

School of Fine Arts & Performing Arts

(Dept. of Music)

About the Department

The dept. of music was started in the year 2005 in three streams

1 MA (Vocal)

2 MA (Tabla)

3 MA (Sitar)

The aim of the department is to provide high quality education in the field of music i.e. Vocal, Tabla, Sitar & extra curricular activities to make it career oriented.

We put emphasis on Practical as well as theoretical knowledge of music . The department has a plan to organize various seminars & conferences so that the students can get the maximum knowledge regarding their concerned profession.

Our Alumni are doing well especially in the field of teaching. Many students are also All India Radio Artistes.

M.A. VOCAL

M.A. TABLA

M.A. SITAR

30 Seats

10 Seats

10 Seats

PROGRAM NAME M.A. MUSIC

PROGRAM OUTCOMES

- **PO1** To produce professional artistes.
- **PO2** Through history of music, students will be connected to main culture & heritage.
- **PO3** To train students for vocational guidance.
- **PO4** Students will be able to know how to set up a recording studio.

- **PO5** Students will set skills that will make them employable.

Program specific outcomes

- **PSO 1** After passing post graduation, the student employed in various areas such as KVS, NVS and public schools.
- **PSO2** They can also become playback singers by working hard.
- **PSO3** They can also become ALL INDIA RADIO artiste.

M.A. (Previous)

Hindustani Music

Vocal / All String Instruments (Sitar, Guitar, Violin etc.)

Max. Marks-100

PRACTICAL PAPER - 1

From the following Intensive study of only Five Ragas Classified Under (A) and Five Classified under (B) for General Study:

1. Kalyan : (A) Pooria Kalyan (B) Shyam Kalyan
2. Bhairav : (A) Aheer Bhairav (B) Bairagi
3. Sarang : (A) Sudha Sarang (B) Madamad Sarang
4. Bihag : (A) Maru Bihag (B) Bihagda

Intensive Study all Four (A) Ragas with Vilambit Khayalas/Masitkhani Gat and one Madhyalaya/Khayalas/Ane Razakhani Gat to be learnt, whereas in the Ragas of General Study for the development of Raga in Alap and Talas/Toras with at least Four Madhyalaya compositions.

Practical Demonstration-cum-Viva Voce Examination will be held.

P.S. Knowledge of Ragas Talas and Theory portions of Previous Course (B.A. 3 Years- Duration) is essential.


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M.A. (Previous)

Hindustani Music

Vocal / All String Instruments (Sitar, Guitar, Violin etc.)

Stage Performance

Max. Marks-100

PRACTICAL PAPER -II

1. A student is required to prepare any one Ragas from the Ragas of Intensive study in the Practical Paper-II as his/her choice and Ragas and perform it for not less than 30 minutes before an invited audience. Alap, Jod, Jhala, Maseetkhan and Rajakhani Gat for Instrument Music (any one from detailed may sing N.D. and D) should give at least 5 names.

60 Marks

2. One Dhrupads and one Dhamars/gats in Talas other than tinal for instrument Music, along with laykaris and Upajas are to be learnt from the Ragas prescribed in practical paper one: Out of these at least one Dhrupad/Dhamar, one Gat in Tala other than Tintal, will have to be presented at the time of stage performance with layakaris and Upaja. It is recommended that Pakhavaj accompainment may be provided for Dhrupad/Dhamar singing.

25 Marks

3. A Thumri/Dhun (for instrument music) may be prepared in any one of the following Ragas:

15 Marks

Khamaj, Kafi, Tilang. A student is supposed to perform Thumari/Tappa/Dhun with its gayaki during stage performance.


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M.A. (Previous)
Hindustani Music
Vocal / All String Instruments (Sitar, Guitar, Violin etc.)
Revision of the Basic Ragas

Max. Marks-100

PRACTICAL PAPER -III

1. Revision of the Basic Ragas and Light & Folk Styles and Creative Music.

60 Marks

2. An intensive study of only five from the following basic Ragas with Alap, Vilambit and Drut compositions.

- a) Yaman
- b) Bhairav
- c) Vrindavani Sarang
- d) Malkauns
- e) Vihag

Study of Light or Folk Styles

1. At least one composition in each of the following forms- Rabindra Sangit/Bhajan, Gazal, Geet, Folk song/two Dhuns (For instrumental Music students).

15 Marks

2. The student has to compose at least one Vilambit/Drut Kheyal/Bhajan.

3. Playing of simple Thekas (Teental Kaharva)


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M.A. (Previous)

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Vocal / All String Instruments (Sitar, Guitar, Violin etc.)

Max. Marks-100

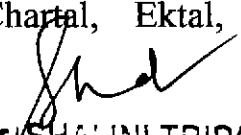
THEORY PAPER - I
General and Applied Music Theory
Section 'A'

Applied Theory of Music

1. Theoretical Study of the Ragas prescribed in Practical Paper-I of M.A. (Previous)
2. To compose and write notation of given piece of verse/bols of instrumental music in a Gat.
3. Writing of Mukhtalaps and Tanas/boltanas/tihais in the Ragas prescribed for the first year.
4. An essay of about 600 words on a given topic related to music. for eg.
 - (i) Music Therapy
 - (ii) Music and Technology
 - (iii) Recording Techniques (Old till present)
 - (iv) Relation with other subjects
 - (v) Music and Dance
 - (vi) Music and Yoga
 - (vii) Ras and Music
 - (viii) Classification of Instruments

Section 'B'

1. Knowledge of the Ranganga, Classification and Intensive study of the following Ragangas:
Kalyan, Bilwal, Bhairav, Kafi, Sarang, Vihag and Malhar.
2. Knowledge of Talas- Teental, Jhaptal, Dhamar, Chartal, Ektal, Deepchandi.


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THEORY PAPER - II
History and Aesthetics of Music

Section 'A'

1. Genesis of Music Indian views about Development of Music.
2. Vedic Music and Music of the Ramayana and Mahabharata.
3. Music of Jains, Buddhists, Maurya and Gupta Age.
4. Music at the Time of Bharat, Matang and Sharang Dev

Section 'B'

1. Practical use of Ras and Bhav in Music.
2. General Idea of Asthetics and its used, Principles of Asthetics (Saundaryashastra) in Music.



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M.A. (Final)

Hindustani Music

Vocal / All String Instruments (Sitar, Guitar, Violin etc.)

Max. Marks-100

PRACTICAL PAPER - I

From the following Intensive are detailed study of only five Angas classified under (a) and five classified under (b) for general study:

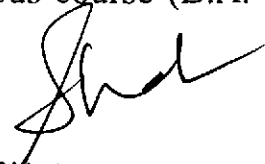
1. Todi Anga : (A) Bilashkhani Todi (B) Bhopali Todi
2. Kanada Anga : (A) Abhogi Kanada (B) Darbari Kanada
3. Kafi Anga : (A) Bageshri (B) Rageshri
4. Malhar Anga : (A) Sur Malhar (B) Gaud Malhar

Note:

Intensive and General study means the same as mentioned in Practical Papers-I (M.A. Previous)

Practical Demonstration-cum-Viva-Voce Examination will be held.

P.S. Knowledge of Ragas, Talas and theory portion of previous course (B.A. 3 year duration) is essential.


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M.A. (Final)

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Max. Marks-100

PRACTICAL PAPER - II

Stage Performance

1. A student is required to prepare any one Ragas from the ragas of intensive study in the Practical paper-II as his/her choice of Ragas and performed it for not less than 30 minutes before an invited audience. Alap, Jod, Jhala, Maseetkhani and Razakhani Gat for instrumental music (any one from five detailed may sing N.D. and D) should give at least four names.

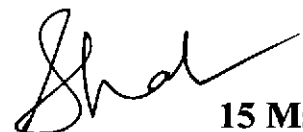
60 Marks

2. One Dhrupad and one Dhamars Gats in Talas other than Tintal for instrumental music along with laykaris and Upajas have to be learnt from the Ragas prescribed in practical paper-I. Out of these at least one Dhrupad/Dhamar, one Gats in Tala other than Tintal will have to be presented at the time of stage performance with Layakarisi and Upaja. It is recommended that Pakhawaj accompaniment should be provided for Dhrupad/Dhamar singing.

25 Marks

For instrumental music- Gats other than Tintal.

3. A Thumari/Dhun (for instrumental music may be prepared in any one of the following Ragas like Desh/Pilu/Bhairavi. Student is supposed to perform Thumari/Tappa/Bhajan/Dhun with the gayaki during stage performance.



15 Marks

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Max. Marks-100

PRACTICAL PAPER - III
Revision of Basic Ragas
Section - A

Revision of the basic Ragas and Light and Folk styles and creative music:

1. An intensive study of the following basic Ragas with Alap/Vilambit and Drut compositions. **50 Marks**
 - (i) Todi
 - (ii) Miya Malhar
 - (iii) Bhimpalasi
 - (iv) Madhubani
 - (v) Lalit

2. Study of Light and Folk styles: **20 Marks**

Three compositions from any one of the following styles is to be studied:

 - a) Rabindra Sangit
 - b) Bhajan
 - c) Gazal
 - d) Geet
 - e) Regional Folk Songs
 - f) Three dhuns for instrumental music

3. The student has to submit one own composition along with notation at the time of practical Examinations from the prescribed Ragas. **15 Marks**

4. Tabla Playing (Ek Tal/Char Tal) **15 Marks**

OR

Section - B (OPTIONAL)

M.M. 100

1. An Educational tour in other Music Organizations and Universities
2. Candidate has to submit file of Dissertation.


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M.A. (Final)
Hindustani Music
Vocal / All String Instruments (Sitar, Guitar, Violin etc.)

Max. Marks-100

Theory Paper - I
Applied Music Theory and Musical Compositions
Section - 'A'

Applied Music:

1. Theoretical study of the Ragas prescribed in Practical Paper-I.
2. To compose and write notation of a given piece of verse/bols of instrumental music in a Gat.
3. Writing of Mukta Alaps and Tanas, Bol Tans, Tihais in the Ragas prescribed for the second year.
4. Karnataka Tal System, its comparison with Hindustani Tal System.
5. Lay Kariyan

Section - 'B'

1. Knowledge of the Raganga, classification and intensive study of the following Ragangas.
2. Tori, Kanada, Ashawari and Ragas not grouped in any particular Anga.
3. Nibaddha Gan and its varieties (for prabhandha to modern compositions) and all varieties of compositions in Instrumental Music.
4. Stage Performance Techniques.
5. Occupational Opportunities in Music.


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M.A. (Final)
Hindustani Music
Vocal / All String Instruments (Sitar, Guitar, Violin etc.)

Max. Marks-100

Theory Paper - II
History, Staff Notation and Voice Culture
Section - 'A'

History (From the post Sharangdev period to Modern period)

1. Classification of Indian Musical Instruments. Historical knowledge of the following musical instruments:
2. Classification of Indian Musical Instruments. Historical knowledge of the following musical instruments:

Mattakokila, Chitra, Bipanchi, Ghosha, Ekatantari, Kinnari, Tritantari, Mridanga, Patah, Hudakka Vanshi, Madhukari, Kansya Tala and Ghanta.
3. An introduction of the Swara and Raga Chapters of 'Swarmela Kalanidhi' and Chaturdandi Prakashika'.
4. Comparative study of Hindustani and Karnataka Music Systems with special reference to Swara, Raga and compositional patterns.
5. The contribution to Music by the following musicians/musicologists:

Ravindra Nath Tagore, Pt. V.D. Paluskar, Pt. V.N. Bhatkhande, Pt. Onkarnath Thakur, K.C.D. Brahaspati, Pt. Ravi Shankar, Allauddin Khan, Padma Vibhushan Girija Devi, Bharat Ratna Bhim Sen Joshi, Shankar Pandit and Nikhil Banerjee.

Section 'B'

Staff Notation and Voice Culture

1. Principles of Western Staff Notation System.
2. General Principal or Voice Culture


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M.A. (Previous)
Hindustani Music
Tabla and Pakhawaj

Max. Marks-100

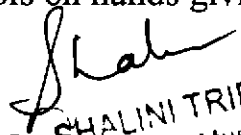
PRACTICAL PAPER - I

1. Comprehensive study of Trital, Jhaptal, Ektal, Rupak and Adachoutal with at least two Peshkars, Quidas, Gats, Tukadas, Relas and Chakradar Tihais in the styles of different Gharanas of Tabla where applicable.
2. One Gat in Adilaya and Tisra and Misra Jati Layas in each Tala mentioned above.
3. Tihais both Bedam and Damdar in all the Talas mentioned above.
4. Oral rendering of the above mentioned Talas and Bols in hands giving Tali and Khali.
5. Ability to sing at least one Khayal or Bhajan in any Raga.

PRACTICAL PAPER - II

Max. Marks : 100

1. Comprehensive study of Trital, Rupak, Sooltal, Pancham Sawari, Choutal and Dhamar with at least two Peshkars, Quidas, Gats, Tukdas, Relas and Chakradar Tihais in the styles of different of Ajarada, Farrukhabad and Delhi Gharanas where applicable.
2. One gat of Kuwadi laya and Khanda and Chatasra laykaris in each of the above mentioned talas.
3. Two mukhdas of advanced pattern in different laykaris in each Tala prescribed.
4. Damdar and Bedam tihais in all the above mentioned talas.
5. One Kamali ki Paran and one farmaishi paran in all the above mentioned talas.
6. Oral renderings of all the above mentioned talas and bols on hands giving Tali and Khali.


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PRATICAL PAPER - III

Max. Marks : 100

Section - 'A'

1. Solo demonstration in Tals of Odd numbers any one of the following talas selected talas selected by the student. eg.
 - (i) 9 Matras
 - (ii) 11 Matras
 - (iii) 13 Matrasany one
2. Solo demonstration of different Laggi, Lari, Rau and Angusthana in any one of the following talas:
Dadra, Kaharava, Dhumali, Sitarkhani and Deepchandi.

Section - 'B'

1. Upaj in Teental, Dadra, Kaharva, Deepchandi.
2. Playing in Vilambit Laya, Jhumra Ek Tal



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M.A. (Previous)
Hindustani Music
Tabla and Pakhawaj

Max. Marks-100

THEORY PAPER - I

1. Study of rhythm in general and its application to music and dance.
2. Comparative study of the ancient and modern Tala system. Study of Shastras of Tala Knowledge of Tala system as given in "Natya Shastra" and "Sangit Ratnakar" and their changes in medieval and their changes in medieval and modern period.
3. Knowledge of Ekkala, Dwikala and Chatus Kala, Kala Matra, Laya, Kriya, Graha, Pani, Marga Tal, Deshi Tal of the ancient Tala systems.
4. Tala Prastar i.e. formation of Tala by mathematical process and the total number of Talas derivable from a given number of matras.
5. Critical study of the different Gharanas of Tabla/Pakhawaj with reference to their style (Baj) of playing.
6. Importance of Tala-Vadyas (percussion instruments) in Indian Classical Music as compared to that of Western Music.
7. Difference in the construction of Indian percussion instruments like Tabla, Banya, Pakhawaj etc. as compared to the various types of drums used in Western Music.


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M.A. (Previous)
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Tabla and Pakhawaj

Max. Marks-100

THEORY PAPER - II

Section - 'A'

1. Basic principles of Aesthetics.
2. Emotional expression through music.
3. Definition of Rasa and its varieties according to Bharat and Abhinava Gupta.
4. Ancient Principles regarding relationship of music with Rasa (Swar rasas, Laya-ras, Raga-rasa and Chhandra rasa).

Section - 'B'

1. A brief cultural history of Indian with special reference to music from the Vedic period to modern period.
2. History of the development of Dhrupad, Dhamar, Kheyal, Thumari and Tappa and Vocal Music and Drut and Vilmbit Gats of instrumental Music and the system of accompaniment in Tabla or Pakhawaj.
3. History of the origin of percussion instruments as given in Natya Shastra.
4. History of the origin and evolution of Tabla or Pakhawaj.


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M.A. (Final)
Hindustani Music
Tabla and Pakhawaj

Max. Marks-100

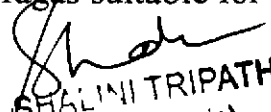
PRACTICAL PAPER - I

1. Comprehensive study of Trital, Shikhartal, Lakshmi, Gata-Jhampa and Pancham Sawari with Peshkar, Quida Paltas, Gats, Tukdas and Relas in the style of Banaras and Punjab Gharanas where applicable.
2. One Tipalli Gat and one Choupalli Gat in Adi and Vilambit laya in each Tala mentioned above (both Simple and Chakradar)
3. Two Mukhdas of advanced pattern in each of the above Talas in different Layakaris.
4. Tihais both Bedam and Damdar of different patterns in the above mentioned Talas.
5. Oral renderings of all the above mentioned Talas and Bols with their Layakaris on hands with Tali and Khali.

PRACTICAL PAPER - II

Max. Marks : 100

1. Advanced study of all the Talas and Bols learnt.
2. Study of decorative "Bharava" in Ati-Vilambit Laya in the following Talas: Tilwada, Jhumra, Adachoutal, Jhaptal, Trital and Ektal.
3. Uthan with at least two Mohras, Tukdas, Chakradar tukdas and Chakradra Tihais in Farodesta and Sooltal.
4. Study of Choupalli Gat, Farmayashi Chakradas Param, Darje-wali Gat, Charbag, Kamali-Chakradar Paran and Udan-ki-Fard in Trital.
5. Ability to compose advanced Tukdas, Mukhdas, Mohars, Tihais in different talas prescribed in the course.
6. Study of decorative Laggi, Lari, Rau and Angusthana in Dadra, Kaharava, Dhumali, Sitarkhani and Deepchandi.
7. Study of Laharas on harmonium in different talas and in ragas suitable for playing in the morning evening and night performance.


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PRACTICAL PAPER - III

Max. Marks : 100

Section - 'A'

1. Solo demonstration in any one of the following talas selected by the students:
 - a) Any Tal of 13 or 17 matras
 - b) Any Tal of 9 or 11 matras
 - c) Trital
 - d) Mattal
 - e) Pancham Sawari
 - f) Gajajhampa
2. Solo demonstration of different Laggi, Lari, Rau and Angusthana in any one of the following talas:
Dadra, Kaharva, Dhumali, Sitarkhani and Deepchandi

Section - 'B'

1. Solo demonstration in any one of the above mentioned Talas in no.1 of first selected by the examiner.
2. Accompaniment with Vocal/Instrumental and Dance performance.

OR

Section - B (OPTIONAL)

M.M. 100

1. An Educational tour in other Music Organizations and Universities
2. Candidate has to submit file of Dissertation.


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M.A. (Final)
Hindustani Music
Tabla and Pakhawaj

Max. Marks-100

THEORY PAPER - I

1. Detailed study of the ten pranas (dasha-pran) of the Tala with special reference to Graha, Jati and Yati.
2. Study of the following Laykaris and ability to write in notation the Laykaris in any Thekha prescribed in the course.
Poungun (3/4), Saawagun (5/4), Poundugun (7/4), Sawadugum (9/4), Dhigun (5/2), Pounetingun (11/4) Sawatingun (13/4).
3. Definition and explanation of the following terms:
 - i) Choupali Gat
 - ii) Farmayashi Paran
 - iii) Charbag
 - iv) Kamali Paran
 - v) Chakradar Paran
 - vi) Udan-ki-Fard
 - vii) Stuti-Paran of Pakhawaj
4. General knowledge of the different Classical and Tal-vadya (Percussion instruments) of north and south India and their application in different types of music.
5. Ability to write in notation all the Talas and Bols prescribed for practical papers along with their prescribed laykaris.
6. Life history and contribution of music of the following:
 - Ustad Munne Khan
 - Ustad Abid Hussain Khan
 - Pt. Ram Sahai
 - Ahmad Jan Thirkava
 - Ustad Mashit Khan
 - Pt. Kanthe Maharaj
 - Pt. Nana Sahab Panse
 - Pt. Kodau Singh
 - Ustad Munir Khan
 - Pt. Parvat Singh
 - Pt. Ghanshyam Pakhawaji
 - Sri Jnan Prakash Ghose


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THEORY PAPER - II

Max Marks : 100

Essays on the following topics:

1. North, Indian and South Indian music special reference to the tala systems and Tal lipi.
2. The necessity and origin of various Talas having same Matras.
3. Ancient and Modern Style of Accompaniment and solo performance in Tabla or Pakhawaj.
4. Tabla or Pakhawaj playing as a compulsory subject for all music students in educational institutions.
5. The place of "Upaj and Creativity" in accompaniment and solo performance.
6. Importance of the knowledge of theoretical aspects of Tabla or Pakhawaj playing.
7. Importance of Tal-lip (notation)
8. Roll of Rhythm in everyday life.
9. Aesthetical value of various compositions of different Gharanas of Tabla or Pakhawaj.
10. Laya and its various forms as the base of all music.
11. Contribution of Pt. Bhatkhande and Pt. Vishnu Digambar to music.
12. Importance of various aspects of Bol composition in the Tala system.

Note: Such other broad topics may be included for essay writing


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