4	Course Code	25MUSV204DS03
	2. Practical Paper (Stage Performance) Instrumental - 4		25MUSI204DS03
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will learn performance techniques and musical styles.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about compositions of Songs.			
<b>Unit 1:</b>			
A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khaani Gat and 1. Drut Laya Khayaal/ Raza Khani Gat from Raagas mentioned below			
<ul style="list-style-type: none"> <li>a) Puriya Dhanashri</li> <li>b) Bageshree</li> <li>c) Madhuvanti</li> <li>d) Rageshree</li> </ul>			
<b>Unit 2:</b>			
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, Chhaigun).			
<b>Unit 3:</b>			
1. Tarana in any Raga prescribed in the syllabus.(for Vocal students only)			
<b>Unit 4:</b>			
1. Gat Other Than Teental (for Instrumental students only)			
<b>References:</b>			
<ul style="list-style-type: none"> <li>● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya</li> <li>● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan</li> <li>● Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

# Syllabi for Post Graduate Program in Music

## Semester -IV

Name of Program	MA	Program Code	DSC-19
Name of the Course	1. Practical Paper (Viva-Voce) Vocal - 4	Course Code	25MUSV204DS04
	2. Practical Paper (Viva-Voce) Instrumental - 4		25MUSI204DS04
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will learn performance techniques and musical styles.			
CLO 2: Students will learn different Raagas and Taalas.			
CLO 3: Students will learn about compositions of Songs.			
CLO4 Students will learn about the different musical Forms.			
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.			
Unit 1:			
a) Puriya Dhanashri			
b) Bageshree			
c) Madhuvanti			
d) Kalawati			
e) Desi			
f) Rageshree			
g) Kirwani			
h) Jhinjhoti			
<b>Unit 2:</b>			
A student is required to prepare all the above for viva-voce examination.			
<b>Unit 3:</b>			
Two filmy songs based on any two raga mentioned above.			
<b>Unit 4:</b>			
1. One Composition /Gat/ Dhun in other than teentaal			
<b>Note:</b> Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.			
<b>References:</b>			
• Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya			
• Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan			
• Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan			
• Shivastava, Harishchandra, Raag Parichay, Part 1 to 4, Allahbad, Sangeet Sadan Prakashan			

51 -

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

## Syllabi for Post Graduate Program in Music

Semester –IV

Name of Program	MA	Program Code	SEC-4
Name of the Course	1. Practical Paper (Creative Music) Vocal -4	Course Code	25MUSV203DS05
	1. Practical Paper (Creative Music) Instrumental -4		25MUSI203DS05
Hours per Week	4	Credits	4
Maximum Marks	70+30=100	Time of Examinations	3 hrs
<b>Course Learning Outcomes (CLO):</b>			
CLO 1: Students will learn performance techniques and musical styles.			
CLO 2: Students will learn different Raagas.			
CLO 3: Students will learn about compositions of Songs.			
CLO4 Students will learn about the different musical Forms.			
<b>Unit 1:</b>			
<ul style="list-style-type: none"> <li>i) Puriya Dhanashri</li> <li>j) Bageshree</li> <li>k) Madhuvanti</li> <li>l) Kalawati</li> <li>m) Desi</li> <li>n) Rageshree</li> <li>o) Kirwani</li> <li>e) Jhinjhoti</li> </ul>			
<b>Unit 2:</b>			
2. A student is required to play three film songs based on any three ragas mentioned above			
<b>Unit 3:</b>			
2. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song and composition/Dhun in any Raga.			
<b>Unit 4:</b>			
3. Any one Composition / Gat other than Teental			
<b>References:</b>			
<ul style="list-style-type: none"> <li>● Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya</li> <li>● Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan</li> <li>● Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan</li> <li>● Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan</li> </ul>			

-52-

Syllabi and S.O.E. for M.A. Music Vocal w.e.f. 2024-25 session

## Syllabi for Post Graduate Program in Music

Semester -IV

<b>Name of Program</b>	<b>MA</b>	<b>Program Code</b>	<b>DSC 20</b>
<b>Name of the Course</b>	Dissertation	<b>Course Code</b>	25MUSV204PD01
<b>Hours per Week</b>		<b>Credits</b>	<b>4</b>
<b>Maximum Marks</b>	<b>70+30 =100</b> Dissertation 70 Marks and Viva- Voce based on Dissertation 30 Marks	<b>Time of Examinations</b>	15-20 minutes per student
<ol style="list-style-type: none"><li>1. Students are required to submit a dissertation contains 75-80 pages on given topic on or before a specific date conveyed time to time.</li><li>2. The Viva-Voce must be conducted by an external examiner</li></ol>			