

Appendix-2

(A)

1. Nat Anga Nat Bhairav, Suddhnat
2. Sri Anga Shree, Jatashree

(B)

- Nand
Kalawati
Jog
Bairagi

Self Study Course Semester-IV

[Vocal/Instrumental Music]

Credit-3

Study of light & folk styles

- d) Ravindra Sangeet, Gazal, Bhajan, Geet and different style of folk singing of different states
- e) OS Dhun for Instrumental Music

Hindustani Music (Tabla/Pakhawaj)

M.A. II – Semester-III

Core Course 3/1: Stage Performance

60 marks (credit-6)

Performance of half an hours duration before an invited audience in talas selected from the list of talas prescribed in appendix-1 in category (A)

Candidate may plan his/her performance in the following manner

Tabla/Pakhawaj

Perhkar, Kayda, Gat, Paran, Padar, Rela, Tukra and Mukhra etc. including laggi and lari in Kaharwa and Dadra talas.

Internal Assessment 40 Marks

Elective Course 4/3: Theory - I 60 marks (credit-4)
(General and applied theory of music)

Note : The candidates are required to opt any two of the following course from group-A and group-B separately

Group (A)

- (a) Indian concept of Tala and use of tal vadya in modern time.
- (b) The use and importance of Chhand in Tabla/Pakhawaj composition.
- (c) The contribution of Bharata in music (percussion instrument).

Group (B)

- (a) Principle of Solo performance of accompaniment.
- (b) Comparative study of north Indian & western music.
- (c) Essay on general topic related to music.

Internal Assessment 40 Marks

Elective Course 4/4: Theory - II 60 marks (credit-4)
(History and Aesthetics of Music)

Note : The candidates are required to opt any two of the following course from group-A and group-B separately

Group (A)

- (b) Comparative study of ancient & modern tal system.
- (c) Study about Laya-Ras, Tal-Ras, Chhand tal-Ras.
- (d) Different kind of yaties with example:

Group (B)

- (a) Detailed study of Avnadhya Vadya as given in sangeet Ratnakar.
- (b) Study about the contribution of Pt. Bhatkhande or Pt. Pulaskar in music.
- (c) Essay on any topic of music of general interest

Internal Assessment 40 Marks

Appendix-2

(A)	(B)
1. Jhaptal	1. Matt tal
2. Roopak tal	2. Shikhar tal
3. Adachar tal	3. Rudra tal
4. Sool tal	4. Laxmi tal

Category - A

1. Teental
2. Shikhar Tal
3. Rudra Tal
4. Jhumra Tal

Category - B

1. Gajjhampa
2. Jhoomra
3. Tilwara
4. Jat Tal

Appendix-1

Self Study Course Semester-III
[Instrumental Music (Percussion Instrument)]

Credit-3

- a. Use of Musical sound in Theater.
- b. Positive aspect of music on personally development.

Core Course 1/2 : Viva-Voce 60 Marks (Credit-4)

(Practical Test of Ragas)

List of Ragas as per appendix-1

Internal Assessment 40 Marks

(2)

Course 1/3: Theory – I

60 marks (credit-4)

(General & Applied Theory of Music)

- (a) Detailed study of ragas prescribed in Appendix-1.
- (b) To compose and write notation of given piece of verse/bols of instrumental music in a gat.
- (c) Writing of muktalaps and tans/boltans/tehaies in the ragas prescribed in appendix-1
- (d) Knowledge of ragang classification and intensive study of the following Ragas.

Kalyan, Bilawal, Bhairav and Kafi

Internal Assessment 40 Marks

(3)

Self Study Course Semester-IV
[Instrumental Music (Percussion Instrument)]

Credit-3

- a. A accompaniment with singing style of classical music (vocal/instrumental) like Khayal, Dhrupad/ Dhamal/ Gat (Instrumental), light music and folk music.
- b. Study of regional percussion instruments sound effect and its use in classical music like Dhole, Damoun, Hurka & Dorr.

(42)

**Books Recommended for All Semester Vocal/
Instrumental and Instrumental Music
(percussion Instrument)**

M.A. I & M.A. II

1. Pt. V.N. Patwardhan Raga Vigyan (All the parts)
2. Pt. V.N. Bhatkhande Hindustani Kramik Pushtak Malika part II-IV
3. Pt. Omkar Nath Thakur Sangitanjali Parts V and VI
4. Pt. S.N. Ratanjhankar Abhinava Sangita Shiksha
5. Pt. S.N. Ratanjhankar Abhinava Geetamanjali Parts I, II and III
6. Sri J.T. Shah 'Kanada' Ke Prakar
7. Sri J.T. Shah 'Sarang' ke Prakar
8. Sri G.N. Natu Geet Samuh Part I and II
9. Dr. R.C. Mehta Agra Gharana
10. Raja Nawab Ali Marifunnagamal Parts I, II and III
11. Bharat Natya Shastra
12. Matang Brihaddeshi
13. Sharang Dev Sangita Ratnakara
14. Ahobal Sangita Parijata
15. Ramamatya Swaramela Kalanidhi
16. Vyankatmakhi Chaturdandi Prakashika
17. Acharya KCD Brihaspati Charat Ka Sangit Siddhanta
18. K.C.D. Brihaspati Sangit Chintamani
19. Acharya KCD Brihaspati Dhrupad Aur Uska Vikas

(43)

Elective Course 3/3: Theory - 60 marks (credit-4)
(General and applied theory of music)

Note : The candidates are required to opt any two of the following course from group-A and group-B separately

Group (A)

- (a) Detailed study of ten prans fo tala with special reference of grah, Jati, Kala & laya.
- (b) delineation and explanation of the following terms :
 - 1. Tipalligat
 - 2. Chaupallygat
 - 3. Farmayasigat
 - 4. Kamaligat
 - 5. Type of parans
- (c) Comparative study about north and south Indian Tal vadya (percussion instrument) and their application in different style of music.

Group (B)

- (a) Ability to construct paran, Tihaie, Tukra, Gat etc. by the given boles.
- (b) Ability to construct Tihaies both Damdar & bedamdar in different matras like 10, 11, 13, 16, 17 etc.
- (c) Ability to construct Kayada in different taals with the use of Jaties in appendix-1

Internal Assessment 40 Marks

Elective Course 3/4: Theory - II 60 marks (credit-4)
(History and Aesthetes of Percussion Instruments)

Note : The candidates are required to opt any two of the following course from group-A and group-B separately

Group (A)

- (a) Detailed knowledge of the evaluation of tabla or Pakhawaj.
- (b) Detailed study about Panch Pani & Panch Prahar according to Bharata.
- (c) General knowledge and the study of distinctive features of different Gharana of tabla for pakhawaj.

Group (B)

- (a) Importance of Rasa in Tabla or Pakhawaj playing and accompaniment.
- (b) Essay of 800 words of any topic of music of general interest.
- (c) The life sketch and contribution of great exponents of tabla/pakhawaj.

Internal Assessment 40 Marks

Justification

Hindustani Music : Vocal/ Instrumental

M.A. I Semester II

Core Course 2/1 : Stage performance

**60 marks
(credit-6)**

Performance of half an hours duration before an invited audience in ragas selected from the list of ragas prescribed in appendix-2

Candidates may plan his/her performance in the following manner

(i) Classical Vocal Music

Khyal and Dhrupad/Dhamar for vocal music, (Tarana optional)

(ii) Classical Instrumental Music

Alap-Jod-Jhala-masitkhani, rajakhani gat in instrumental music

(iii) Semi Classical/Light Music

A short piece of classical music/Thumri/Dadra/Bhajan/Geet/Dhun etc. in different tals during stage performance.

Internal Assessment 40 Marks

Hindustani Music (Tabla/Pakhawaj)

M.A. I – Semester-1

**Core Course 1/1: Stage Performance
(credit-6)**

60 marks

Performance of half an hours duration before an invited audience in talas selected from the list of talas prescribed in appendix-1 in category (A)

Candidate may plan his/her performance in the following manner

Tabla/Pakhawaj

Perhkar, Kayda, Gat, Paran, Padar, Rela, Tukra and Mukhra etc. including laggi and lari in Kaharwa and Dadra tals.

Internal Assessment 40 Marks

Hindustani Music : Vocal/Instrumental

M.A. I Semester-I

Core Course 1/1 : Stage Performance

60 Marks (credit-6)

Performance of half an hours duration before an inverted audience in ragas selected from the list of ragas prescribed in appendix-1

Candidates may plan his/her performance in the following manner

(i) Classical Vocal Music

Khyal and Dhrupad/Dhamar for vocal music, (Tarana optional)

(ii) Classical Instrumental Music

Alap-Jod-Jhala-masitkhani, rajakhani gat in instrumental music

(iii) Semi Classical/light Music

A short piece of classical music/Thumri/Dadra/Bhajan/Geet/Dhun etc. in different tals during stage performance.

Internal Assessment

40 Marks

20. Dr. Sulochana Brihaspati Musalman Yugmen Bhartiya Sangit
21. Pt. Omkarnath Thakur Pranav Bharati
22. Dr. S.C. Paranjpe Bhartiya Sangit ka Itihas
23. Dr. S.C. Paranjpe Sangitbodh
24. Swami Prajnanananda History of Indian Music
25. Dr. Lalmani Mishra Bhartiya Sangitvadya
26. Dr. S. Krishnaswamy Musical Instruments of India
27. Pt. K. Vashudev Shastri Bhartiya Sangit Shastra
28. Prof. B. C. Deva Psycho Acoustics of Music & Speech
29. Dr. P.K. Dikshit Saras Sangit (Aesthetics)
30. Dr. A.K. Sen Bhartiya Talon ka Sahstriya Vivechan
31. V.N. Bhatkhande A comparative study of the musical systems of 15th, 16th, 17th and 18th centuries.
32. V.N. Bhatkhande A short Historical survey of the music of upper India
33. V.N. Bhatkhande Sangit Shastra Vols. I-IV
34. Rabindra Nath Tagore Gitavitan I, II and III
35. Rabindra Nath Tagore Sangit Chinta
36. Santidev Ghosh Rabindra Sangit
37. Helm Holtz Sensations of Tone
38. Alain Daniello Introduction to musical scales
39. Jean James Science and Music
40. Indirkals Vishwavidyalaya Smirti Granth

41. W.H. Desh Pande Gharanedar Sangit
42. B.S. Sharma Pashchatya Sangit Shiksha
43. Ram Shankar Shukla Rasal Chand Shastra
44. Dr. M.R. Gautam Evaluation of Rag and Tal in Indian Music
45. Robert S. Gotlib The major tradition of North Indian Tabla Drumming I & II part
46. Pt. Bhatkhande Sangit Paddatiyon ka Tulnatmak Addhyana
47. Harish Chandra Srivastav Vadya Shastra
48. Basudev Shastri Sangit Shastra
49. Jatindra Singh Khanna Sangit ki paribhasik shabdawali
50. Dr. Subhadra Chaudhary Bhartiya sangit main tal aur roopviran
51. Yog Maya Shukla Table ka Udgam vikas avum vadan shailiyan
52. Chitra Gupta Sangit main talvadya ki upyogita
53. Girish Chandra Srivastava Tal kosh
54. M.B.C. Rao Marathe Tal Vadya Shastra
55. Sripad Bandhopadhyaya Sitar Marg
56. Shobha Ghosh Tantra Vadya Prakasika
57. Dr. Projesh Banerjee Folk Dance of India
58. Laxmi Narayan Garg Bharat ke Lok Niritya
59. M.G. Godbole Tabla Shastra & Tal Lipika
60. Dr. Lalmani Mishra Tabla Vigyan

Core Course 1/4: Theory – II 60 marks (credit-4)
(History and Aesthetics of Percussion Instruments)

- (a) A brief history of Indian music with special reference from the vedic period to modern period.
- (b) History of the development of Tabla accompaniment with different style of music (Vocal/instrumental/dance).
- (c) Writing notation of talas given in appendix- 1 with different layakari including various composition in those talas.
- (d) Emotional expressions through music.

Internal Assessment 40 Marks

Appendix-1

Detailed Tals (A)

- 1. Teental
- 2. Jhaptal
- 3. Rupak
- 4. Ektal

Non-detailed Tals (B)

- 1. Chartal
- 2. Kaharwa
- 3. Dhamar
- 4. Dadra

(14)

Hindustani Music (Tabla/Pakhawaj)

M.A. I – Semester-II

Core Course 2/1: Stage Performance 60 marks
(credit-6)

Performance of half an hours duration before an invited audience in talas selected from the list of talas prescribed in appendix-2 in category (A)

Candidate may plan his/her performance in the following manner

Tabla/Pakhawaj

Perhkar, Kayda, Gat, Paran, Padar, Rela, Tukra and Mukhra etc. including laggi and lari in Kaharwa and Dadra talas.

Internal Assessment 40 Marks

(15)

(History and Aesthetics of Music)

- (a) Knowledge of the ancient Indian Musicology from Bharatas Natyashatra and Sangeet Ratnakar of Sarnagdev.
- (b) Basic principles of aesthetics with special reference to different Baj of Gharana.
- (c) Definition of rasas and its verities according to Bharat and Abhinav Gupta.
- (d) Importance and use of tal lipi in Bhatkhande and Visnu Digamber Style of Hindustani Music.

Internal Assessment 40 Marks

Appendix-2

(A)

Detailed Tals

- 1. Teental
- 2. Adachartal
- 3. Pancham Sawari
- 4. Basant tal

(B)

Non-detailed Tals

- 1. Dhumali
- 2. Deepchandi
- 3. Sooltal
- 4. Teevra tal

Self Study Course Semester-II

(Instrumental Music (Percussion Instrument))

Credit-3

- 1. Musical Sound based on principles of physics.
- 2. Music and mathematical approach in Laya and Tala of Indian classical music.

Elective Course 3/3: Theory – I 60 marks (credit-4)
(General & Applied Theory of Musical compositions)

Note : The candidate are required to opt any two course/ paper from the following groups of course A & B separately

Group (A)

- (1) Theoretical study of the Ragas in appendix-1.
- (2) To compose and write notation of given piece of verse/ bols of instrumental music in a gat.
- (3) Writing of muktalaps and tans/boltans/tehaies in the ragas prescribed in appendix-1

Group (B)

- (1) General knowledge of margi and deshi Tal systems and their compression with current tal system.
- (2) Nibaddh gan and its varieties (from prabanddh to modern composition) and all varieties of composition in instrumental music.
- (3) Detailed study of Harmony & melody and its use in Indian classical music.

Internal Assessment 40 Marks

Elective Course 3/4: Theory – II 60 marks (credit-4)
(History and Aesthetics of Music)

Note : The candidate are required to opt any two course/ paper from the following groups of course A & B separately

Group (A)

- (1) The relation of Indian music during the middle ages with other musical system. Evolution of the prevalent views regarding influence of foreign music on Indian music.
- (2) History of Raga Ragini Padhyati & Janya Janak Padhyati in detail.
- (3) Detailed & comparative study of ancient and modern Alap gayan.

Group (B)

Detailed study of following Sangeet Granthas

- (1) Chaturdand prakashika- Vyankatmukhi
- (2) Srimat Lakshya sangeetam – Pt. Bhathkhande
- (3) Raga Vibodh – Pt. Somnath

Internal Assessment 40 Marks

**Core Course 1/2: Viva-voce
(credit-4)**

60 marks

(Practical Test of Talas)

List of tals as per appendix-1

Internal Assessment 40 Marks

Core Course 1/3: Theory - I 60 marks (credit-4)

(General and applied)

- (a) Study of rhythm in general and its application to music and dance.
- (b) comparative study of the ancient and modern tal system with special reference to natya sastra and Sangeet Ratnakar
- (c) Importance of Tal-Vadya (Percussion Instruments) in Indian classical music as compared to that of western music.
- (d) Difference in the construction of Indian percussion instrument like tabla- mridang- Dholak – Nal etc. as compared to the various types of drums used in western music.

Internal Assessment 40 Marks

Appendix-1

Ragas classified under (A) for intensive study and under (B) for general study only.

(A)

1. Todi – Bilaskhani Todi, Gurjari Todi, Bhoopal Todi
2. Kanahada Anga, Koshi Kanahada, Sahana Kanahada

(B)

1. Narayani
2. Gorakh Kalyan
3. Abhogi

Self Study Course Semester-III

[Vocal/Instrumental Music]

Credit-3

- a) Music & Yoga
- b) Mathematical approach in music to construct thhaies and tans.
- c) Aesthetical value of music regarding to music and drawing painting & music and literature.

Hindustani Music (Vocal/Instrumental Music)

M.A. II Semester IV

Core Course 4/1 : Stage performance

60 marks (credit-6)

Performance of half an hours duration before an inverted audience in ragas selected from the list of ragas prescribed in appendix-2

Candidates may plan his/her performance in the following manner

(i) Classical Vocal Music

Khyal and Dhrupad/Dhamar for vocal music, (Tarana optional)

(ii) Classical Instrumental Music

Alap-Jod-Jhala-masitkhani, rajakhani gat in instrumental music

(iii) Semi Classical/Ligith Music

A short piece of classical music/Thumri/Dadra/Bhajan/Geet/Dhun etc. in different tals during stage performance.

Internal Assessment 40 Marks

Core Course 4/2 : Viva-Voce

60 Marks (Credit-4)

(Practical Test of Ragas)

Specialisation in any one of the following raga prakar

1. Kanaha Prakar
2. Todi Prakar
3. Sarang Prakar

Internal Assessment 40 Marks

Hindustani Music (Tabla/Pakhawaj)

M.A. II – Semester-IV

Core Course 4/1: Stage Performance

60 marks (credit-6)

Performance of half an hours duration before an invited audience in talas selected from the list of talas prescribed in appendix-2 in category (A)

Candidate may plan his/her performance in the following manner

Tabla/Pakhawaj

Perhkar, Kayda, Gat, Paran, Padar, Rela, Tukra and Mukhra etc. including laggi and lari in Kaharwa and Dadra talas.

Internal Assessment 40 Marks

Core Course 4/2: Viva-voce

60 marks (credit-4)

(Practical Test of Talas)

List of talas as per appendix-2

Internal Assessment 40 Marks

Elective Course 4/3: Theory – I 60 marks (credit-4)
(General and Applied Theory of Music)

Note : The candidate are required to opt any two course/ paper from the following groups of course A & B separately

Group (A)

- (1) Comparative study of the Hindustani & Karhatuk music systems with special reference to Swara, Raga, Tala & compositional patterns.
- (2) Consonance & dissonance
- (3) Short notes about the following
 - a. Mattakokila b. Chitra
 - c. Vipanchi d. Ghosa
 - e. Ektantri f. Kinnari

Group (B)

1. Detailed study of the following sangeet Grandh.
 - a. Sangeet Parijat – by Ahobal
 - b. Swarmale Kalanidhi – by Ramamatya
 - c. Rag Tarangini – by Lochan
2. Study of Bharat Natya Shastra with special reference to Swar Adhyaya
3. A study of ancient medieval and modern Swar Gram
 - a. Ancient – Vedic System
 - b. Medieval – Southern System
 - c. Modern – That System

Internal Assessment 40 Marks

(28)

Elective Course-4/4: Theory – II 60 marks (credit-4)
(History and Aesthetes & Voice culture)

Note : The candidate are required to opt any two course/ paper from the following groups of course A & B separately

Group (A)

- (a) A brief study of sound acoustics for musical performance.
- (b) Voice culture and its importance in Indian classical vocal & instrumental music.
- (c) Tala system of Indian & Karnatak Music.

Group (B)

1. Study of scales

- (a) Tempered scale (b) Enharmonic scale
- (c) Chromatic scale (d) Major scale
- (e) Miner scale

2. Detailed study of following Gharana of vocal/ instrumental music with their speciality

- (a) Kirana Gharana (b) Gwalियar Gharana
- (c) Rampur Gharana (d) Agara Gharana

3. Contribution to music of the following musicians & musicologist.

- (a) R.N. Teger (b) Willam Jones
- (c) V.D. Pulushkar (d) Pt. Bhatkhande
- (e) Omkar Nath Thakur (f) K.C.D. Birhaspati

Internal Assessment 40 Marks

(29)

Core Course 1/A: Theory – II **60 marks (credit-4)**
(History and Aesthetics of Music)

- (a) Vedic music, Music of Ramayana and Mahabharat and Purans.
- (b) Music at the time of Bharat, Matang and Sharangdev and Knowledge of swarpraster and Khandmeru.
- (c) Definition and importance of Raga and its varieties in music.
- (d) Ancient principles of ragas in brief.

Internal Assessment 40 Marks

(4)

Appendix-1

Ragas classified under (A) for intensive study and under (B) for general study only.

(A)

- | | |
|------------|------------------|
| 1. Kalyan | Shyam Kalyan |
| 2. Bilawal | Devagiri Bilawal |
| 3. Bhairav | Aheer Bhairav |
| 4. Kafi | Rageshree |

(B)

- 1. Yaman
- 2. Alahia Bilawal
- 3. Bhairav
- 4. Khamaj

(5)

Core Course 3/2: Viva-voce **60 marks (credit-4)**

(Practical Test of Talas)

List of talas as per appendix-1

Internal Assessment 40 Marks

3

(Practical Test of Talas)

List of tals as per appendix-2

Internal Assessment 40 Marks

(General and applied theory of music)

- (b) Study of laya and layakari and its application to music and dance.
- (c) Knowledge of Ten Pranas of Tal in detail.
- (d) Critical study of the different gharanas of Tabla/Pakhawaj with reference to their style (baj) of playing.
- (e) Contribution of different maestros of tabla/pakhawaj and their life sketch and their style of playing.

(1) Ustad Munne Khan

(2) Ustad Ahamad Jan Thirakwa

(3) Pt. Khanthe Maharaj

(4) Ustad Habibuddin Khan

(5) Ustad Allha Rakha Khan

(6) Pt. Shamta Prasad

(7) Kudau Singh

(8) Nana Sahab Panse

Internal Assessment 40 Marks