

**Syllabus for M.A. (Previous) Hindustani Music**  
**Vocal/Instrumental (Sitar, Sarod, Guitar, Violin, Santoor)**

**SEMESTER-I**

**Course – 101**

**Stage Performance**

**70 Marks (Credits-8)**

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – I

Candidate may plan his/her performance in the following manner:-

**Classical Vocal Music**

i) Khyal/Dhrupad or both for Vocal Music. Tarana is optional.

**Classical Instrumental Music**

ii) Alap, Jor, Jhala, Masitkhani and Razakhani Gat in Instrumental Music

**Semi Classical Music**

iii) A short piece of classical music /Thumri /Bhajan/Dhun/ a gat in a tala other than teentaal may also be presented.

**Internal Assessment 30 marks**

**Course – 102**

**Viva Voce 70 Marks(Credits-8)**

**(Practical test of Ragas)**

List of Ragas prescribed in Appendix – I

**Internal Assessment 30 marks**

**Course – 103 Theory 70 Marks (Credits-4)**

**Historical and Theoretical  
(Study of Ragas)**

**3 hours**

A. Detailed study of the Ragas prescribed in Appendix – I

B. Historical Study of the following Ragas from the period of Sangeet Ratnakar i.e. 13<sup>th</sup> century Onwards to modern times

i) Basant iv) Kanhada

ii) Bhairav v) Malhar

iii) Bilawalvi) Todi

C Development of Raga Classification system and study of the following Ragangas in the modern context:- Sarang, Malhar, Kanhada, Bilawal, Kalyan, Todi.

**Internal assessment 30 Marks**

**Course – 104 Theory 70 Marks (Credits-4)**

**3 hours**

**(Music of the ancient world)**

A. Study of the music of ancient world of China, Greece, Mesopotamia, Egypt and Persia with special reference to the following:

a) Origin, development and historical background of music

b) Scales of Music

c) Different forms of Music

d) Musical Instruments

B. A comparative study of the music of the nations mentioned above to Indian Music.

**Internal Assessment:**

**30 Marks**

**APPENDIX – I (Prescribed Ragas)**

1. Ahir Bhairav
2. Nat Bhairav
3. Basant
4. Devgiri Bilawal
5. Yamani Bilawal
6. Gaud Malhar
7. Miyan Malhar
8. Paraj/Bairagi
9. Puriya
10. Marwa
11. Shuddha Sarang
12. Miyan Ki Sarang

**Note:** Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

## II SEMESTER

### Course 201 Stage Performance 70 Marks (Credits-8)

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – II

Candidate may plan his/her performance in the following manner:

#### i) Classical Vocal Music

Khyal/Dhrupad or both Vocal Music. Tarana is optional.

#### ii) Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani gat

#### iii) Semi Classical Music

A short piece of light Classical music/Thumri/Bhajan/Dhun/ a gat in a tala other than teentaal may also be presented.

### Internal Assessment 30 Marks

### Course 202 Viva Voce 70 Marks (Credits – 8) (Practical Test of Ragas)

List of Ragas as per Appendix – II

### Internal Assessment: 30 Marks

**Course 203:**  
3 hours

**Theory**

**70 Marks (Credits – 4)**

#### Interdisciplinary Approach in Indian Music

- (i) Analytical study of musical sound based on principles of physics.
- (ii) Music and Mathematical approach in Laya and Tala of Indian Music.
- (iii) Physiology of Human Throat and its application in voice culture.
- (iv) Role of Music in maintaining the traditional values of Indian culture.
- (v) Positive aspects of Music on personality development: Psychological approach.
- (vi) Documentation and Preservation of Music with equipments and technology.

Or

A course in anyone of the following discipline in their relevant departments:Philosophy, Psychology, Sociology, History, Sanskrit, Persian.

**Internal Assessment:**

**30 Marks**

**Course – 204**

**Theory 70 Marks (Credits – 4)  
(Study of Western Music System)**

A. Study of the music system of the Western world, with special reference to the following:

- a) Knowledge of the following concepts:-Harmony - Melody, Chords.
- b) Scales of western music
- c) Staff Notation System with time signature
- d) Ability to write Hindustani music composition in staff notation system.
- e) Musical Instruments of string and wind category
- f) Symphony

B. A comparative study of Western and Hindustani music.

**Internal Assessment: 30 Marks**

**Appendix – II (Prescribed Ragas)**

1. Adana/Gauri
2. Darbari Kanhada
3. Bihagada
4. Jhinjhoti
5. Maru Bihag
6. Poorvi
7. Shri
8. Shudha Kalyan
9. Rageshri
10. Chandrakauns
11. Vibhas
12. Bahar/Sindura

**Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.**

**Syllabus for M.A. (Final) Hindustani Music**  
**Vocal/Instrumental (Sitar, Sarod, Guitar, Violin, Santoor)**

**SEMESTER-III**

**Course – 301**

**Stage Performance 70 Marks (Credits-8)**

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix III.

Candidate may plan his/her performance in the following manner:

**i) Classical Vocal Music**

Khyal/Dhrupad or both Vocal Music. Tarana is optional

**ii) Classical Instrumental Music**

Alap, Jor, Jhala, Masitkhani and Razakhani gat for Instrumental music

**iii) Semi Classical Music**

A short piece of light classical music /Thumri /Bhajan /Dhun /Gat in a tala other than teental may also be presented.

**Internal Assessment 30 Marks**

**Course – 302**

**Viva Voce 70 Marks (Credits-8)**

**(Practical Test of Ragas)**

**List of Ragas as per Appendix – III**

**Internal Assessment: 30 Marks**

**Course – 303**

**Theory 70 Marks (Credits – 4)**

**3 hours**

**(Evolution and Development of musical concepts)**

- A. Study of the following musical concepts from Vedic period to present times:  
Samagana, Dhruvagana, Mahageetak, geeti, anibaddhagana (Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti) Vaggeyakar Lakshan.  
B. Detailed study of the Ragas prescribed in Appendix – III

**Internal Assessment 30 Marks**

**Course – 304**

**Theory**

**70 Marks (credits – 4)**

**(Aesthetics and Appreciation of Indian Music)**

- A. Introduction and Definition of Aesthetics (Western and Indian View points), Philosophical Aesthetics – linguistic, phenomenological and world making. Brief historical outline- Plato & Aristotle  
B. Aesthetics as a theory of fine arts and its significance in Indian Music.  
C. Bharata's theory of Rasa and its applicability to Indian music and Drama with special reference to musical interval, Laya and Raga.  
D. Aesthetical Concept of Nayak Nayika Bheda, its depiction through Raga Dhyana and its relevance in Indian Music.

**Internal Assessment:**

**30 Marks**

**Appendix – III (Prescribed ragas)**

1. Barwa

2. Bhatiar
3. Desi
4. JaitKalyan/Malgunji
5. Jog
6. Lalit
7. Madhuwanti
8. Megh Malhar
9. Nayaki Kanhada
10. Puriya Kalyan
11. Madhmad Sarang/Bhairavi
12. Shahana/Suha

**Note:** Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

#### IV SEMESTER

#### Course – 401 Stage Performance 70 Marks (credits-8)

Performance of half an hour duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – IV.

Candidate may plan his/her performance in the following manner:

#### i) Classical Vocal Music

Khyal/Dhrupad or both for Vocal Music. Tarana is optional.

#### ii) Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani gat for Instrumental Music

#### iii) Semi Classical Music

A short piece of light classical music/Thumri /Bhajan /Dhun/ a gat in a rare tala may also be presented.

#### Internal Assessment 30 Marks

#### Course – 402 Viva Voce

**70 Marks (credits – 8)**  
**(Practical Test of Ragas)**

#### List of Ragas as per Appendix – IV

#### Internal Assessment: 30 Marks

#### Course – 403

Theory

**70 Marks (Credits-4)**

**3 hours**

#### (Multidimensional Values of Indian Music)

**Study of the following musical concepts, their origin and development:**

A. i) Origin and Development of Prabandha, Dhrupad, Dhamar, Khyal and comparative study of the ancient and modern compositional forms.

ii) Principles of musical composition

iii) Importance of Sanskrit treatises in Indian Music

iv) Vocational aspects of Indian Music

B. Detailed study of the Ragas prescribed in Appendix – IV

Or

A course in any one of the following disciplines in their relevant departments:

Philosophy, Psychology, Sociology, History, Sanskrit, Persian.

#### Internal Assessment:

#### Course – 404

Theory

**70 Marks (Credits-4)**

**30 Marks**

**3 hours**

## Indian Music and its Aesthetic approach

- A. The four facets of Aesthetics, Aesthetic Attitude, Aesthetic Expression, Aesthetic Experience, Feeling and Emotion.
- B. Art, Classification of Arts, Element, Medium, Form and content in music as an art, Art as expression, Interrelationship of music with other fine arts
- C. Aesthetical elements contained in Indian musicology,
- D. Aesthetic character of different forms of Hindustani Music.

### Internal Assessment: 30 Marks

#### Appendix – IV: (Prescribed ragas)

1. Abhogi
2. Soor Malhar/Jog Kauns
3. Bilasakhani Todi
4. DevGandhar/Gunkali
5. Gurjari Todi
6. Hansadhwani
7. Kaunsi Kanhada
8. Komal Rishabh Asawari
9. Ramdasi Malhar/Kukubh Bilawal
10. Nand
11. Shankara
12. Shukla Bilawal

**Note:** Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

### Recommended Books for Course: 103

1. Sharangdeva (Adayar Edition) - Sangeet Ratnakar
2. R.K. Shringy & Premlata Sharma - Sangeet Ratnakar
3. Ahobal - Sangeet Parijat
4. V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
5. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
6. Omkar Nath Thakur - Sangeetanjali Part I - VI
7. V.R. Patvardhan - Rag Vigyan Part I- VII
8. A.N. Sanyal - Ragas and Raginis
9. Jai Sukh Lal Tribhuvan Shah – Sarangke Prakar, Kanharake Prakar, Malhar ke Parkar

### Recommended Books for course 104

- Music of the Nations : A comparative Study - Swami Prajnananda:- Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh :- Global Vision Publishing House. Delhi- 2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.-1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music,- Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

### **Recommended Books for Course 203**

1. Lalit Kishore Singh – Dhvani Aur Sangeet
2. G.H. Ranade - Hindustani Music
3. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
4. M.R. Gautam - Evolution of Rag and Tal in Music
5. Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
6. V.N. Bhatkhande – Kramik Pustak Malika
7. Omkar Nath Thakur - Sangeetanjali Part I- VI
8. V.R. Patvardhan - Rag Vigyan Part I- VII

**Note:** Recommended material of other interdisciplinary courses shall be provided by the concerned Departments.

### **Reference Books for course 204**

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1 . 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London- 1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music Dance and Drama, DeepikaBiswas, ABD Publishers, Jaipur.2009

### **Recommended Books for course 303**

1. Bharat - Natya Shastra
2. Sharangdeva - Sangeet Ratnakar
3. Maharana Kumbha - Sangeet Raj
4. Abul Fazal - Ain-e-Akbari
5. Faqirullah - Rag Darpan
6. S.S. Paranjape - Bhartiya Sangeet ka Itihas
7. K.C.D. Brahaspati - Bharat ka Ras Siddhant
8. V.N. Bhatkande - Bhatkhande Sangeet Shastra Part I-IV
9. K. Vasudev Shastri - Sangeet Shastra

### **Books Recommended for course 304**

1. Nelson Goodman - Ways of World making Indianapolis, 1978.
2. J. Hospers - Introductory Readings in Aesthetics, the Free Press, New York, 1969
3. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
4. S.K. Langer - Problems of Arts, Routledge Kegan Paul, London, 1957.
5. Abraham Adil Shah - Kitab-e- Nauras
6. S.K. Saxena - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
7. Pradeep Kumar Dikshit – Nayak Nayika Bhed aur Rag-Ragini Vargikaran
8. O.C. Gangoli - Ragas and Raginis
9. Ganpati Chandragupt – Ras Siddhant ka Punarvivechan
- 10 Surendra Nath Dikshit - Rasa Vishleshan
11. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
12. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
13. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra

### **Relevant Portions of the following works:**

1. Bharart Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
- 3 Maharana Kumbha : Sangeet Raja

### **Recommended Books for course 403**

1. K. Vasudev Shastri - Sangeet Shastra
2. Prajnanananda - Historical Development of Indian Music
3. A.H. Fox Strangways - Features, Principles and Techniques of Indian Music
4. Ramashrya Jha - Abhinav Geetanjali I – V
5. Omkar Nath Thakur - Sangeetanjali I-VI
6. Subhadra Chaudhary - Sangeet Sanchayan
7. K.C. D. Brahaspati - Dhrupad

Note: Recommended material for other interdisciplinary courses shall be provided by the concerned Departments

### **Books Recommended for course 404**

1. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
2. S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
3. S. K. Langer - Feeling and Form, Routledge & Koga Pani.
4. Debussy - Three Classics in the Aesthetics of Music.
5. Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Rampur.
6. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
7. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
8. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra

Relevant Portions of the following works:

1. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. Maharana Kumbha : Sangeet Raja