

SYLLUBUS FOR M.A IN HINDUSTANI MUSIC

**M.A (Hindustani) Music
DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

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

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

Classical Instrumental Music

2. Alap, Jor, Jhala, Masitkhani and Razakhani Gat in Instrumental Music

Semi Classical Music

3. A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaalmay also be presented.

Internal Assessment 30 marks**Course – 102 Viva Voce****70 Marks(Credits-8)****(Practical test of Ragas)****List of Ragas as per Appendix – I****Internal Assessment 30 marks****Course – 103 Theory 70 Marks(Credits-4)****Historical and Theoretical 3 hours****(Study of Ragas)**

1. Detailed study of the Ragas prescribed in Appendix – I
2. Historical Study of the following Ragas from the period of Sangeet Ratnakar i.e. 13th century onwards to modern times
3. Basant
4. Bhairav
5. Bilawal
6. Kanhada
7. Malhar
8. Todi
9. 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)

1. A detailed Study of the music of Arabia, Greece, Mesopotamia and Egypt with special reference to the following:
2. Origin, development and historical background of Music
3. Scales of Music
4. Different forms of music
5. Musical Instruments
6. 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. Basant
3. Darbari Kanhada
4. Devgiri Bilawal
5. Gaud Malhar
6. Marwa
7. Miyan Malhar
8. Paraj / bairagi
9. Puria
10. Rageshri
11. Shuddha Sarang
12. Yamani Bilawal

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:

1. Classical Vocal Music

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

1. Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani gat

1. 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: Theory 70 Marks (Credits – 4) 3 hours

Interdisciplinary Approach in Indian Music

1. Analytical study of musical sound based on principles of physics.
2. Music and Mathematical approach in Laya and Tala of Indian Music.
3. Physiology of Human Throat and its application in voice culture
4. Role of Music in maintaining the traditional values of Indian culture.
5. Positive aspects of Music on personality development: psychological approach.
6. Philosophical aspects of music.
7. Detailed study of the Ragas prescribed in Appendix – II

or

A course in any one of the following disciplines in their relevant departments: Philosophy, Psychology, Sociology, History, Sanskrit, Persian.

Internal Assessment 30 Marks

Course – 204 Theory 70 Marks (Credits – 4)

(Music of the Asian Continent)

1. A detailed study of the music of South East Asia, China, Persia, with special reference to the following:
2. Origin, development and historical background of music
3. Scales of music
4. Different forms of music
5. Musical instruments

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

Internal Assessment: 30 Marks

Appendix – II (Prescribed Ragas)

1. Adana/Vibhas
2. Bahar
3. Bihagda
4. Gauri (Bhairav Anga)
5. Jhinjhoti
6. Maru Bihag
7. Mian Ki Sarang
8. Nat Bhairav
9. Poorvi

10. Shri
11. Shuddha Kalyan
12. Sindhura / Chandrakauns
- 13.

III SEMESTER

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:

1. **Classical Vocal Music**

Khyal/Dhrupad or both Vocal Music. Tarana is optional

2. **Classical Instrumental Music**

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

3. **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)

(Evolution and Development of musical concepts) 3 hours

1. Study of the following musical concepts from Vedic period to present times:
Samagana, Dhruva gana, Maha geetak, geeti, anibaddha gana (Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti) Vaggeyakar Lakshan.
2. 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)

1. Introduction and Definition of Aesthetics (Western and Indian View points), Philosophical Aesthetics – linguistic, phenomenological and world making. Brief historical outline- Plato & Aristotle
2. Aesthetics as a theory of fine arts and its significance in Indian Music.

3. Bharata's theory of Rasa and its applicability to Indian music and Drama with special reference to musical interval, Laya and Raga.
4. 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. Jait Kalyan/ Jog Kauns
5. Jog
6. Lalit
7. Madhuwanti
8. Megh Malhar
9. Nayaki
10. Puriya Kalyan
11. Ramdasi Malhar/Madh Madh Sarang
12. Shahana/Suha

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:

1. Classical Vocal Music

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

1. Classical Instrumental Music

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

1. 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)

(Multidimensional Values of Indian Music) 3 hours

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

1. Origin and Development of Prabandha, Dhruwad, Dhamar, Khyal and comparative study of the ancient and modern compositional forms.
2. Principles of musical composition
3. Importance of Sanskrit treatises in Indian Music
4. Vocational aspects of Indian Music
5. 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 30 Marks
Course – 404 Theory 70 Marks(Credits-4) 3 hours
Indian Music and its Aesthetic approach

1. The four facets of Aesthetics, Aesthetic Attitude, Aesthetic Expression, Aesthetic Experience, Feeling and Emotion.
2. Art, Classification of Arts, Element, Medium, Form and content in music as an art, Art as expression, Interrelationship of music with other fine arts
3. c. Aesthetical elements contained in Indian musicology,
4. d. Aesthetic character of different forms of Hindustani Music.

Internal Assessment : 30 Marks
Appendix – IV: (Prescribed ragas)

1. Abhogi
2. Bhairavi / Soor Malhar
3. Bilaskhani Todi
4. Dev Gandhar
5. Gurjari Todi
6. Hansadhwani
7. Kaunsi Kanhada
8. 40
9. Komal Rishabh Asawari
10. Kukubh Bilawal / Gunkali
11. Nand
12. Shankara / Malgudi
13. Shukla Bilawal

Course : 103

Recommended Books

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

1. Omkar Nath Thakur - Sangeetanjali Part I - VI
2. V.R. Patvardhan - Rag Vigyan Part I- VII
3. A.N. Sanyal - Ragas and Raginis
4. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar,
5. Kanhara ke Prakar
6. Malhar ke Parkar

Course 104

Recommended Books

1. Curt Sachs - Rise of Music in the Ancient World
2. H.G. Farmer - A History of Arabian Music
3. S.M. Tagore - Universal History of Music
4. Curt Sachs - History of Musical Instruments
5. Egon Wellesz (edited by) - The New Oxford History of Music Vol.I, Ancient and Oriental Music.
6. Eric Blom (Edited by) - Groves Dictionary of Music & Musicians
7. Alec Robertson and - The Pelican History of Music Denis Stevens(Edited By)
8. Swamy Prajnanananda - Music of the Nations

COURSE:203

Recommended Books

1. Lalit Kishore Singh - Dhvani Aur Sangeet
2. G.H. Ranade - Hindustani Music
3. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
4. 41
5. M.R. Gautam - Evolution of Rag and Tal in Music
6. Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
7. V.N. Bhatkhande - Kramik Pustak Malika
8. Omkarnath Thakur - Sangeetanjali Part I- VI
9. V.R. Patvardhan - Rag Vigyan Part I- VII

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

COURSE: 204

Recommended Books:

1. Curt Sachs - Rise of Music in the Ancient World
2. H.G. Farmer - A History of Arabian Music
3. Curt Sachs - History of Musical Instruments
4. John Hazedd Levis - Chinese Musical Art, Foundation
5. James Hastings (Edited by) - Encyclopedia of Religion and Ethics
6. S.M. Tagore - Hindu Music
7. Egon Wellesz (edited by) - The New Oxford History of Music Vol.I, Ancient and Oriental Music.
8. Eric Blom (Edited by) - Groves Dictionary of Music & Musicians
9. Alec Robertson and - The Pelican History of Music Denis Stevens(Edited By)
10. 10..Swamy Prajnanananda - Music of the Nations

COURSE:303

Recommended Books

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. 9 K.Vasudev Shastri - Sangeet Shastra

COURSE-304

Books Recommended

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. Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
10. 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. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. 3 Maharana Kumbha : Sangeet Raja

COURSE-403

Recommended Books

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. Omkarnath Thakur - Sangeetanjali I-VI
6. Subhadra Chaudhary - Sangeet Sanchayan
7. K.C. D. Brahaspati – Dhruvad

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

COURSE-404

Books Recommended

1. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
2. S. K. Saxena - Aesthetical Essays, Chankya Publication, Model Town, Delhi
3. S. K. Langer - Feeling and Form, Routledge & Kogakani.
4. Debussy - Three Classics in the Aesthetics of Music.
5. Saundarya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
6. Anjali Mittal - Hindustani Music and the aesthetic Concept of form
7. Manjula Saxena - Kala aur saundarya ka Darshnick vivechan
8. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra Relevant Portions of the following works :
9. Bharat Muni : Natya Shastra
10. Sharangadeva : Sangeet Ratnakar
11. 3 Maharana Kumbha : Sangeet Raja