

Maharshi Dayanand University Rohtak

Department of Music

Syllabus of M.A Music CBCS 3rd & 4th Sem. session 2017-18

Semester -3

17MUS23C1 Core

Applied Theory

Note:

1. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
2. The candidate should attempt 5 Questions.
3. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following:
 - I. Bihag-Maru Bihag-Bihagada
 - II. Bilashkhani Todi-Bhopal Todi
 - III. Darbari Kanhada-Adana
 - IV. Marva-Puriya
2. Principals of Vrinda Gaan.
3. Principals of Vrinda Vadan.
4. Principals of Stage Performance.

Unit-II

5. Brief notes on the following musical instruments mentioned in Vaidik Period: Dundubhi & Bhumidundubhi, Aghati, Shankh, Vaan, Gaatra Veena, Devi Veena, Manushi Veena, Shat Tantri Veena.
6. Historical development of the following Strings Instruments: Taanpura, Rudra Veena, Sitar, Vichitra Veena, Santoor, Ravab & Sarod.
7. Knowledge of popular folk music of different states:
 - i. Bhatiali
 - ii. Lavani
 - iii. Pavada
 - iv. Garba

- v. Raas
- vi. Chaiti
- vii. Kajari
- viii. Gidda
- ix. Jhumar
- x. Maand

Unit-III

8. Historical development of following Avnadh Vadya:

- i. Mridhang-Pakhawaj
- ii. Tabla
- iii. Taasha
- iv. Dhol
- v. Nagada
- vi. Naal
- vii. Dholak

9. Historical development of the following Sushir Vadya:

- i. Bansuri
- ii. Shahnai
- iii. Harmonium
- iv. Naadswaram

10. Pictorial aspects of Raagas (Raagdhyan Chitra).

Unit-IV

11. Life sketch and contribution of the following musicians:

- i. Pt. D.V. Paluskar
- ii. Ustad Faiyaz Khan
- iii. Ustad Bade Gulam Ali Khan
- iv. Ustad Abdul Karim Khan

12. Correct intonation of Swaras in Raagas.

Semester-3

17MUS23CL1 CORE

PRACTICAL PAPER

STAGE PERFORMANCE

MM : 100

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 mentioned in Viva-Voce.

M.M. : 75

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, Chaigun).

M.M. : 25

Semester-3

17MUS23CL2 CORE

PRACTICAL PAPER- VIVA-VOCE

MM : 100

- a) Bihag- Maru Bihag
- b) Bilashkhani Todi-Bhopal Todi
- c) Darbari Kanhada- Adana
- d) Marva-Puriya

1. A student is required to prepare any one Raga from the list of above mentioned Ragas of his/her choice to perform it for not less than 30 minutes.

M.M. : 25

2. A student is required to prepare all the above for viva-voce examination.

M.M. : 75

Note: Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.

Semester -4

17MUS24C1 Core

Writing of Composition and Taalas

Note:

1. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
2. The candidate should attempt 5 Questions.
3. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | | |
|----|---------------------------------|----------|
| 1. | One Class Test | 10 marks |
| 2. | One Assignment and Presentation | 5 marks |
| 3. | Attendance | 5 marks |

Unit-I

1. A student is required to study the detail description of below mentioned Ragaas:-
 - i. Puriya Dhanashri
 - ii. Puriya Kalyan
 - iii. Lalit
 - iv. Basant
 - v. Madhuwanti
 - vi. Kalawati
 - vii. Desi
 - viii. Multani
2. Ability to write Taalas with their description mentioned below with laikaries in Dugun, Tigun, Chougun, Chaigun, Aathgun:
 - i. Tilwada
 - ii. Jhaptaal
 - iii. Rupak
 - iv. Dadra

Unit-II

3. A student is required to write vilambit Laya Khayal/Maseet Khaani Gat compositions with One/Two Aalap and One/Two Taanas in any Ragaas from the prescribed syllabus of his/her own choice

4. A student is required to write a notation of Drut Khayal/Razakhani Gat alongwith four tans in one or two avartan from the Ragas mentioned in Unit-I.

Unit-III

5. Ability to write a notation of Dhrupad/Dhamar in any ragas a students choice from Unit-I.

For instrumental: ability to write a gat in other the teentaal from the Unit-I.

6. Ability to write Layakarīs (Dugun, Tigu, chaugun, Chaigun) with tihayī.

For instrumental: Ability to write Layakarīs with tihayī in the ragas mentioned in Unit-I.

Unit-IV

7. Student is required to write comparative study between the ragas mentioned below:

- 1) Bihag-Maru Bihag-Bihagada
- 2) Bilashkhani Todi-Bhopal Todi-Bhairavi
- 3) Darbari Kanhada-Adana-Kaunsi Kanhada
- 4) Marva-Puriya-Sohini

8. Student is required to write comparative study between the ragas mentioned below:

- 1) Bhairav-Ahir Bhairav
- 2) Mian Ki Todi-Gujari Todi
- 3) Darbari Kanhada-Adana

Semester-4

17MUS24CL1 CORE

PRACTICAL PAPER

STAGE PERFORMANCE

MM : 100

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 mentioned in Viva-Voce.

M.M. : 75

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, Chaigun).

M.M. : 25

Semester-4

17MUS24CL2 CORE

PRACTICAL PAPER- VIVA-VOCE

MM : 100

- i Puriya Dhanashri
- ii Puriya Kalyan
- iii Lalit
- iv Bageshwari
- v Madhuwanti
- vi Kalawati
- vii Desi
- viii Multani

1. A student is required to prepare any one Raga from the list of above mentioned Ragas of his/her choice to perform it for not less than 30 minutes.

M.M. : 25

2. A student is required to prepare all the above for viva-voce examination.

M.M. : 75

Note: Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.

GROUP C

17MUS23D1- Discipline Specific Elective

Films & Indian Music

Maximum Marks: 100

Theory : 80 marks

Internal Assessment 20 marks

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

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

Unit-I

1. Brief history of films in India.
2. Brief history of silent films of India.
3. Brief history of talkie films of India.

Unit-II

1. Use of music in silent films.
2. Period of live singing in Hindi films and its weak points.
3. Introducing the recording system of music in films and difficulties faced in early stages.

Unit-III

1. Contribution of film music director Naushad Ali.
2. Contribution of film music director S.D. Berman.
3. Contribution of film music director Madan Mohan.

Unit-IV

1. Contribution of film singer Mohammad Rafi.
2. Contribution of film singer Lata Mangeshkar.
3. Contribution of film singer Asha Bhonsle.

GROUP C

17MUS23D2- Discipline Specific Elective

Accompanying Instruments in Classical Music

Maximum Marks: 100

Theory : 80 marks

Internal Assessment 20 marks

The Criteria for award of Internal Assessment is given below:-

- | | | |
|----|---------------------------------|----------|
| 1. | One Class Test- | 10 marks |
| 2. | One Assignment and Presentation | 5 marks |
| 3. | Attendance | 5 marks |

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

Unit-I

1. Historical development of following string instruments: Sitar, Tanpura, Sarangi, Violin,
2. Historical development of percussion instruments mentioned below:
Tabla, Pakhawaj, Dukkad.
3. Classification of Indian Instruments.

Unit-II

4. Write brief history of Harmonium.
5. Define the merits and demerits of Harmonium accompaniment in Indian Classical Music.
6. Describe the view of different artists about harmonium accompaniment.

Unit-III

7. Describe the characteristics of solo tabla and accompaniment.
8. Differentiate characteristics between table accompaniment with instrumental music and vocal.
9. Write historical aspects of Sarangi with special reference to its accompaniment and as solo presentation.

Unit-IV

10. Write brief sketch of any of the following tabla players:
Habibuddin Khan, Shamta Prasad, Latif Ahmad, Allarakha Khan.
11. Write brief sketch of any of the following Sarangi players:

Bundu Khan, Ram Narayan, Inderlal , Gulam Sabir.

12. Write brief sketch of any of the following Harmonium players:

Ganpat Rao, Tulsi Ram, Borkar, Bhure Khan, Mahmood Dholpuri

13. Write brief sketch of any of the following Pakhawaj players:

Kadau Singh, Pagal Das, Tota Ram Sharma.

GROUP C

17MUS23D3- Discipline Specific Elective

Folk Music of India

Maximum Marks: 100

Theory : 80 marks

Internal Assessment 20 marks

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

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

Unit-I

1. What is Folk Music?
2. Relation of Folk Music with the society.

Unit-II

1. Folk Music of Haryana.
2. Folk instruments of Haryana:- Dhol, Deru, Benjo, Sarangi, Nagara, Ghada, Algoza, Been, Ektara, Bansuri.

Unit-III

1. Folk Music of Rajasthan.
2. Folk instruments of Rajasthan.

Unit-IV

1. Folk Music of Punjab.
2. Folk instruments of Punjab.

GROUP D

17MUS24D1- Discipline Specific Elective

Introduction to Indian Theatre

Maximum Marks: 100

Theory : 80 marks

Internal Assessment 20 marks

INSTRUCTIONS FOR THE PAPER-SETTER

Note: There are eight questions in all. The candidate shall be required to attempt five questions only. All the questions carry equal marks.

Unit - I

Indian Drama

1. Introduction to the art of Theatre.
2. Elements of Theatre.
3. Structure of a dramatic text.

Unit - II

Western Drama

1. Elements and analysis of a Play.
2. Aristotle's concept of three unities and the theory of catharsis.

Unit - III

Haryanvi Drama

1. Origin and development of Haryanvi Drama
2. Detailed study of any dramatic text

Unit - IV

1. Detailed Analytical study of the Following Plays.

a) 'Ashad Ka Ek Din' by Mohan Rakesh.

b) 'Nagmandala' by Girish Karnad.

BOOKS PRESCRIBED

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2. O.G. Bocket : History of Theatre ,Allyn and Bacon Inc, London 1991.
3. O.G. Bocket : The Essential Theatre , Holt Rinehart & Winston Inc. New York.
4. A. Nicoll : Theory of Drama , Doaba House, New Delhi
5. Sophocles 'The Theban Plays' E.F Watling Penguin Goup, 1974
6. Navnindra Behl : Nataki Sahit, Publication Bureau, Punjabi Uni.Patiala 1991
7. Balwant Gargi : Rangmanch, Navyug Publisher Delhi.
8. Satish Kumar Verma,Punjabi Sahit Da Itihas,Punjabi Academy Delhi. 2005
9. Medhni,Swarajbir,Chetna Parkash,Ludhiana,2002.
10. Amritsar Da Rangmanch,Kewal Dhaliwal (ed.),manch rangmanch,Amritsar.
11. Mohan Rakesh,'Ashaad Ka Ek Din',Rajpal and Sons.kashmiri Gate Dehli,2004.
12. Nemichandra Jain, 'Mohan Rakesh Ke Sampuran Natak', Rajpal and Sons. Kashmiri Gate, Delhi 1999.
13. Three Plays:nagamandala,Hayavadan,Tughlaq,Girish Karnad.Oxford University Press,usa(1996).

GROUP D

17MUS24D2- Discipline Specific Elective

Research Methodology in Music

Maximum Marks: 100

Theory : 80 marks

Internal Assessment 20 marks The

Criteria for award of Internal Assessment is given below:-

- | | | |
|----|---------------------------------|----------|
| 1. | One Class Test- | 10 marks |
| 2. | One Assignment and Presentation | 5 marks |
| 3. | Attendance | 5 marks |

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

Unit-I

1. Research and its definition, Scope, Importance and Areas of Research in Indian Music
2. Types of Research

Unit-II

1. Process of research Methodology
2. Selection of Research Topic

Unit-III

1. Preparing of Synopsis
2. Types of Questionnaire
3. Importance of Foot notes and bibliography

Unit-IV

1. Primary and secondary sources for Research in Indian Music and their importance in Research.
2. Manuscripts and books
3. Inscriptions
4. Coins
5. Sculptures, Frescoes, Paintings
6. Musical compositions
7. Discs , Tapes & Computer system

GROUP D

17MUS24D3- Discipline Specific Elective

Indian Sculpture and Painting

Maximum Marks: 100

Theory : 80 marks

Internal Assessment 20 marks The

Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

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

Unit I

1. What is the meaning of Art? How art is defined by artists of yore?
2. Define classification and importance of Arts.
3. How art is important understanding Indian Culture.

Unit II

4. How do you understand the meaning of visual arts.
5. Define the evolution and development of Indian painting.
6. Relate Musical instruments in the hands of Gods and Goddesses with Indian painting.

Unit III

7. Define the historical development of sculptures in India.
8. Write the evolution of architecture and what is the significance of architecture?
9. Define musical instruments seen in the sculptures from 12th century onwards.

Unit IV

10. Write a biography of any Indian painter.
11. Write a biography of any Indian sculpturist.
12. Define historical aspects of dancing figure of Mohan-Jodaro.