

का निर्धारण किया गया।

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प्रश्नपत्र का निम्न स्वरूप निर्धारित किया गया —

1. अतिबrev उत्तरीय प्रश्न — 10 प्रत्येक 2 अंक का = 20 अंक

2. लघु उत्तरीय प्रश्न — 5 प्रत्येक 10 अंक का = 50 अंक

3. दीर्घ उत्तरीय प्रश्न — 2 प्रत्येक 15 अंक का = 30 अंक

कुल = 100 अंक

2017 - 2018

M.A. IN HINDUSTANI MUSIC
VOCAL/INSTRUMENTAL

①

Admission Criteria

B.A. (Hons.)/B.Mus (Hons.) or B.A., B.Sc., B.Com. along with Diplomas like Sangit Visharad/ Sangit Prabhakar Vid Or equivalent (with 55% marks in practical papers) followed by admission test.

Year wise distribution of papers

First Year: M.A.

2 Practical Papers	:	200 Marks	} = 400
2 Theory Papers	:	200 Marks	

Second Year M.A.

2 Practical Papers	:	300 Marks	} 500
2 Theory Papers	:	200 Marks	

M.A. IN HINDUSTANI MUSIC:
VOCAL/INSTRUMENT (String) 2007-2008

(2)

First Year

Theory Paper I

Max. Marks : 100

General And Applied Music Theory

Section 'A'

Applied theory of Music

1. Theoretical Study of the Ragas prescribed in Practical Paper-I of M.A. Ist Year.
2. To compose and write notation of given piece of verse/bols of instrumental music in a Gat.
3. Writing of Muktalaps and tanas/boltanas/tihais in the Ragas prescribed for the first year.
4. An essay of about 600 words on a given topic related to music.

Section 'B'

1. Knowledge of the Ranganga Classification and intensive study of the following Ragangas :
Kalyan, Bilwal, Bhairav, Kafi, Sarang. Bihag and Malhar.
2. Genesis of Music (Indian views about development of music)

Theory Paper II

Max Marks : 100

Histry And Aesthetics of Music

Section A

1. Vedic music, Music of the Ramayana and Mahabharata, The Puranas, Prati Sakhyas and Shikshas
2. Music of Jains, Buddhists, Maurya and Gupta Age.
3. Music at the time of Bharata, Matanga and Sharang Deva, knowledge of 'Swarprastar', 'Khanda Meru'.

Section 'B'

Definition of Raga and its varieties (According to Bharata)

and Abhinav gupta)

2. Ancient principles regarding relationship of music with rasa and its concepts (Swar-Rasa, Laya-Rasa, Raga-rasa and Chhanda tal-rasa).
3. General idea of the western philosophy of Arts and Aesthetics.

M.A. IN HINDUSTANI MUSIC :

VOCAL/INSTRUMENTAL (STRING)

First Year

Practical Paper I

Viva / Voce 100 Max Marks,

From the following intensive study of only five Ragas classified under (A) and Five classified under (B) for General Study :

1. Kalyan (A) Pooria Kalyan (I) ~~(B)~~ Shyam Kalyan (G)
2. Bhairav (A) Aheer Bhairav (I) (B) Bairagi (G)
3. Kafi (A) Bageshwari (I) ~~(B)~~ Dhanashri (G)
4. Sarang (A) Shudha Sarang (I) (B) Madamad Sarang (G)
5. Bihag (A) Maru Bihag (I) (B) Bihagada (G)

It intensive study all five ragas with Vilambit Khayalas/Maseetkhani Gat and one Madhyalaya Khayalas/Razakhani Gats are to be learnt, where as in the Ragas of general study for development of Raga in alap and Talas/Toras with at least five Madhyalaya compositions.

Practical demonstration-cum-viva-voce examination will be held. P.S. Knowledge of ragas, talas and theory portions of previous course (B.A. 3 years duration) is essential.

M.A. IN HINDUSTANI MUSIC :
VOCAL/INSTRUMENTAL (STRING)

First Year

(4)

Practical Paper - II

Max Marks 100

STAGE PERFORMANCE

1. A student is required to prepare any one Raga from the Ragas of intensive study in the practical paper - II as his/her choice of Raga and perform it for not less than 30 minutes before an invited audience. Alap, Jod, Jhala, Maseetkhani and Rajakhani Gat for Instrument Music (any one from detailed may sing N.D. and D) should give at least 5 names.
2. One Dhrupads and one Dhamars/gats in Talas other than Tintal for instrument Music, along with laykaris and Upajas are to be learnt from the Ragas prescribed in practical paper one : Out of these at least one Dhrupad/Dhamar, one Gat in Tala other than Tintal, will have to be presented at the time of stage performance with layakaris and Upaja. It is recommended that Pakhavaj accompaniment may be provided for Dhrupad/Dhamar singing.
3. A Thumri/Dhun (for instrument music) may be prepared in any one of the following Ragas :
15 Marks
Khamaj, Kafi, Tilang. A student is supposed to perform Thumari/Tappa/Dhun with its gayaki during stage performance.
4. Revision of the Basic Ragas and Light & Folk Styles and Creative Music.
An intensive study of only five from the following basic Ragas with Alap, Vilambit, and Drut compositions.
 1. Yaman
 2. Bhairav
 3. Miyan ki Todi

4. Malkosh

5. Bihag

Study of Light Or Folk Styles

2. At least one composition in each of the following forms-Rabindra Sangit/Bhajan, Gazal, Geet, Folk song/two Dhuns (For instrumental Music students). 25 Marks
3. The student has to compose at least one vilambit/Drut kheyal/bhajan 15 marks

Second Year

2017 - 2018

Second Year

Theory Paper I

Max Marks 100

✓ APPLIED MUSIC THEORY AND MUSICAL COMPOSITIONS

Section 'A'

Applied Music :

1. Theoretical study of the Ragas prescribed in Practical Paper-I
2. To compose and write notation of a given piece of verse/bols of instrumental music in a Gat.
3. Writing of Mukta Alaps and Tanas, Bol Tans, Tihais in the Ragas prescribed for the second year.
4. Karnataka Tal System, its comparison with Hindustani Tal System

Section 'B'

1. Knowledge of the Raganga, classification and intensive study of the following Ragangas :
2. Tori, Kanada, Ashawari, Sree and Ragas not grouped in any particular Anga.
3. Nibaddha Gan and its varieties (from prabandha to modern compositions) and all varieties of compositions in Instrumental Music

Theory Paper II

Max Marks 100

History, Staff Notation And Voice Culture

Section 'A'

History (From the post Sharangdev period to Modern period)

1. The relation of Indian Music during the middle ages with other Musical System.
2. Classification of Indian Musical Instruments. Historical knowledge of the following musical instruments :
Mattakokila, Chitra, Bipanchi, Ghosha, Ekatantari, Kinnari, Tritantari, Mridanga, Patah, Hudakka Vanshi, Madhukari, Kansya Tala and Ghanta.
3. An introduction of the Swara and Raga chapters of 'Swarmela Kalanidhi' and 'Chaturdandi prakashika'.
4. Comparative study of Hindustani and Karnataka Music Systems with special reference to Swara, Raga and compositional patterns.
5. The contribution to Music by the following musicians/musicologists :
Sourindra Mohan Tagore, Ravindra Nath Tagore, Pt. V. D. Paluskar, Pt. V. N. Bhatkhande. Pt. Onkarnath Thakur, K.C.D. Brahaspati And Prof. P. L. Sharma, Pt. Ravi Shankar and Allauddin Khan.

Section 'B'

Staff Notation and Voice Culture

1. Principles of Western Staff Notation System.
2. General Principal Or Voice Culture.

Practical Paper I

100 Max. Marks

From the following intensive and detailed study of only five Angas classified under (A) and five classified under (B) for General Study.

1. Todi Anga : (A) Bilashkhani Todi (B) Bhopali Todi
2. Kanada Anga: (A) Abhogi Kanada (B) Kaushik Kanada

3. Ashawari Anga : (A) Komal Ashawari (B) Gandhari
4. Shri Anga : (A) Shri (B) Pooriya Dhanashri
5. Ragas not grouped in any particular anga :
(a) Jog (b) Jog Kauns

Note: Intensive and general study means the same as mentioned in practical paper- I of first year (M.A. Part I)

Practical demonstration cum viva-voce examination will be held.

P. S. knowledge of Ragas, Talas and theory portion of previous course (B.A. 3 year duration) is essential.

Practical Paper II

200 Max. Marks

Stage Performance

1. A student is required to prepare any one Ragas from the ragas of intensive study in the practical paper-II as his/her choice of Ragas and performed it for not less than 30 minutes before an invited audience. Alap, Jod, Jhapa, maseetkhani and Razakhani Gat for instrumental music (any one from five-detailed may sing N.D. and D) should give at least five names.
2. One Dhrupad and one Dhamars Gats in Talas other than Tintal for instrumental music along with laykaris and Upajas have to be learnt from the Ragas prescribed in practical paper-I. Out of these at least one Dhrupad/Dhamar, one Gats in Tala/other than tintal will have to be presented at the time of stage performance with Layakarlis and Upaja. It is recommended that Palahari accompaniment may be provided for Dhrupad/Dhamar singing.
For instrumental music - Gats other than Tintal.
3. A Thumari/Dhun (for instrumental music may be prepared in any one of the following Ragas like Desh/Pilu/Bhairavi. Student is supposed to perform Thumari/Tappa/Bhajan/Dhun with the gayaki during performance.

Revision of the basic Ragas and Light & folk styles and creative music :

4. An intensive study of the following basic Ragas with Alap/Vilambit and Drut compositions :
- Shuddha kalayan
 - Miyan ki malhar
 - Bhimpalasi
 - Multani
 - Lalit
5. Study of Light and Folk styles :
- Three compositions from any one of the following styles is to be studied :
- Rabindra Sangit
 - Bhajan
 - Gazal
 - Geet
 - Regional Folk Songs
 - Three dhuns for instrumental music
6. The student has to submit one own composition along with notation at the time of practical examinations from the prescribed Ragas.

BOOKS RECOMMENDED FOR M.A. IN
HINDUSTANI MUSIC VOCAL/INSTRUMENTAL

1. Pt. V.N. Patvardhana - Raga Vigyan All Parts
2. Pt. V.N. Bhatkhande - Hindustani Kramik Pustakmalika - All the Parts
3. Pt. Y.S. Pandit Misrabuwa - Bharatiya Sangitmalika Part 1, 2 and 3
4. Pt. B.R. Bhatt - Bhav Rang Lahai Part 1, 2 and 3
5. Pt. Onkarnath Thakur - Sagitmalika Part 5 and 6
6. Sri J. D. Patki - Aprakasha Raga Part 1 and 2

Stanley

Jishu

Yun

Star

Anshu