

## SYLLABUS OF M.PHIL. HINDUSTANI MUSIC

**Course-I** **Research Methodology** **Max Marks 50**  
**2 Hours**

1. Research- Definition, its aims and objectives, Varieties, methodology and process.
2. Synopsis- Definition, Importance, Preparing of synopsis.
3. Primary and Secondary sources and their importance in research
4. (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture  
(d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions  
(g) Musical Pillars and Stones (g) Museums (h) Coins

**Course- II** **Theory of Indian Music** **Max Marks 100**  
**3 Hours**

Swara, Shruti, Mela, Raga, Gamak, Sthaya, Kaku, Rasa Theory, Principles and significance of aesthetics in Hindustani Music, Modern Trends in Hindustani Music.

**Course- III** **Stage Performance** **Max Marks 75**

Performance of half an hour duration planned by the candidates. Choice of ragas should be confined to those prescribed for course III.

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

**i) Classical Vocal Music**

Khyal in 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 teen tal may also be presented.

**Ragas prescribed for Semester – I**

	A	B	C
Bhairav Ang	Bhairav	Ahir Bhairav Ram kali	Shivmat Bhairav Prabhat Bhairav Anand Bhairav
BilawalAng	Alhaiya Bilawal	Yamani Dev giri	Kukubh Bilawal Shukla Bilawal Sarparda Bilawal
Kalyan Ang	Yaman	Suddha Kalyan Puriya Kalyan	Jait Kalyan Shyam Kalyan
Malhar	Mian Malhar	Megh Malhar Gaud Malhar	Nat Malhar Soor Malhar Jayant Malhar

Marwa

Marwa

Puriya  
Bhatiyar

Sohini  
Hindol  
Varati

Note: i) Ragas mentioned in section A are compulsory and one raga from section B is to be selected by the teacher concerned for detailed treatment of raga.

ii) One raga is to be selected from section C by the teacher concerned for non – detailed treatment of raga.

**Course- IV**

**Viva Voce**

**Marks 75**

Vocal music: Elaborate treatment of slow and fast Khyals in ragas selected for detailed study and only fast khayas with brief treatment of the ragas chosen for non- detailed study by the teachers concerned. One Dhrupad/ Dhamar/ Dadra in any raga.

Instrumental music:

i) Elaborate treatment of Maseetkhani&Razakhani gats in ragas selected for detailed study and only Razakhani /Drut gats with brief treatment of the ragas chosen for non-detailed study by the teachers concerned.

ii) Four gats in any tala other than teental i.e. Ektal, Dhamar, Roopak, Jhaptal and Adachautal etc.

Note: Candidate will be required to choose any three angas at the time of practical examination. Choice of angas should be confined to those ragas prescribed for Semester-I.

**Internal Assessment :-**

**Theory 50 + Practical 50 = 100**

**Course-V**

**Research Methodology**

**Max Marks 50  
2 hours**

a) Methods of data collection: Questionnaire, Interview, Observation, Case study, Experimental Schedule

b) Selection of research topic

c) Study of the following sources: 1) Musical composition, 2) oral tradition, 3) gramophone records- electronic devices, discs and tapes, computer, 4) media- Print and electronic 5) Academic councils.

d) Report writing.References, footnotes, bibliography, appendix, index.

**Course- VI**

**Theory of Indian Music**

**Max Marks 100  
3 hours**

a) Gram - Murchhana, Nibaddha-Anibaddha, Tala, Musical instruments.

b) Schools of vocal (Dhrupad/Khyal) and instrumental music and their styles.

c) Inter-relationship between classical music and folk music.

d) Appreciation and criticism of music.

e) Music as an aided therapy.

f) Other forms of Indian music - Devotional Music, Film Music, Fusion Music.

**Course- VII****Stage Performance****Max Marks 50**

Performance of half an hour duration planned by the candidate. Choice of ragas should be confined to those prescribed for course VII.

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

**i) Classical Vocal Music**

Khyal in 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 teen tal may also be presented.

**Ragas prescribed for Semester – II**

	A	B	C
Todi	MiankiTodi	Bilaskhani Gurjari	Bhupal Todi Bahaduri Todi Salagvarali
Sarang	Vrindavani Sarang	SuddhaSarang MadhumadSarang	Mianki Sarang Samant Sarang Badhans Sarang
Asavari	Jaunpuri	Desi KomalRishabh Asavari	Devgandhar Gandhari GopikaBasant
Kanhada	DarbariKanhada	NayakiKanhada AbhogiKanhada	Adana Shahana Suha
Poorvi	Poorvi	PuriyaDhanashri Shree	Triveni Jaitshree Reva

Note: i) Ragas mentioned in section A are compulsory and one raga from section B is to be selected by the teacher concerned for detailed treatment of raga.

ii) One raga is to be selected from section C by the teacher concerned for non – detailed treatment of raga.

**Course- VIII****Viva Voce****Max Marks 50**

Vocal music: Elaborate treatment of slow and fast Khyals in ragas selected for detailed study and only fast khyals with brief treatment of the ragas chosen for non- detailed study by

the teachers concerned. One Dhrupad/ Dhamar/ Dadra in any raga.

Instrumental music:

i) Elaborate treatment of Maseetkhani&Razakhani gats in ragas selected for detailed study and only Razakhani /Drut gats with brief treatment of the ragas chosen for non-detailed study by the teachers concerned.

ii) Four gats in any tala other than teental i.e. Ektal, Dhamar, Roopak, Jhaptal and Adachautal etc.

Note: Candidate will be required to choose any three angas at the time of practical examination. Choice of angas should be confined to those ragas prescribed for Semester-II.

**Course – IX**

**Lecture Demonstration**

**Max Marks 50**

Lecture demonstration of half an hour duration on any topic, to be approved by the M. Phil Committee.

**Internal Assessment :- Theory 50 +Practical 50 =100**

**Dissertation:**

**Marks 200**

**Recommended Books:**

**Course- I**

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

**Course II**

Recommended Books for course-II:

1. Sangeet Ratnakar – Sarangdeva
2. Sangeet Ratnakar – R.K. Shringy&Premlata Sharma
3. Sangeet Parijat – Ahobal
4. Brihaddeshi-Vol.I & II – Matang
5. Natyashastra – Bharat

6. Evolution of Raga and Tala in Music – M.R. Gautam
7. Time measure and compositional types in Indian Music – Dr.SubhadraChaudhury
8. Bhartiya Sangeet Mein MelaAthawa That KaAitihāsikAdhyāyan – Dr.ShobhaMathur (in Hindi)
9. Classical Musical Instruments – Dr. Suneera Kasliwal
10. BhartiyaSangeet Mein TaalAurRoopvidhan – Dr.SubhadraChaudhary (in Hindi)
11. Raga Ki UtpattiEvam Vikas – Dr.SunandaPathak (in Hindi)
12. Bhartiya Talon KaShastriyaVivechan – A.K. Sen (in Hindi)
13. BhartiyaShastriya Sangeet EvamSaundaryaShastra – Prof. Anupam Mahajan (in Hindi)
14. Ragas in Indian Classical Music (Conceptual aspects) - Prof. Anupam Mahajan
15. Significance of compositional forms - Prof. Manjushree Tyagi
16. Rasa Siddhanta – Dr.Nagendra
17. Musical Heritage of India - M.R. Gautam
18. Indian Musical Tradition - V.H. Deshpande
19. Rasa Siddhanta – Dr.PremLata Sharma

### **Course III & IV**

1. Sangeet shastra Part I & II – V.N. Bhatkhande
2. KramikPustakMalika- V.N. Bhatkhande
3. Abhinav Geet Manjari S. N. Ratanjankar
4. Sangeetanjali Part I- VI- Omkarnath Thakur
5. Rag Vigyan Part I – VII – V.R. Patvardhan
6. Bhairav keprakar- SripadaBandhopadhyaya

### **Course- V**

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers andDistributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

### **Course VI**

1. Natyashastra – Vol. IV, Gackward’s oriental series, Manmohan Ghosh, Bharat.
2. Brihaddeshi - Vol. I & II – Edited by Dr. Premlata Sharma
3. Sangeet Ratnakar - Vol. I & II - English Translation by Dr. R.K. Shringy& Dr. Premlata Sharma, Sarangdev.
4. Musical Heritage of India - M. R. Gautam

5. Bhartiya Sangeet MeTalaAurRoopvidhan - Dr. SubhadraChaudhary (in Hindi).
6. Sangeet Sanchayan - Dr. SubhadraChaudhary (in Hindi)
7. Time measure and compositional types in Music - Dr. SubhadraChaudhary.
8. Musical Instruments of India – B.C. Deva
9. Bhartiya Sangeet me Vadya – Lalmani Mishra
10. Classical Musical Instruments – Dr. Suneera Kasliwal
11. Indian Musical Tradition – V.H. Deshpande
12. Gharanedar Gayaki - V.H. Deshpande
13. A history of Musical Instruments – Curt Sachs
14. Journal of the Sangeet Research Academy
15. Dhrupad Annual
16. Journal of the Indian Musicological Society
17. Sangeet keGharano Ki Charcha – Sushil Kumar Chaubey
18. Swar aurragekevikas me vadyakayogdaan – Prof. Indrani Chakraborty
19. Sangeet Manjusha – Prof. Indrani Chakraborty
20. Music, its methods and techniques of teaching – Prof. Indrani Chakraborty.
21. Tan, Tantri, Man-kinnari – Prof. Indrani Chakraborty.

### **Course VII & VIII**

1. Sangeet shastra Part I & II – V.N. Bhatkhande
2. KramikPustakMalika- V.N. Bhatkhande
3. Abhinav Geet Manjari S. N. Ratanjankar
4. Sangeetanjali Part I- VI- Omkarnath Thakur
5. Rag Vigyan Part I – VII – V.R. Patvardhan
6. Bhairav keprakar- SripadaBandhopadhyaya