

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
SCHEME OF EXAMINATION According to CBCS
M.A. MUSIC (VOCAL)
(W.E.F. -2016-17)

SEMESTER-I

Paper Specification	papers	Max. Marks	Internal Assessment	Total Marks	Time
Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (Vedic Period to 13 th Century)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9Hours
Core- IV	Viva –Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core-elective V	Lecture Demonstration	80	20	100	5 Hours

SEMESTER-II

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core –II	History of Indian Music (Vedic Period to 13 th Century)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core elective-V	Lecture Demonstration	80	20	100	5 Hours
Open Elective IV	General History and Basics of Indian Music (Inter-Disciplinary)	80	20	100	5 Hours

(W.E.F. 2017-18)

SEMESTER-III

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core –II	History of Indian Music (13 th Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core elective-V	Lecture Demonstration	80	20	100	5 Hours
Open Elective IV	General History and Basics of Indian Music (Inter-Disciplinary)	80	20	100	5 Hours

SEMESTER-IV

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (13 th Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce Comparative Study of Ragas	80	20	100	9 Hours
Core-elective-V	Lecture Demonstration	80	20	100	5 Hours

**DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**

M. A. Music Vocal

Proposed Credits According to CBCS in the Course Structure

W.E.F. 2016-17

1 credit =25 marks , the value of L+T+P is equal

1lecture = 1credit, 1Tutorial=1 credit ,1prectical =1 credit

***Note** – In M.A. Music course (Vocal & Sitar) Theory paper's are combined and have same syllabus as no changes in paper codes in proposed scheme .

M.A. Ist SEMESTER

Course	Subject	Papers Category	papers	Code	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	General and Applied Music Theory	MMU 411	5	4+1	80	20	100
		Core-2	History of Indian music	MMU 412	5	4+1	80	20	100
		Core-3	Stage performance	MMUV 413	9	8+1	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV 414	9	8+1	80	20	100
		Core Elective	Lecture Demonstration	MMUV 415	5	4+1	80	20	100
Total						33	400	100	500

M.A. IInd SEMESTER

Course	Subject	Papers Category	papers	Code	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	General and Applied Music Theory	MMU 421	5	4+1	80	20	100
		Core-2	History of Indian music	MMU 422	5	4+1	80	20	100
		Core-3	Stage performance	MMUV423	9	8+1	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV424	9	8+1	80	20	100
		Core Elective	Lecture Demonstration	MMUV425	5	4+1	80	20	100
		Open Elective	General History and Basics of Indian Music (Inter-Disciplinary)*	OEV 426	5	4+1	80	20	100
Total						38	480	120	600

Note * - Open Elective paper is an Inter -disciplinary paper . University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty .

M.A. IIIrd SEMESTER

***Note** – In M.A. Music course (Vocal & Sitar) Theory paper's are combined and have same syllabus as no changes in paper codes in proposed scheme .

Course	Subject	Papers Category	papers	Code	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	Applied Music Theory and Musical Compositions	MMU 431	5	4+1	80	20	100
		Core-2	History of Indian music	MMU 432	5	4+1	80	20	100
		Core-3	Stage performance	MMUV433	9	8+1	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV434	9	8+1	80	20	100
		Core Elective	Lecture-Demonstration	MMUV435	5	4+1	80	20	100
		Open Elective	General History and Basics of Indian Music (Inter-Disciplinary)*	OEV 436	5	4+1	80	20	100
Total						38	480	120	600

M.A. IVth SEMESTER

Course	Subject	Papers Category	papers	Code	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	Applied Music Theory and Musical Compositions	MMU 411	5	4+1	80	20	100
		Core-2	History of Indian music	MMU 412	5	4+1	80	20	100
		Core-3	Stage performance	MMUV413	9	8+1	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV414	9	8+1	80	20	100
		Core Elective	Lecture-Demonstration	MMUV415	5	4+1	80	20	100
Total						33	400	100	500

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

General and Applied Music Theory									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 411	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

SEMESTER-I

PAPER-I (Theory) General and Applied Music Theory

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit . Question no. one is objective type ,compulsory and covers the whole syllabus . All questions Carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas :
 Devgiri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav, Shyam Kalyan, Shuddha Sarang,
- (ii) General study of the following Ragas:
 Bilawal, Bhairav, Madhumad Sarang
- (ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.
- iii) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigun and chaugun Layakaries, Teental, Jhaptal, Rupak and Keharva.

UNIT-II

- (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev
- (iii) ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system.

UNIT-III

- (i) Origin and Development of Gharana-system in Khayal/ Sitar-Vadan.
- (ii) Desirability and possibility of maintaining Gharana in Modern times.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments.
- (ii) Historical knowledge of the following Instruments:
Ektantri, Chitra, Vanshi, Patah, Kansya Tala.
- (iii) Detailed study of Voice- Culture with reference to ancient treaties and recent Scientific Research.

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

History of Indian Music (Vedic Period to 13th Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 412	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	Provides foundation and inspires to do research on historical areas of music .								

PAPER-II (Theory) History of Indian Music
(Vedic Period to 13th Century)

Note: There shall be nine questions , Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I (i)Music in Samhitas, Brahmanas, Aranyakas.

UNIT-II (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata
 ii) Music in Smritis
 iii)Music in Kautilya's Arthsastra.

UNIT-III (i)Historical Development of Swaras up to 13th Century.
 (ii) A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar

UNIT-IV Study of the development of Music special reference to the following works:-

(i)Natya Shastra ,(ii)Brihaddeshi, (iii)Sangeet-Ratnakar

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMU 413	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

PAPER-III (PRACTICAL) STAGE PERFORMANCE

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 40

 Devgiri Bilawal-Yamini Bilawal ,Ahir Bhairav –Nat Bhairav ,

 Shuddha sarang- Shyam Kalyan,
 - (i) Bilawal Ang
 - A. Devgiri Bilawal
 - B. Yamini Bilawal
 - (ii) Bhairav Ang
 - A. Ahir Bhairav
 - B. Nat Bhairav
 - (iv) Sarang Ang
 - A. Shudhsarang
 - B. Madhumad sarang
2. One Dhrupad or Dhamar in any one of the above mentioned ragas. 10
3. One Thumri or Dadra in raga Bhairavi 10
4. One Sadra in Jhap Taal in any raga of prescribed syllabus. 10
5. One Tarana in any raga of prescribed syllabus. 10

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMU 414	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

PAPER -IV (Practical) Viva-Voce & Comparative Study of Ragas

1. A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience .

(20)

Bilawal,Devgiri Bilawal-Yamini Bilawal ,Bhairav, Ahir Bhairav –Nat Bhairav ,
Shuddha sarang- Shyam Kalyan, Madhumad Sarang,
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.(Talas of Ist Semester may be asked) (10)
4. Tuning of particular Instruments : The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by examiner. (10)

DEPARTMENT OF MUSIC AND DANCE
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M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

LECTURE DEMONSTRATION									
Core (Elective) paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMU 415	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhances the ability to to make composition .								
3.	Enables to demonstrate the ragas of different ang of their choice .								

PAPER-V LECTURE DEMONSTRATION (PRACTICAL)

1.Student has to choose any one ang and have to prepare the ragas of that Ang with historical devlopement and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga. (30)

- | | | | |
|------|-------------|----|-----------------|
| (i) | Bilawal Ang | A. | Devgiri Bilawal |
| | | B. | Yamini Bilawal |
| (ii) | Bhairav Ang | A. | Ahir Bhairav |
| | | B. | Nat Bhairav |
| (iv) | Sarang Ang | A. | Shudhsarang |
| | | B. | Madhumad sarang |

2. An Intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
 Alhaiya Bilawal, Bhairav, Bihag, (20)

3. Compose at least one composition/bandish in any one raga of the prescribed Syllabus . (20)

4. Capacity to demonstrate the following Talas by hand or on Tabla -Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.

(10)

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M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

General and Applied Music Theory									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 421	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

PAPER-I General and Applied Music Theory

Note: There shall be ten questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas with special reference to Kafi and Puraiya Raganga.
Bageshwari, Rageshree, Puriya Dhanashree, Puriya Kalyan
- (ii) General study of the following Basic Ragas :
Kafi, Puria, Marwa, Yaman
- (iii) Notation of vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukh Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.
- iv) A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, Tilwara, Sooltala, Tivra and Dadra.
Note:- Candidate is required to know the Talas of 1st semester also i.e. Ektaal, Deepchandi, Chautaal & Tivra

UNIT-II

Principals of classification of Raga :
Garma -Raga, Deshi-Raga, Dashvidhraag -Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

UNIT-III

- (i) Relationship of Music and Aesthetics.
- (ii) Relationship between Raga and Rasa. Definition of Rasa and its Verities (according to Bharta and Abhinav Gupta)
- (iii) Role of Sound and Rythum in expressing a particular Bhava.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments:-
Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical dances .
Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

History of Indian Music (Vedic Period to 13th Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 422	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	provide foundation to Inspire to do researches on historical areas of music .								

PAPER-II History of Indian Music (Vedic Period to 13th Century)

Note: There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

ii) Music in Puranas with special reference to Harivansha and Markande

UNIT-II (i) Music in Paninis and Patanjali's Gramatic Treaties.

(ii) Music in Buddha and Jain Gramatic Treaties.

(ii) Music in the Dramas and Mahakavya of Kalidas.

UNIT-III (i) A critical study of Sapta swara Murchhana and Dvadash Swara Murchhana.

(iii) Relationship of Shruti and Swara with special reference to the following works :
 Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

UNIT -IV Study of the development of Music special reference to the following works:-

Sangeet parijat, Chaturdandi Prakashika, Sangeet Darpan

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMU 423	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

PAPER-III (PRACTICAL) STAGE PERFORMANCE

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 30+10= 40
 - (i) Puriya
 - A. Puria Kalyan
 - B. Puriya Dhanashree
 - (iv) Kafi
 - A. Bageshwari
 - B. Rageshwari
2. One Dhrupad or Dhamar in any one of the above mentiond ragas. 10
3. One Thumari or Dadra in raag kafi . 10
4. One Sadra or bandish in Jhap Taal any raga of prescribed syllabus. 10
5. One Tarana in any raga of prescribed syllabus. 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMU 424	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

PAPER-IV (PRACTICAL) VIVA-VOCE

1. A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience (20)
Puriya, puriya kalia, Puriya Dhanashree ,Kafi , Rageshree, Bageshree ,marwa
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal,chautaal deepchandi,Tivra .(Talas of Ist Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by examiner. (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2016-17)

LECTURE DEMONSTRATION									
Core (Elective) paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMU 415	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhances the ability to to make composition .								
3.	Ability to demonstrate the ragas of different ang of their choice .								

PAPER-V (PRACTICAL) Lecture Demonstration

1.Student has to chose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having atleast one Vilambit and drut Khyal in each raga. (30)

(i) Puriya A. Puria Kalyan
 B. Shyama Kalyan

(iv) Kafi A. Bageshwari
 B. Rageshwari

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
 Puriya ,Marwa ,Kafi, (20)

3. Compose at least one composition/bandish in any one raga mention above. (20)

4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal,chautaal deepchandi,Tivra (Talas of Ist Semester may be asked) (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

Applied Music Theory and Musical Compositions.									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 531	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

PAPER-I Applied Music Theory and Musical Compositions.

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas with special reference to Kauns , Todi and Malhar Ragangs :
Chandrakauns, Madhukauns, Bilaskhani Todi, Multani, Sur- Malhar, Miyan Ki Malhar.
- (ii) General study of following Basic Ragas:
Miyan Ki Todi, Malkauns. Megh
- (iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner.
- (iv) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Teen taal, Ektaal , Ada Chautal, Rupak , Tivra.

UNIT-II

- (i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time.

- Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam.
- (ii) Types of Musical Compositions.
Prabandha, Dhrupada and Dhamar.

UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:-
- a. Basic principles of Rag Mishran.
 - b. Pictorial Aspects of Ragas.
 - c. Appreciation of Music.
 - d. Muslim contribution to Indian Music.
 - e. Principles of Musical compositions.

UNIT-IV

- (i) Folk music of Haryana styles of singing, Dancing and Instruments.
- (ii) The popular folk tunes of different states e.g.
Baul, Bhatiyali, Lawani and Bihu.

˘ ˘ Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

History of Indian Music (Vedic Period to 13th Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 532	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	provide foundation to Inspire to do researches on historical areas of music .								

PAPER-II (Theory) General Study and History of Music
(13th Century to the present day)

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I

- i) Study of the development of Music special reference to the following works:-
Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,
- ii) Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.

UNIT-II

- (i) Detailed study of the following :
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.
- (ii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

UNIT-III Study of Western Music:

- (i) Elementary knowledge of Staff Notation.
- (ii) Harmony, Melody, Major Tone, Minor Tone

UNIT-IV

Comparative study of Hindustani and Karnatak music with special reference to:
(i) Swara (ii) Tala (iii) Mela (iv) Raga (v) Forms of Vocal and Instrumental Music.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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(W.E.F. 2017-18)

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMU 533	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

PAPER-III (PRACTICAL) STAGE PERFORMANCE

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 30+10 = 40
 - (i) Kauns Ragang Chandrakauns,
 Madhukauns,
 - (ii) Todi Ragang Bilaskhani Todi
 Multani,
 - (iii) Malhar ragang Sur Malhar,
 Miyani ki Malhar.
2. One Dhrupad or Dhamar in any one of the above mention ragas. 10
3. One Thumari or Dadra in raga Pilu . 10
4. One Sadra in any raga of prescribed syllabus. 10
5. One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
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M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMU 534	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

PAPER-IV (PRACTICAL) Viva-Voce & Comparative Study of Ragas

1. A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience . (20)

Chandrakauns, Madhukauns, Malkauns, Bilaskhani Todi, Multani Miyan ki todi, Sur Malhar, Miyan ki Malhar, Megh.

2. Comparative study and full description of all ragas. (30)

3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal,chautaal deepchandi,Tivra (10)
(Talas of Ist Semester may be asked)

4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)

5. Ability to make notaion of phrases ask by examiner. (10)

Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
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M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

LECTURE DEMONSTRATION									
Core (Elective) paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMU 535	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develop the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhance the ability to make composition .								
3.	Ability to demonstrate the ragas of different ang of their choice .								

PAPER-V (PRACTICAL) LECTURE DEMONSTRATION

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having atleast one Vilambit and drut Khyal in each raga. (30)

- | | | |
|-------|---------------|----------------------------------|
| (i) | Kauns Ragang | Chandrakauns,
Madhukauns, |
| (ii) | Todi Ragang | Bilaskhani Todi
Multani, |
| (iii) | Malhar ragang | Sur Malhar,
Miyani ki Malhar. |

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
Puriya ,Marwa ,Kafi, (20)

3. Compose at least one composition/bandish in any one raga mention above. (20)

4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal, chautaal deepchandi, Tivra (Talas of Ist Semester may be asked) (10)

Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

Applied Music Theory and Musical Compositions.									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 541	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

PAPER-I Applied Music Theory and Musical Compositions.

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas with special reference to Kanada and Bihag Raganga,
Abhogi Kanada, Nayaki Kanada, Maru Bihag, Nat Bihag
- (ii) General study of the following basic Ragas:
Darbari, Bihag ,Bhimpalasi
- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Tivra, Ektal Tilwada.
Note:- To be put for previous Talas and Name.

UNIT-II

- (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical Musical Instrumental of North & South India prevalent in Modern Time:-
Sarangi, Surbahar, Flute, Pakhawaj.
- (ii) Types of musical compositions:
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat.

UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
- (ii) Essays on the following topics from the view point of inter- disciplinary studies:
 - (a) Basic principles of Stage performance.
 - (b) Role of Media in the Development of Indian Classical Music.
 - (c) Pre digital and post digital recording technology
 - (d) Historical and technological advancement of computer and its application to Music

UNIT-IV Study of Folk Music in Punjab:

- (i) Folk music of Punjab : styles of Singing, Dancing and Instruments.
- (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.

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SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

History of Indian Music (13th Century to Modern period)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 542	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	provide foundation to Inspire to do researches on historical areas of music .								

PAPER-II (Theory) History of Indian Music (13th Century to the Modern period)

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I (a) Study of the development of Music special reference to the following works:

Hridaya-Kautak, Hridaya- Prakash, Raga Tatva- Vibodh, Raga-Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.

b) Shruti Swara relation as described by modern thinkers like Foxstrangways:

S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.

UNIT-II Time theory of Ragas:

- (i) Time theory of Ragas, its origin and development.
- (ii) Observation of time in the Ragas.
- (iii) Significance of time theory in Music.

UNIT-III Study of Western Music:

Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.

UNIT-IV Contribution of the following composers and Musicians:

- (i) Dr. Krishan Narayan Ratanjankar.
- (ii) Raja Man Singh Tomar
- (iii) Dr. K.C.D.Brihaspati
- (iv) Dr. Lal Mani Mishra
- (v) Kumar Gandharva
- (vi) Wajid Ali Shah

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SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMU 543	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

PAPER-III (PRACTICAL) STAGE PERFORMANCE

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans . 40

(i)Bihag Ang :

- (a) Bihag
- (b) Maru Bihag
- (c) Nat Bihag

(ii) Kanada Ang :

- (a) Darbari
- (b) Kaunsi Kanada/Aabhogi Kanada
- (c) Nayki Kanada

2. One Dhrupad or Dhamar in any one of the above mention ragas. 10
3. One Thumari or Dadra in raga Pilu or Jhinjhoti . 10
4. One Sadra or bandish in Jhap Taal in any raga of prescribed syllabus. 10
5. One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential.

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMU 544	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

PAPER-IV (PRACTICAL) Viva- Voce & Comparative Study of Ragas

1. A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience. (30)

Abhogi Kanada, Nayaki Kanada, Maru Bihag, Nat Bihag

(ii) General study of the following basic Ragas :

Darbari, Bhimpalasi

2. Comparative study and full description of all ragas. (20)
3. Capacity of demonstrate Talas by hand and on Tabla : Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of Ist Semester may be asked) (10)
4. Tuning of Instruments. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance.(10)
5. Ability to make notaion of phrases asked by examiner. (10)

Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
CHAUDHARY RANBIR SINGH UNIVERSITY, JIND
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2017-18)

LECTURE DEMONSTRATION									
Core (Elective) paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMU 545	4	100	80	20	3	0	0	4
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhances the ability to to make composition .								
3.	Ability to demonstrate the ragas of different ang of their choice .								

PAPER-V (PRACTICAL) LECTURE DEMONSTRATION

1.Student has to chose any one ang and have to prepare the ragas of that Ang with historical developement and detailed comparative study having atleast one Vilambit and drut Khyal in each raga. (30)

1. Bihag Ang :
 - (a) Bihag
 - (b) Maru Bihag
 - (c) Nat Bihag

2. Kanada Ang :
 - (a) Darbari
 - (b) Kaunsi Kanada/Aabhogi Kanada
 - (c) Nayki Kanada

2. An intensive study of only two from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
 Bhmpalasi , Darbari, (20)
3. Compose at least one composition/bandish in any one raga mention above. (20)
4. Capacity of demonstrate Talas by hand and on Tabla : (10)
 Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar (Talas of Ist Semester may be asked)

Knowledge of Raga, Talas and theory portion of previous course is essential .

