

**Curriculum and Credit Framework
As per NEP 2020**

For

**MA Music
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture
Gurugram University, Gurugram
(A State Govt. University Established Under Haryana Act 17 Of
2017)**

Background

MISSION

- The mission of this program is to cultivate a deep understanding and appreciation of Indian Classical Music, both Vocal and Instrumental, by combining rigorous theoretical study with practical performance skills.
- We aim to empower students with the knowledge and techniques needed to excel as musicians and scholars, while also fostering a deep connection to India's rich musical heritage.

- Through this program, we strive to inspire students to become cultural ambassadors, contributing to the preservation and promotion of Indian music and culture, and to develop the analytical and creative skills necessary for innovative research and professional success in the field of music.

ABOUT THE PROGRAM

- This course offers a comprehensive exploration of both Vocal and Instrumental Music, with a strong emphasis on Indian Classical traditions. It provides students with an in-depth understanding of the discipline, covering a range of topics including different Ragas, Taals, the basic science of Indian Music, and the notation systems used in both Indian and Western music.
- The curriculum also includes a study of the history of Indian Music, the origins and development of the Gharana tradition, regional music, and the biographies of distinguished artists and scholars. Students will gain practical experience in both vocal and instrumental stage performances, allowing them to apply their knowledge in real-world settings. The course aims to familiarize students with the authentic aspects of historical music facts and to highlight the cultural glory of Indian Music.
- Through this program, students will be encouraged to contribute to nation-building by deepening their awareness of Indian music and culture. The curriculum also fosters a research-oriented mindset, equipping students with the skills needed for both performance and academic pursuits.
- Upon completing the Post-Graduation in Music (Vocal and Instrumental), students will be well-equipped to advance their knowledge as researchers, deepen their understanding of music theories, and make informed decisions based on their expertise. The program combines a strong theoretical foundation with practical applications, with a focus on stage performance and artistic expression.

Programme Educational Objectives (PEOs)

PEO	Description
PEO-1	Provide students with a foundational understanding of Hindustani Music (Vocal) and Indian Classical music.
PEO-2	Orient students to the discipline of Music Vocal, including various Ragas, Taals, and the science of Indian Music.
PEO-3	Equip students with knowledge about the historical, cultural, and theoretical aspects of Indian Music.

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Programme Outcomes (POs)

PO	Description
PO-1	Gain a comprehensive understanding of Hindustani Music (Vocal) and its fundamental concepts.
PO-2	Develop an appreciation for Indian Classical music and its rich cultural heritage.
PO-3	Acquire knowledge of different Ragas, Taals, and the science of Indian Music, including notation and recording technology.
PO-4	Understand the history of Indian Music, the Gharana tradition, Carnatic Sangeet, and Folk Music of Maharashtra.
PO-5	Learn about the biographies of distinguished artists and scholars of Indian Music.
PO-6	Gain practical experience in musical stage performance and authentic historical knowledge of Indian Music.
PO-7	Contribute to nation-building by fostering an awareness of Indian music and culture.
PO-8	Develop research skills and explore employment opportunities in the field of music.

Programme Specific Outcomes (PSOs)

PSO	Description
PSO-1	Master the basic concepts and ideas of Hindustani Music (Vocal).
PSO-2	Acquire comprehensive knowledge of Indian Classical music, including Ragas, Taals, and notation systems.
PSO-3	Develop a deep understanding of the history and cultural traditions of Indian Music, including Gharana and Folk Music.
PSO-4	Gain practical skills in stage performance and develop a research-oriented mindset.
PSO-5	Prepare for employment opportunities by bridging performance abilities with academic knowledge.

Postgraduate Attributes

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1. **Disciplinary Knowledge:** Develop a deep understanding of the principles, theories, and practices of Indian Classical Music, both Vocal and Instrumental.
2. **Creative, Problem Solving, and Critical Thinking:** Enhance creative abilities, foster critical thinking, and cultivate problem-solving skills within the context of music theory, composition, and performance.
3. **Communication Skills:** Improve verbal and non-verbal communication skills, enabling effective expression and presentation of musical ideas and performances.
4. **Research Skills:** Cultivate strong research capabilities, including the ability to conduct independent studies, analyze musical works, and contribute original insights to the field of musicology.
5. **Moral and Ethical Values:** Instill a strong sense of ethics and integrity in both personal conduct and professional practice, with a focus on the cultural and moral dimensions of music.
6. **Life Skills and Life-long Learning:** Encourage the development of essential life skills, including time management, self-discipline, and adaptability, while fostering a commitment to continuous learning and personal growth.
7. **Global Competence:** Prepare students to engage with diverse cultural perspectives, enabling them to perform and collaborate in a global context, and appreciate the universal nature of music.

Qualification descriptors

Qualification descriptors for the postgraduate program in Music (Vocal and Instrumental) outline the advanced knowledge, skills, and competencies that students are expected to acquire by the completion of their studies. Graduates of this program will possess a deep understanding of Indian Classical Music, both Vocal and Instrumental, with the ability to analyze and interpret complex musical compositions within various cultural and historical contexts. They will demonstrate proficiency in performance, showcasing technical accuracy and expressive artistry on stage.

In addition to their practical skills, graduates will be capable of conducting independent research, contributing new insights to the field of musicology, and exploring innovative approaches to composition and performance. Effective communication and collaboration are also key attributes, enabling them to convey complex musical ideas to diverse audiences and work effectively in interdisciplinary teams.

The program instills a strong sense of ethical responsibility and cultural awareness, encouraging graduates to respect and promote the rich traditions of Indian Classical Music. With a commitment to lifelong learning, graduates will be well-prepared to adapt to the evolving music industry and pursue varied career opportunities in performance, education, research, and cultural advocacy.

Scheme of Programme

(Scheme PG A1: Postgraduate Programmes (Course work only))

Semester 1														
Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
Core Course(s)														
CC-A01	VivaVoce	241/MUS/CC101	4						4			30	70	100
CC-A02	History of Indian Music	241/MUS/CC102	4						4	30	70			100
CC-A03	Practical Paper Stage Performance-1	241/MUS/CC103			8			4	4			30	70	100
Discipline Specific Elective Courses														
DSE-01	Practical Paper (Creative Music) -1	241/MUS/DS101			6			3	3			25	50	75
Multidisciplinary Course(s)														
MDC-01	Introduction to Indian Classical Music (Theory and Practical)	241/MUS/MD101							3	15	35	5	20	75
Ability Enhancement Course(s)														
AEC-01	One from pool								2					50
Value-added Course(s)														

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VAC-01	Music: Enhancing Creativity and Cognitive Skills(THEORY PAPER)	241/MUS/VA101							2	15	35			50
Total Credits									22					550

Semester 2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
Core Course(s)														
CC-A04	Interdisciplinary Approach in Indian Music	241/MUS/CC201	4						4	30	70			100
CC-A05	Viva – Voce	241/MUS/CC202	4						4			30	70	100
CC-A06	Practical Paper (Stage Performance) – 2	241/MUS/CC203			8			4	4			30	70	100
Discipline Specific Elective Courses														
DSE-02	Practical Paper (Creative Music) -2	241/MUS/DS201			6			3	3			25	50	75
Multidisciplinary Course(s)														

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MDC-02	Basic Elements of Indian Classical Music (Theory and Practical)	241/MU S/MD201							3	15	35	5	20	75
Ability Enhancement Course(s)														
AEC-02	One from pool								2					50
Skill Enhancement Course(s)														
SEC-01	Harmonium Practical Aptitude Or Tabla Practical Aptitude	241/MU S/SE201 241/MU S/SE202							2			15	35	50
Total Credits									22					550

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**Syllabus
MA Music
SEMESTER - 1**

Name of Subject: VIVA-VOCE	Maximum Marks: 100 (30+70)
Subject Code: 241/MUS/CC101	

Course Objective:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

Course Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

Unit -1

Any 4 raags for detailed study and four raags for non-detailed study from the below-mentioned list :-

1. Yaman
2. Shudh Kalyan
3. Miya Malhar
4. Bahar
5. Shudh Sarang
6. Shyam Kalyan
7. Malkauns
8. Chandrakauns

Reference books:

- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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MA Music
SEMESTER - 1

Name of Subject: History of Indian Music	Maximum Marks: 100 (30+70)
Subject Code: 241/MUS/CC102	Time – 3 Hours

Instructions for External Examiner: The examiner is required to set 9 questions in total. This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the Ancient Indian Music
4. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and Taalas.
3. Students will learn about Ancient Indian Music.
4. Students will learn about the musical Forms.

Unit-1

1. Detailed and comparative study of the following category of raagas:
 - 1.1. Yaman
 - 1.2. Shudh Kalyan
 - 1.3. Miya Malhar
 - 1.4. Bahar
 - 1.5. Shudh Sarang
 - 1.6. Malkauns
 - 1.7. Shyam Kalyan
 - 1.8. Chandrakauns
2. Ability to write any one composition of Drut Khayal/RazaKhaniGat with notation in any of the above-mentioned Ragas.

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Unit -2

1. Development of Music during the period of:
 - 1.1 Ramayana
 - 1.2 Mahabharat
2. Ability to write Dugun, Tigun, $\frac{3}{4}$, $\frac{4}{5}$ Layakaris of the following Talas:
TeenTaal,

Unit-3

1. Detailed study of the following systems of classification of Ragas:
 - 1.1 Shudh, Chhayalag & Sankirna RagVargikaran
 - 1.2 Dashvidh Raag Vargikaran
 - 1.3 That-RagVargikaran
 - 1.4 Raganga RagVargikaran
2. General Study of the following terms from Vedic to Modern period:
 - a. Saama Gaana
 - b. Dhruva Gaana
 - c. Giti
 - d. Jatigaana

Unit-4

1. Evolution and development of the following:
Dhrupad
Dhamaar
Khayaal/Gat
Thumri
MaseetKhani & RazakhnaiGat

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Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

MA Music SEMESTER -

1

Name of Subject: Practical Paper Stage Performance	Maximum Marks (30+70)
Subject Code: 241/MUS/CC103	

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
 2. Students will learn different Raagas and Taalas.
 3. Students will learn about the musical Forms.
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1. A student is required to prepare any one Raga with Vilambit Khayaal/MaseetKhani Gat and Madhya Laya Khayaal/RazaKhani Gat mentioned below.
 - a) Yaman: Shuddha Kalyan
 - b) Miyan Malhar: Bahar
 - c) Malkauns: Chandrakauns
 - d) Shyam Kalyan: Shudh Sarang

2. One Dhrupad/Dhamaar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Chhaigun).
3. Tarana in any Raga mentioned above.

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harish chandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music
SEMESTER - 1**

Name of Subject: DSE (Practical Paper) -1	Maximum marks: 75 (25+50)
Subject Code: 241/MUS/DS101	

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
 2. Students will learn different Raagas and Taalas.
 3. Students will learn about the musical Forms.
1. A student is required to perform all the Raga on Harmonium from the list given below:
 - (A) Yaman : Suddh Kalyan
 - (B) Miyan Malhar : Bahar
 - (C) Malkauns : Chandrakauns
 - (D) Shyam Kalyan : Shuddh Sarang

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2. A student is required to play following Taalas on Tabla:
- (A) Teen Taal
 - (B) Ek Taal (Vilambit)
 - (C) Deepchandi
 - (D) Dadra
3. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song.
4. A student is required to sing and play Thumri/Tappa/Dhun or ability to sing and play composition in Rag Khamaj/Peelu/Bhairvi.

Reference books

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

SEMESTER - 2

Name of Subject: Interdisciplinary Approach in Indian Music	Maximum marks: 100 (30+70)
Subject Code: 241/MUS/CC201	Time – 3 Hours

Instructions for External Examiner: The examiner is required to set 9 questions in total. This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

Course Objectives:-

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different musical Instruments.
4. To know about the different Musical Forms.

Course Outcomes:-

On successful completion of this course, the students will be able to:-

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and Taalas.
3. Students will learn about different musical instruments.
4. Students will learn about the musical Forms.

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang: a) Bhairav-AhirBhairav
b) Mian kiTodi-Gujri Todi
c) Jog-Jogkauns
d) Bageshri - Raageshri
2. Ability to write any one composition of Drut Khayal/RazaKhani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigan, $\frac{3}{4}$, $\frac{4}{5}$ Layakaris of the following Talas: EkTaal

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Unit-2

1. Historical development of the following string instruments and their description : a. Tanpura
 - b. Sitar
 - c. Sarangi
 - d. Violin
2. Importance of Audio-Visual aids in music education in contemporary period.
3. Voice-Culture in Indian Music
4. Importance of Laya and Tala in Indian Music

Unit-3

1. Essay on the following topics:
 - 1.1 Voice Culture
 - 1.2 Art and Religion
 - 1.3 Music and Literature
 - 1.4 The place of music among other fine arts
2. History and development of Bhairav and Todi.

Unit-4

1. Contribution of the following music maestros:
 - 1.1 Vishnu Narayan Bhattacharya
 - 1.2 Vishnu Digambar Paluskar
 - 1.3 Pandit Ravi Shankar
 - 1.4 Ustad Vilayat Khan

Recommended Books:

1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhattacharya - Bhattacharya Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian

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SEMESTER - 2

Name of Subject: Viva-Voce	Maximum Marks : 100 (30+70)
Subject Code: 241/MUS/CC202	

Course Objective:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

Course Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

UNIT 1

Any 4 raags for detailed study and four raags for non-detailed study from the below-mentioned list :-

1. Miyan Ki Todi
2. Gujri Todi
3. Bhairav
4. Ahir Bhairav
5. Bageshri
6. Raageshri
7. Jog
8. Jogkauns

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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**MA Music
SEMESTER - 2**

Name of Subject: Practical Paper (Stage Performance) - 2	Maximum Marks: 100 (30+70)
Subject Code: 241/MUS/CC203	

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different musical Instruments.
4. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
 2. Students will learn different Raagas and Taalas.
 3. Students will learn about different musical instruments.
 4. Students will learn about the musical Forms.
-
1. A student is required to prepare any one Raga with Vilambit Khayal/Maseet Khani Gat and Madhya Laya Khayal/Raza Khani Gat mentioned below.

Bhairav
Ahir Bhairav
Miyan Ki Todi
Gujri Todi
Jog
JogKauns
Bageshri
Raageshri
 2. One Dhrupad/Dhamar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Chaigun).
 3. Tarana in any Raga mentioned above.

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

MA Music
SEMESTER - 2

Name of Subject: DSE (Practical Paper) -2	Maximum marks: 75 (25+50)
Subject Code: 241/MUS/DS201	

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

4. Students will get basic knowledge of Indian Music.
 5. Students will learn different Raagas and Taalas.
 6. Students will learn about the musical Forms.
4. A student is required to perform all the Raga on Harmonium from the list given below:
- Bhairav
 - Ahir Bhairav
 - Miyan Ki Todi
 - Gujri Todi
 - Jog
 - JogKauns
 - Bageshri
 - Raageshri
5. A student are quired to play following Taalas onTabla:
- (A) TeenTaal (Vilambit)
 - (B) Ek Taal
 - (C) Dadra
6. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song.
4. A student is required to sing and play Thumri/Tappa/Dhun or ability to sing and play composition in Rag Khamaj/Peelu/Bhairvi.

Reference books

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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**Curriculum and Credit Framework As
per NEP 2020**

For

MA Music

3rd and 4th Semester

(To be effective from the Academic Session 2025-26)



Department of Studies in Arts and Culture

Gurugram University, Gurugram

**(A State Govt. University Established Under Haryana Act 17 Of
2017)**

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Semester 3

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS					
			(Hrs)			Credits				TI	TE	PI	PE	Total	
Core Course(s)															
CC-A07	Applied Theory of Music	241/MUS/CC301	4						4	30	70			100	
CC-A08	Viva-Voce	241/MUS/CC302	4						4			30	70	100	
CC-A09	Practical Paper Stage Performance-3	241/MUS/CC303			8			4	4			30	70	100	
Discipline Specific Elective Courses															
DSE-03	Study of raag and taals	241/MUS/DS301			6			3	3	25	50			75	
Multidisciplinary Course(s)															
MDC-03	Principles of Indian Classical Music (Theory and Practical)	241/MUS/MD301							3	15	35	5	20	75	
Skill Enhancement Course(s)															
SEC-02	Harmonium Practical Aptitude – 2 Or Study of Tabla	241/MUS/SE302 241/MUS/SE301							2			15	35	50	
Value-added Course(s)															

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VAC-02	The Intersection of Music and Learning (THEORY PAPER)	241/MUS/VA301							2	15	35			50
Seminar (2 credits)														
Internship (4 credits)														

SEMESTER – 3

Name of Subject: Applied Theory of Music	Maximum Theory Marks: 100 (30+70)
Subject Code: 241/MUS/CC301	Time – 3 Hour

Instructions for External Examiner: The examiner is required to set 9 questions in total. This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

Course Objectives:

1. To know about the basic knowledge of Indian Classical Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the contribution of different musical maestros.
4. To know about the ancient Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and its fundamentals.
3. Students will learn about different Talas and its Layakaries.
4. Students will learn about the impact of music on social, historical areas.

Unit- 1

1. Detailed study of the following Granthaas :

- b) Natyashastra
- c) Brihaddesshi
- d) Sangeet Ratnakar

Unit- 2

Development of the musical instruments during the period of :

- a) Vedic Kaal
- b) Ramayan
- c) Mahabharat

Unit- 3

Knowledge of popular folk music styles of different states:

- 1.1 Bhatiyali
- 1.2 Lavni
- 1.3 Pandvani
- 1.4 Chaiti
- 1.5 Kajari
- 1.6 Jugni
- 1.7 Aalha
- 1.8 Maand

Unit-IV

- 1. Lakshans of Vaggeyakar
- 2. Concepts of making a musical Composition

Recommended Books:

- V.N. Bhatkhande - Bhatkhande Sangeet Shastra
Part-I-II
- Swami Prajnananda - History of Indian Music
- Swami Prajnananda - Historical Study of Indian Music
- Lalit Kishore Singh - Dhvani Aur Sangeet
- Govind Rao Rajurkar - Sangeet Shastra Parag
- Dr. Swatantra Sharma - Fundamentals of Indian Music
- Dr. Pannalal Madan - Sangeet Shastra Vigyan

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**MA Music
SEMESTER - 3**

Name of Subject: Viva-Voce	Maximum Marks : 100 (30+70)
Subject Code: 241/MUS/CC302	

Course Objective:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

Course Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

1. Any 4 raags for detailed study and four raags for non-detailed study from the belowmentioned list: -

- a) Bihag- Maru Bihag
- b) Bilashkhani Todi-Bhopal Todi
- c) Nat Bhairav – Bairagi Bhairav
- d) Megh Malhar – Madhmad Sarang

2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun,).

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

SEMESTER - 3

Name of Subject: Practical Paper Stage Performance-3	Maximum Marks: 100 (30+70)
Subject Code: 241/MUS/CC303	

Rohit

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the techniques of musical performances.
4. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and Taalas.
3. Students will learn about different Layakaries and techniques used in Ragas.
4. Students will be able to perform Indian Classical Music.

1. A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gat and Drut Laya Khayal/ Raza Khani Gat from Raagas given below

- Bihag- Maru Bihag ○
- Bilashkhani Todi-Bhopal Todi ○
- Nat Bahirav – Bairagi Bhairav
- Megh Malhar – Madhmad Sarang

2. One Tarana in any raga prescribed in the syllabus.

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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MA Music
SEMESTER - 3

Name of Subject: Study of raag and taals	Maximum Marks: 75 (25+ 50)
Subject Code: 241/MUS/DS301	

Instructions for External Examiner: The examiner is required to set 7 questions in total. This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks(12 Marks)

Course Objectives:- 1.

to know about raags

2. to know notations of compositions
3. to know about taals and layakaris

Course Outcomes:-

On successful completion of this course, the students will be able to:- 1.

learn the theoretical aspect of raagas

2. learn the taals and layakaris
3. learn the notations

UNIT 1

1. Descriptive study of the following raags • Bihag- Maru Bihag
○ Bilashkhani Todi-Bhopal Todi ○ Nat Bhairav – Bairagi Bhairav
○ Megh Malhar – Madhmad Sarang

2. Comparative Study of the above mentioned raags

UNIT 2

4. Notation of Drut Khayal in the above mentioned raags
5. Vilambit Khayal Notation in raag Bihag, Nat Bhairav, Bilaskhani Todi

UNIT 3

1. Comparative study of
 - a) Pancham Sawari Taal and Gajjhampa Taal
 - b) Jhaptaal and Sooltaal
2. Thaah, Dugun Chaugun, Aad, Kuaad in Jhaptaal

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Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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Semester 4

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS					
			(Hrs)			Credits				TI	TE	PI	PE	Total	
Core Course(s)															
CC-A10	STAGE PERFORMANCE - 4	241/MUS/CC401	4						4	30	70			100	
CC-A11	Viva – Voce	241/MUS/CC402	4						4			30	70	100	
Discipline Specific Elective Courses															
DSE-03	Study of Hindustani Music Concepts	241/MUS/DS401			6			3	3	25	50			75	
Multidisciplinary Course(s)															
MDC-03	Principles of Indian Classical Music (Theory and Practical)	241/MUS/MD301							3	15	35	5	20	75	
AEC(ONE From POOL)															
Field Work(6 credits)															

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**MA Music
SEMESTER- 4**

Name of Subject: VIVA – VOCE	Maximum Theory Marks: 100 (30+70)
Subject Code: 241/MUS/CC402	

Course Objectives:

1. To know about the basic knowledge of Indian Classical Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the contribution of different musical maestros.
4. To know about the ancient Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and its fundamentals.
3. Students will learn about different Talas and its Layakaries.
4. Students will learn about the impact of music on social, historical areas.

I. A student is required to prepare 4 Ragaas for detailed study and all the raags for non-detailed study from the following raagas

1. Puriya Dhanashri
2. Puriya Kalyan
3. Puriya
4. Marwa
5. Madhuwanti
6. Kalavati
7. Jajaiwanti
8. Jhinjhoti

II. One Dhrupad in any of the prescribed Raagas.

Recommended Books:

- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
- Swami Prajnananda - History of Indian Music
- Swami Prajnananda - Historical Study of Indian Music
- Lalit Kishore Singh - Dhvani Aur Sangeet
- Govind Rao Rajurkar - Sangeet Shastra Parag
- Dr. Swatantra Sharma - Fundamentals of Indian Music
- Dr. Pannalal Madan - Sangeet Shastra Vigyan

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MA Music
SEMESTER - 4

Name of Subject: STAGE PERFORMANCE – 4	Maximum Marks: 100 (30+70)
Subject Code: 241/MUS/CC401	

Course Objectives:

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different musical Instruments.
4. To know about the different Musical Forms.

Course Outcomes:

On successful completion of this course, the students will be able to:

- Students will get basic knowledge of Indian Music.
- Students will learn different Raagas and Taalas.
- Students will learn about different musical instruments.
- Students will learn about the musical Forms.

A student is required to prepare any one Raga with Vilambit Khayal/Maseet Khani Gat and Madhya Laya Khayal/Raza Khani Gat mentioned below.

1. Puriya Dhanashri
2. Puriya Kalyan
3. Puriya
4. Marwa
5. Madhuwanti
6. Kalavati
7. Jaijaiwanti
8. Jhinjhoti

Tarana in any Raga mentioned above.

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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MA Music
SEMESTER - 4

Name of Subject: Study of Hindustani Music Concepts	Maximum Marks: 75 (25+ 50)
Subject Code: 241/MUS/DS401	

Course Objectives:- 1. To know about the raagas

2. To know about the taals and their comparative analysis
3. to know about compositions in notation system

Course Outcomes:-

On successful completion of this course, the students will be able to:-

1. Gain a descriptive knowledge of the raags
2. Gain a descriptive and comparative knowledge of the taals
3. Gain the knowledge of various musical composition

Unit 1 :

1. Detailed Descriptive and Comparative study of the following Raagas:

1. Puriya Dhariashri
2. Puriya Kalyan
3. Puriya
4. Marwa
5. Madhuwanti
6. Kalavati
7. Jaijaiwanti
8. Jhinjhoti

2. Notation of Vilambit Khayal of Puriya Dhanashri, Puriya Kalyan, Madhuvanti and Jaijaiwanti.

3. Notation of Drut Khayal in all the raagas.

4. Comparative study of the following Taalas

- i. Ektaal – Chautal
- ii. Jhoomra – Ada Chautal

Unit 2:

1. Nibadh Gaan (Prabandh, Rupak, Vastu)
2. Anibadh Gaan (Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti)
3. Bharata's theory of Rasa
4. Raag Dhyani Chitra

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Unit 3

1. Study of 10 Prans of Taal.
2. Music Intervals : Various types of Swar-Antaral – Guru, Lghu, Ardh, Cent, Severt
3. Sarna Chatushti
4. Time Theory of Raagas
5. Concept of attaining 484 Raagas. From 10 Hindustani Thhaats

Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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