**UNIVERSITY OF JAMMU**

**NOTIFICATION**

(10/June/ ADP/21)

It is hereby notified for, the information of all concerned that the Vice-Chancellor, in anticipation to the approval of the Academic Council, is pleased to authorize the adoption of the revised Syllabi in subject Music of Masters Degree programme 1st to IVth Semesters for the examination to be held in the year as under alongwith %age of change:-

**Adoption of revised syllabi of M.A. I to IV semester**

M.A. 1st Semester for the examination to be held in the year(s) Dec. 2010, 2011, 2012

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Title</th>
<th>%age of change</th>
</tr>
</thead>
<tbody>
<tr>
<td>400</td>
<td>Applied Theory-I</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>401</td>
<td>History of Indian Music-I</td>
<td>No change</td>
</tr>
<tr>
<td>402</td>
<td>Stage Performance-I</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>403</td>
<td>Practical Test-I</td>
<td>Change is less than 10%</td>
</tr>
</tbody>
</table>

M.A. IIInd Semester for the examination to be held in the year(s) May 2011, 2012 & 2013

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Title</th>
<th>%age of change</th>
</tr>
</thead>
<tbody>
<tr>
<td>450</td>
<td>Applied Theory-II</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>451</td>
<td>History of Indian Music-II</td>
<td>No change</td>
</tr>
<tr>
<td>452</td>
<td>Stage Performance-II</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>453</td>
<td>Practical Test-II</td>
<td>Change is less than 10%</td>
</tr>
</tbody>
</table>

M.A. IIIrd Semester for the examination to be held in the year(s) Dec. 2010, 2011, 2012

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Title</th>
<th>%age of change</th>
</tr>
</thead>
<tbody>
<tr>
<td>500</td>
<td>Applied Theory-III</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>501</td>
<td>History of Indian Music-III</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>502</td>
<td>Stage Performance-III</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>503</td>
<td>Practical Test-III</td>
<td>Change is less than 10%</td>
</tr>
</tbody>
</table>

M.A. IVth Semester for the examination to be held in the year(s) May 2011, 2012 & 2013

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Title</th>
<th>%age of change</th>
</tr>
</thead>
<tbody>
<tr>
<td>550</td>
<td>Aesthetics</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>551</td>
<td>Music from Vedic Period to Present Times and Regional Folk Music</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>552</td>
<td>Stage Performance</td>
<td>Change is less than 10%</td>
</tr>
<tr>
<td>503</td>
<td>Practical Test</td>
<td>Change is less than 10%</td>
</tr>
</tbody>
</table>

Contd.
The alternative question papers are required to be set as per the University regulation given as under:-

i). If the change in the Syllabi and Courses of Study is less than 25%, no alternative Question paper will be set.

ii). If the change is 25% and above but below 50% alternative Question Paper be set for one year.

iii). If the change is 50% and above on whole scheme is changed, alternative Question Paper are set for two years.
MASTER DEGREE PROGRAMME IN MUSIC

SCHEME:

The following courses of study are prescribed for the 1st and 2nd Semesters of Master Degree Programme in Music:-

FIRST SEMESTER:

<table>
<thead>
<tr>
<th>COURSE NO.</th>
<th>TITLE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>400</td>
<td>Applied Theory -I</td>
<td>4</td>
</tr>
<tr>
<td>401</td>
<td>History of Indian Music - I</td>
<td>4</td>
</tr>
<tr>
<td>402</td>
<td>Stage Performance - I (Practicals)</td>
<td>4</td>
</tr>
<tr>
<td>403</td>
<td>Practical Test - I</td>
<td>4</td>
</tr>
</tbody>
</table>

All courses are compulsory

SECOND SEMESTER:

<table>
<thead>
<tr>
<th>COURSE NO.</th>
<th>TITLE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>450</td>
<td>Applied Theory - II</td>
<td>4</td>
</tr>
<tr>
<td>451</td>
<td>History of Indian Music - II</td>
<td>4</td>
</tr>
<tr>
<td>452</td>
<td>Stage Performance -II (Practicals)</td>
<td>4</td>
</tr>
<tr>
<td>453</td>
<td>Practical Test - II</td>
<td>4</td>
</tr>
</tbody>
</table>

All courses are compulsory

DISTRIBUTION OF MARKS

<table>
<thead>
<tr>
<th>THEORY</th>
<th>SEMESTER EXAMINATION</th>
<th>SESSIONAL ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-Credit Course</td>
<td>80 marks</td>
<td>20 marks</td>
</tr>
</tbody>
</table>

STAGE PERFORMANCE/PRACTICALS

| 4-Credit Course | 50 marks | 50 marks |
SESSIONAL ASSESSMENT

20% of marks in each theory paper and 50% in practical paper shall be reserved for sessional assessment. In case of regular students, internal assessment received from the colleges will be added to the marks obtained by them in the university examination and in case of Private candidates marks obtained by them in the University examination shall be increased proportionately in accordance with the University Statutes/Regulations.
FIRST SEMESTER

Course No : 400  Title : Applied Theory I
Credit : 4  Maximum Marks : 100
Duration of Examination : 2½ hrs.  
a) Semester Examination : 80
b) Sessional Assessment : 20

Syllabus for the examinations to be held in December 2010, 2011 & 2012

SYLLABUS

UNIT - I

I.1: Detailed description of notations (vilambit and drut khayal) or (maseet khani, raza khani gat) of ragas (i) Yaman (ii) Ahir Bhairav (iii) Darbari Kandra (iv) Adana (v) Des (vi) Mian Malhar with alaaps and tans or todas in different layakaries.

I.2: Critical study of ragas as described above.

I.3: Comparison and contrast of different talas, writing them in different layakaries. (Ek Taal, Char Taal, Dhamar, Deepchandi)

UNIT II

II.1: Detailed study of Gharanas of Vocal music.

II.2: Historical development of following ragas: Bhairav, Kandra and Malhar.


UNIT III

III.1: Biographical sketch of the following musicians:

(a) Ustad Abu-din Khan (b) Ustad Bade Gulam Ali Khan (c) Ustad Bismillah Khan (d) Pandit Bhim Sen Joshi (e) Kishori Amonkar (f) Pandit Shiv Kumar Sharma

III.2: Detailed study of Gamak and its kinds

III.3: Knowledge of the following musical terms with examples:

Nayas, Alpatav-Bahutav, Avirbhav-Tirobhav, Vadi-Samvadi.
NOTE FOR PAPER SETTING

The question paper will contain two questions from unit –I and three questions each from unit-II and Unit-III. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

Books Recommended:

1. Kramik pustak malika by V.N.Bhatkhandey.
2. Malhar Ke Prakar by J.T.Shah
4. Sarang Ke Prakar by J.T.Shah
5. Bhairav Ke Prakar by J.T.Shah
7. Swaron Aur Rago Ke Vikas Mein Vadyon Ka Yogdan by Indrani Chakravarti.
8. Dhwani Aur Sangeet by Lalit Kishore Singh
9. Sitar Marg by Shri Pad Bando Padhyaya
10. Tansen Aur Saini Gharano Ki Parampara by Sunita Dhar
FIRST SEMESTER

Course No: 401  
Credit: 4  
Duration of Examination: 2½ hrs.

Title: History of Indian Music-I
Maximum Marks: 100

a) Semester Examination: 80
b) Sessional Assessment: 20

Syllabus for the examinations to be held in December 2010, 2011 & 2012

SYLLABUS

UNIT – I

1.1: Music in Vedic period.
1.2: Music in Ramayana, Mahabharat and Puran.
1.3: Music in Drama and Mahakavyas of Kalidas.
1.4: Music in Budhas and Jain treatises.

UNIT – II

II.1: History of Music in ancient period (third to thirteenth century)

II.2: A critical study of 3 granths and description of Moorchana, the utility of Moorchana to the musicians of Modern Times.

II.3: Knowledge of following Granthas:
   (a) Natya Shastra........ Bharat
   (b) Sangeet Makrand & Nardhiya Shiksha .... Narad
   (c) Brihat Deshi .... Matang Muni

UNIT – III

III.1: Study of Dhrupad style of singing

III.2: Rag Vargikaran from ancient to modern times (according to ancient, medieval & scholars of modern times).

III.3: Study of Nibadh & Anibadh
NOTE FOR PAPER SETTING

The question paper will contain two questions from unit I and three questions each from unit II and Unit-III. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

BOOKS RECOMMENDED

(1) Rise of Music in Ancient World by Curt Sachs
(2) History of Musical Instruments by Curt Sachs
(3) Historical Development of Indian Music by Prajnanand Swami
(4) Bhartiya Sangeet Ka Ithas by S.S.Pranjape
(5) Bhartiya Sangeet Ka Ithas by Umesh Joshi
(6) Natya Shastra by Bharat
(7) Bhrit Deshi by Matang
(8) Sangeet Ratanakar by Sharang Dev
(9) Bhartiya Sangeet Vadaya by Lal Mani Mishra
(10) Short Historical Survey of Music by V.N.Bhatkhandey
(11) Sangeet Chintaman by Acharya Brihaspati
(12) Sangeet Shastra Praveen by J.N.Pathak
FIRST SEMESTER

Course No : 402

Title : Stage Performance -I

Credit : 4

Duration of Examination : 30 to 45

Minutes for each student.

Maximum Marks : 100

a) Semester Examination : 50
b) Sessional Assessment : 50

Syllabus for the examinations to be held in December 2010, 2011 & 2012

SYLLABUS

1. Demonstration of a raga selected from prescribed syllabus along with Alaap jod Maseet Khani, Raza Khani gat with todas and jhalas for instrumentalists. Alaap Bada Khayal, ChotaKhayal with proper gayaki, Tarana for vocalist.

----- Marks 35

2. Ability to sing one Dhrupad or Dhamar for vocalist. One dhun for instrumentalist.

----- Marks 15
FIRST SEMESTER

Course No: 403 Title: Practical Test - I
Credit: 4 Maximum Marks: 100
Duration of Examination: 30 to 45 Minutes for each student.

a) Semester Examination: 50
b) Sessional Assessment: 50

Syllabus for the examinations to be held in December 2010, 2011 & 2012

SYLLABUS

1. Tuning of Instrument.
2. Following ragas are prescribed for practical paper
   (i) Yaman (ii) Ahir Bhairav (iii) Darbari (iv) Kandra (v) Adana (vi) Mian Malhar

From above ragas any 4 ragas be selected for detailed study out of which 3 Slow Khayal or Maseet Khani Gat and all the six for Drut Khayal or Raza Khani Gat.

3. Demonstration of following talas playing on hand with different layakaries:
   (i) Ek Tal (ii) Char Tal (iii) Sul Tal (iv) Dhamar (v) Deep Chandi (vi) Jhumara
   (vii) Punjabi Tal
4. Comparative studies of the ragas.
5. Practical file
SECOND SEMESTER

Course No : 450  Title : Applied Theory –II
Credit : 4  Maximum Marks :100
Duration of Examination : 2½ hrs.
a) Semester Examination : 80
b) Sessional Assessment : 20

Syllabus for the examinations to be held in May 2011, 2012 & 2013

SYLLABUS

UNIT-I


I.2: Critical study of ragas described above.

I.3: Comparison and Contrast of different talas writing them in different layakaries.

   (i) Jhaptal (ii) Rupak (iii) Gajjhampa (iv) Jhumara (v) Punjabi Tal

UNIT-II

II.1: Study of Gharanas in Instrumental Music (Sitar)

II.2: Classification of Indian Instruments and detailed study of the following instruments

   (a) Sitar   (b) Vichitra Veena   (c) Sarod

II.3: Knowledge of musical terms with examples:

   Meend, kana, ghaseet, murki, functions of jawari, Zamzama, alankar, vageyakar

UNIT-III

III.1: Biographical sketch of the following musicians

   (a) Swami Haridas   (b) Tansen   (c) Pandit Omkar Nath Thakur

   (d) Ustad Mushtaq Ali Khan   (e) Dr. Lal Mani Mishra   (f) Pandit Ravi Shanker   (g) Girja Devi
III.2: Detailed study of Voice Culture.
III.3: Define concept of Drone, Principle of musical Drone (Tanpura)

NOTE FOR PAPER SETTING

The question paper will contain two questions from unit – I and three questions each from unit-II and Unit-III. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

BOOKS RECOMMENDED
(1) Kramik pustak malika by V.N. Bhatkhandey.
(2) Malhar Ke Prakar by J.T. Shah
(3) Kandra Ke Prakar by J.T. Shah
(4) Sarang Ke Prakar by J.T. Shah
(5) Sangeet Ke Gharaon ke Charcha by S.K. Chaubey
(6) Sawaron Aur Ragon ke vikas me Vadyon ka yogdan by Indrani Chakravarti
(7) Dhwani Aur Sangeet by Lalit Kishore Singh
(8) Sitar Marg by Shri Pad Bando Padhyaya
(9) Tansen aur Saini Gharana Ke Parampara by Sunita Dhar
(10) Hindustani Shastriya Sangeet Gharana Parampara by Shambhu Nath Mishra
SECOND SEMESTER

Course No : 451
Title : History of Indian Music –II
Credit : 4
Duration of Examination : 2½ hrs.

Maximum Marks : 100
a) Semester Examination : 80
b) Sessional Assessment : 20

Syllabus for the examinations to be held in May 2011, 2012 & 2013

SYLLABUS

UNIT-I

I.1: History of Indian music of medieval period from 13th to 18th century

I.2: Knowledge of following Granthas

(a) Sangeet Ratanakar........Sharang Dev
(b) Swar Male Kalanidhi.....Ramamatya
(c) Sangeet Parijat............Pandit Ahobal
(d) Chatur Dandi Prakashika....Vayankat Makhi

I.3 How and why classical music of India was effected & changed during medieval period.

UNIT-II

II.1: Establishment of swaras on 22 Shrutis from ancient to modern times according to different scholars with relation to vibrations of string on the length of veena.


II.3: Origin of notation system along with its merits and demerits.

UNIT-III


III.2: Evolution of thatas

III.3: Qualifications and disqualifications of Vocalists and Instrumentalists.
NOTE FOR PAPER SETTING

The question paper will contain two questions from unit –I and three questions each from unit-II and Unit-III. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

BOOKS RECOMMENDED
(1) Rise of Music in Ancient World By Curt Sachs
(2) History of Musical Instruments by Curt Sachs
(3) Historical Development of Indian Music by Prajnanand Swami.
(4) Bhartiya Sangeet Ka Ithas by Umesh Joshi.
(5) Natya Shastra by Bharat
(6) Bhrit Deshi by Matang
(7) Sangeet Ratankar by Sharang Dev
(8) Bhartiya Sangeet Vadaya by Lal Mani Mishra
(9) Short Historical Survey of Music by V N Bhatkhandey
(10) Sangeet Chintamani by Acharya Bhrispat.
(11) Bharat KaSangeetSiddhant by Acharya Bhrispat
(12) Sangeet Shastra Praveen by J.N.Pathak
SECOND SEMESTER

Course No : 452  
Credit : 4  
Title : Stage Performance –II  
Maximum Marks : 100

Duration of Examination : 30 to 45 mintues  
For each student.

Syllabus for the examinations to be held in May 2011,2012 &2013

SYLLABUS

1) Demonstration of ragas selected from prescribed syllabus along with:
   i  Alaap,jod.
   ii Maseet Khani,Raza Khani,gat with todas and and jhalas for instrumentalists.

   .........................Marks 35

   i  Alaap,Bada Khayal,Chota Khayal with proper gayaki
   ii  Tarana for vocalists.

2) Ability to sing one Dhrupad or Dhamar for vocalists, playing of one dhun for
   instrumentalists

   ......................... Marks 15
SECOND SEMESTER

Course No: 453  
Credit: 4  
Duration of Examination: 30 to 45 minutes  
For each student.

Title: Practical Test –II  
Maximum Marks: 100  
a) Semester Examination: 50  
b) Sessional Assessment: 50

Syllabus for the examinations to be held in May 2011, 2012 & 2013

SYLLABUS

1) Tuning of instrument
2) Following ragas are prescribed for practicals
   (i) Maru Bihag (ii) Desi (iii) Gour Malhar (iv) Todi (v) Multani (vi) Bageshwari

From above ragas any 4 ragas be selected for detailed study out of which 3 Slow Khayal or Maseet Khani Gat and all the six for Drut Khayal or Raza Khani Gat.

3) Comparative studies of ragas

4) Demonstration of following talas playing on hand with different layakaries
   (i) Jhaptal (ii) Rupak (iii) Gajjhampa (iv) Jhumara (v) Punjabi Tal

5) Practical file
SEMESTER COURSES
FOR
MASTER'S DEGREE PROGRAMME
IN MUSIC

The following courses of study are prescribed for the 3rd and 4th Semesters of Master's Degree Programme in Music:

THIRD SEMESTER

<table>
<thead>
<tr>
<th>COURSE NO.</th>
<th>TITLE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>500</td>
<td>Applied Theory –III</td>
<td>4</td>
</tr>
<tr>
<td>501</td>
<td>History of Indian Music-III</td>
<td>4</td>
</tr>
<tr>
<td>502</td>
<td>Stage Performance –III</td>
<td>4</td>
</tr>
<tr>
<td>503</td>
<td>Practical Test-III</td>
<td>4</td>
</tr>
</tbody>
</table>

All Courses are compulsory.

FOURTH SEMESTER

<table>
<thead>
<tr>
<th>COURSE NO.</th>
<th>TITLE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>550</td>
<td>Aesthetics</td>
<td>4</td>
</tr>
<tr>
<td>551</td>
<td>Music from Vedic Period to Present And Regional Folk Music</td>
<td>4</td>
</tr>
<tr>
<td>552</td>
<td>Stage Performance –III</td>
<td>4</td>
</tr>
<tr>
<td>553</td>
<td>Practical Test-III</td>
<td>4</td>
</tr>
</tbody>
</table>

All Courses are compulsory.

DISTRIBUTION OF MARKS

<table>
<thead>
<tr>
<th>THEORY</th>
<th>SEMESTER EXAMINATIONS</th>
<th>SESSIONAL ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Credit Course</td>
<td>80 Marks</td>
<td>20 Marks</td>
</tr>
</tbody>
</table>

STAGE PERFORMANCE/PRACTICALS

<table>
<thead>
<tr>
<th>4 Credit Course</th>
<th>50 Marks</th>
</tr>
</thead>
</table>

SESSIONAL ASSESSMENT

20% of the marks in each theory paper and 50% marks in stage performance and practical paper shall be reserved for sessional assessment. In case of regular students, internal assessment received from the college will be added to the marks obtained by them in the university examination and in case of private candidates marks obtained by them in the university examination shall be increased proportionately in accordance with the Statutes/regulations.
THIRD SEMESTER

DETAILED SYLLABUS

COURSE NO. 500
CREDITS : 4
DURATION OF EXAMS: 2½ hrs.

TITLE: APPLIED THEORY-III
MAX. MARKS : 100
a) Semester Exam : 80 Marks
b) Sessional Assessment : 20 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE DEC. 2010, 2011 & 2012

SYLLABUS

UNIT – I

I.1: Writing in Bhat Khandey Notation System Vilambit Khyal, Chota Khyal/Maseet Khani Gat, Raza Khani Gat in Ragas (Shuddh Sarang, Shyam Kalyan, Bhatiyar, Komal Rishabh Asawari, Lalit, Marwa, Rageshwari) & Talas (Swari, Jat) in single and double layakaries with definition.

I.2: Compare & contrast the ragas & talas mentioned above including the ragas and talas prescribed in first and second semester courses.

UNIT – II


II.2: Western Notation System.

II.3: Biographical sketches of the following:– Mozart, Beethoven, Handel.

UNIT – III

III.1 : Dekshini Taal Padhti

III.2 : Comparative study in Ragas of Carnatak & Hindustani Sangeet Padhati

III.3: Classification of the instruments of Hindustani and Carnatak music.
NOTE FOR PAPER SETTING

The question paper will contain 2 Questions from Unit – I and 3 Questions each from Unit –II & Unit –III. Total number of questions to be set in the question paper will be Eight. The candidates will be required to attempt four questions selecting atleast one question from each unit. All questions shall carry equal marks.

BOOKS RECOMMENDED:
1) Sangeet Manual by Dr.Maritunjay Sharma & Ram Narayan Tripathi
2) Bhartiya Sangeet Sangrah by Shalinder Kumar Goswami
3) Sangeet Subodh by Dr.Devinder Kour
4) Sangeet Saar by Veena Mankaran
THIRD SEMESTER

COURSE NO.501
CREDITS : 4
DURATION OF EXAMS: 2½ hrs.

TITLE: HISTORY OF INDIAN MUSIC-III
MAX. MARKS : 100
a) Semester Exam : 80 Marks
b) Sessional Assessment : 20 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE DEC. 2010, 2011 & 2012

SYLLABUS

UNIT – I

I.1: History of Indian Music from 18\textsuperscript{th} Century onwards.

UNIT – II

II.1: Classification of taalas
II.2: Important aspects of Prabandh, Dhatu, Angas, Jaaties, Varieties of Prabandhas
II.3: Writing of Hindustani taals in Karnataki Padhati & Karnataki Taals in Hindustani Padhati.
II.4: Detailed study of Rabinder Sangeet.

UNIT – III ESSAYS

III.1: Kaanth Sadhana, Relation of Music with other fine Arts, Music & Religion, Role of Media in development of Indian Classical Music, Music in Society, Shastria Sangeet & Folk Sangeet.

NOTE FOR PAPER SETTING

The question paper will contain 2 Questions from Unit – I and 3 Questions each from Unit –II & Unit –III. Total number of questions to be set in the question paper will be Eight\textsuperscript{.} The candidates will be required to attempt four questions selecting atleast one question from each unit. All questions shall carry equal marks.

BOOKS RECOMMENDED:

1) Bhartiya Taaloan Ka Shastriya Vivachan by Dr.Arun Kumar Sen
2) Sangeet Visharad by Vasant
THIRD SEMESTER

DETAILED SYLLABUS

COURSE NO.502
CREDITS : 4
DURATION OF EXAMS: 30-45 MIN. FOR EACH CANDIDATE

TITLE: STAGE PERFORMANCE-III
MAX. MARKS : 100

a) Semester Exam : 80 Marks
b) Sessional Assessment : 20 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE DEC. 2010, 2011 & 2012

SYLLABUS

1. One Maseetkhani Gat, One Razakhani Gat with aalap, Jor, Tadas Jhalas for Instrumentalists
   and One Bara Khayal, One chhota Khayal with full qayaki for Vocalists
   In any one of the ragas prescribed in course No.500.

2. Elementary knowledge of Playing slow or fast composition on Harmonium.

NOTE:- The candidates may not be interrupted during performance.
THIRD SEMESTER

DETAILED SYLLABUS

COURSE NO. 503
CREDITS: 4
DURATION OF EXAMS: 30-45 MIN. FOR EACH CANDIDATE

TITLE: PRACTICAL TEST-III
MAX. MARKS: 100
a) Semester Exam: 50 Marks
b) Sessional Assessment: 50 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE DEC. 2010, 2011 & 2012

SYLLABUS

1. Tuning of Instruments.
2. Capacity to play thekas of Teentaal, Jhaptaal, Rupak, Keharva on Tabla.
3. Demonstration of following talas in single & double Layakaries: swari, Jat
4. Following Ragas for Practical detail Study:-
   Shudh Sarang, Shayam Kallyan, Bhatiyar Komal, Rishabh Asawari, Lalit, Marwa, Rageshwari,
5. One Thumri or Dadra for Vocalists in Ragas: Kafi, Bhairvi, Khamaj
   Or
   One Gat other than Teen talal for Instrumentalists.
FOURTH SEMESTER

DETAILED SYLLABUS

COURSE NO.550
CREDITS : 4
DURATION OF EXAMS: 2½ hrs.

TITLE: AESTHETICS
MAX. MARKS : 100
a) Semester Exam : 80 Marks
b) Sessional Assessment : 20 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE May, 2011, 2012 & 2013

SYLLABUS

UNIT – I

I.1: Aesthetics and its applications in Music and fine Arts.
I.2: Importance of Aesthetics in Indian music.
I.3: Art as a form of expression.

UNIT – II

II.1: Historical outline: Aristotle & Plato
II.2: Importance of Navrasas in Indian Classical Music.
II.3: The four facets of Aesthetics in Art Kala, Art & Craft.

UNIT – III

III.1: Classification of Art.
III.2: Feelings and emotions in Music
III.3: Aesthetics as theory of fine art and its appreciation.

NOTE FOR PAPER SETTING

The question paper will contain 2 Questions from Unit – I and 3 Questions each from Unit – II & Unit – III. Total number of questions to be set in the question paper will be Eight. The candidates will be required to attempt four questions selecting atleast one question from each unit. All questions shall carry equal marks.
BOOKS RECOMMENDED:

1. Aesthetic Essay by S.K. Sexsena
2. Hindustani Music & Aesthetic concept of farm by Anjali Mittal
3. Bhartiya Sangeet & Aesthetic by Madhurlata Bhattnagar
4. Acoustic Perspective on Raga and Rasa Theory by Savarnalata Rao
5. Studies in Music Aesthetic by Sitansu Ray
6. Historical Study of Indian Music by Shrat Chander Pranjape
7. Traditional Music of Kashmir by Sunita Dhar
FOURTH SEMESTER

DETAILED SYLLABUS

COURSE NO. 551
CREDITS: 4
DURATION OF EXAMS: 2½ hrs.

TITLE: Music from Vedic Period to Present & Regional Folk Music

MAX. MARKS: 100
a) Semester Exam : 80 Marks
b) Sessional Assessment : 20 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE May 2011, 2012 & 2013

SYLLABUS

UNIT – I

I.1: Study of Musical forms from Vedic period to Present Period, Samgaan, Dhruva gaan, Mahagitika

I.2: Concept of Geet, Anibadh Ragaalap, Rupakalap, Prabandh, Alapti

UNIT – II

II.1: Ashat Chhap Parampara Mein Sangeet

II.2: Impact of gayan on Instrumental Music

II.3: Importance of Music in Indian Society.

II.4: Role of computers and internet in promotion of Indian Music.

UNIT – III  DOGRI FOLK

III.1: Ceremonial Songs of Duggar

III.2: Folk Instruments of Duggar

III.3: Folk Dances of Duggar

III.4: Contribution of Dr. Karan Singh in Dogri Folk.

OR

SUFIANA

III.1: Sufi & Sangeet

III.2: Sufi Sangeet Parampara of Kashmir

III.3: Detailed Study of Gharanas of Sufiana Music

III.4: Contribution of following Musicians in Sufiana:-

a) Ustad Tibet Baqual

b) Ustad Qalien Baap
c) Vadali Bandhus.

NOTE FOR PAPER SETTING

The question paper will contain 2 Questions from Unit – I and 3 Questions each from Unit –II & Unit –III. Total number of questions to be set in the question paper will be Eight. The candidates will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

BOOKS RECOMMENDED:

1. The Music of Indian by Atiya Begum Fyzee Rehaman
3. Study of Sufiana Music in the background of Indian Music by Dr. Raj Kumari.
5. Duggar Ka Lok Sahitya By Shiv Nirmohi
6. Ashat Chhap & Vallabh Sam Pradaya By Dr. Din Dayal Gupta
7. Krishan Bhakti Kavya Me Sakha Bhav By Sharan Bilani Goswami
8. Indian Culture in Medieval Hindi Poetry by Dr. Nadai Gopal Gupta
9. Madhya Yougeen Pillars of Classical Music By Sh. Sakha & Dr. Surekha Sinaha
10. Bhartiya Sangeet Aur Sangeetagya By Ramlai Mathur
11. Adhunik Kaal Me Shastriya Sangeet by Dr. Hukam Chand
FOURTH SEMESTER

DETAILED SYLLABUS

COURSE NO. 552
CREDITS: 4
DURATION OF EXAMS: 30-45 MIN. FOR EACH CANDIDATE

TITLE: STAGE PERFORMANCE-III
MAX. MARKS: 100

a) Semester Exam: 50 Marks
b) Sessional Assessment: 50 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE MAY, 2011, 2012 & 2013

SYLLABUS

1. Detail Raga of your choice with alaap, Jor, Jorjhalal, Maseet Khani Razakhani with todos, Jhala for Instrumentalists.
   One Bara Khaya|, One Chotta Khayal with full gayakai for Vocalist

2. Dogri Folk Music for Vocalists, Pahi| Dhun or Dogri Dhun for Instrumentalists.

NOTE: The candidate may not be interrupted during performance.
FOURTH SEMESTER

DETAILED SYLLABUS

COURSE NO.553  
CREDITS : 4
DURATION OF EXAMS: 30-45 MIN. FOR EACH CANDIDATE

TITLE: PRACTICAL TEST
MAX. MARKS : 100
a) Semester Exam : 50 Marks
b) Sessional Assessment : 50 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE MAY, 2011, 2012 & 2013

SYLLABUS

1. Tuning of the Instrument
2. Capacity to play thekas of Ektaal, Chaartaal, Dadra on Tabla.
3. Demonstration of Following Taals:-
   Adachartaal, Rudrataal, Pashtotaal ,Knowledge to know in which style of singing they are played.
4. Following Ragas for Practical detail study:-
   Shud kalyan,Puriya Dhanashri,Puria,Madhuvanti,Shiv Ranjani, Basant,Paraj.
5. Sadra or Chaturang for Vocalists
   OR
   Playing of the National Anthem or any Patriotic Song on Harmonium for Instrumentalists.