

UNIVERSITY OF MUMBAI

CIRCULAR :-

No.UG/ 244 of 2007

MUMBAI-400 032

30th May, 2007

The Head,
University Department of Music
Vidyapeeth Vidyarthee Bhavan
University of Mumbai,
"B" Road, Churchgate
MUMBAI-400 020.

Madam,
I am to invite your attention to the Ordinances, Regulations and syllabi relating to the degree of Bachelor of Music (B. Mus.) and Master of Music (M. Mus.) vide this office Circular No.UG/157 of 2000 dated 10th May, 2000 and No.UG/362 of 2006 dated 16th September, 2006 and to inform you that the recommendation made by the Ad-hoc Board of Studies in Hindustani Music at its meeting held on 30th March, 2007 has been accepted by the Academic Council at its meeting held on 13th April, 2007 vide Item No.4.33 and that in accordance therewith the syllabi for the Bachelor of Music (B. Mus.) and Master of Music (M. Mus.) has been revised as per Appendix and that the same will be brought into force with effect from the academic year 2007-2008.

Yours faithfully

for I/c. REGISTRAR

A.C./4.33/13.04.2007

No.UG/ 244-A of 2007

MUMBAI-400 032

30th May, 2007

Copy forwarded with compliments to :-

1. The Dean, Faculty of Music
2. The Chairperson, Ad-hoc Board of Studies in Hindustani Music

for I/c. REGISTRAR

Copy to :-

The Director, Board of College and University Development, the Deputy Registrar (Eligibility and Migration Section), the Director of Students Welfare, the Executive Secretary to the Vice-Chancellor, the P.A. to the Pro-Vice-Chancellor, and the Registrar and the Assistant Registrar, Administrative sub-center, Ratnagiri for information.

The Officer on Special Duty and Controller of Examinations (10 copies), the Finance and Accounts Officer (2 copies), Record Section (5 copies), Publications Section (5 copies), the Deputy Registrar, Enrolment, Eligibility and Migration Section (3 copies), the Deputy Registrar, Statistical Unit (2 copies), the Deputy Registrar (Accounts Section), Vidyarnagari (2 copies), the Deputy Registrar, Affiliation Section (2 copies), the Director, Institute of Distance Education, (10 copies) the Director University Computer Center (IDE Building), Vidyarnagari (2 copies) the Deputy Registrar (Special Cell), the Deputy Registrar, (PRO), the Assistant Registrar, Academic Authorities Unit (2 copies) and the Assistant Registrar, Executive Authorities Unit (2 copies). They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above Circular and that no separate Action Taken Report will be sent in this connection. The Assistant Registrar Constituent Colleges Unit (2 copies), B.U.C.

13/4/07

UNIVERSITY OF MUMBAI



The Revised Syllabi for the Bachelor of Music (B.Mus.) and Master of Music (M.Mus.)

(With effect from the academic year 2007-2008)

PREAMBLE

The present syllabi of Bachelors and Masters Degree in Music (Vocal / percussion /non percussion) came into effect from academic year 1991 - 92. In keeping with new trends and development in Music Education, the Ad- hoc BOS in Hindustani Music felt need to revise the syllabi. The activity has undertaken by the two syllabus formation committees, one for Vocal Music and non percussion music and another for Percussion Instrumental. The said committees were comprised of several senior performing artists and senior teachers from the field of Hindustani Classical Music. The syllabus formation committees have reviewed the present syllabi of various Music Universities, reputed Music Departments of various Universities, reputed Music Institutions in India and UGC Model Curriculum for Performing arts (published in 2001). Then the committees have proposed the Undergraduate Courses (B.Mus. in Hindustani Classical Vocal Music, Hindustani Classical Instrumental – Non- Percussion and Hindustani Classical Instrumental –Percussion) and Post graduate (M.Mus in Hindustani Classical Vocal) syllabi. The syllabi are now recommended by Ad-hoc BOS in Hindustani Music for consideration of the Academic Council.

The aims of the B.Mus. and M.Mus courses are as follows.

Aims of B.Mus Course in Hindustani Classical Vocal/ Instrumental –Tabla/ Instrumental Sitar

1. To create a knowledgeable Musician
2. To make the students conversant with History of Music and Musicology
3. To introduce the students to the basics of Physiology and Physics in Music
4. To introduce the students the basic principles of musical aesthetics viz. Swar, Saptak, Raag, Bandish, Lay, Theka, Taal, Arts & Performing Arts.
5. To introduce the students to prosody (Chhandashastra) in Music.
6. To introduce the students the different forms in Music (in Classical, Semi classical & Light Music)
7. To introduce Communication skills in English; to inculcate the ability in the students to communicate in both written and spoken form of English
8. To introduce the students the different Gharana and styles.

Aims of M.Mus course in Hindustan Classical Vocal.

1. To help the students to reach vocational competency
2. To create a Musician with good performing abilities.
3. To make students well versed in Musical Appreciation & Musical Aesthetics
4. To create interest in the Research Work.
5. To enable the students to acquire performing abilities and skills.
6. To enable the students to acquire the detailed knowledge of the style of any one Gharana with fair performing ability.

The proposed syllabi are outcome of several deliberations and meetings of the syllabus formation committees and BOS members.

B.Mus. Course

Total Number of Papers	:13 papers
Number of theory papers	:7 papers
Number of Practical Papers	:6 papers
Total marks	: 1500 (500*3)

Year-wise distribution of Paper

❖ **F.Y.B.Mus.** in Hindustani Classical Vocal Music/ Hindustani Classical Instrumental Music – Non – percussion / Hindustani Classical Instrumental Music - Percussion

- a) 3 Theory Papers – 200 marks
 - i) Theory Paper I - Basic Principles of Music (common paper)- 1 lectures per week-50 marks
 - ii) Theory Paper II - Applied Theory – 2 lectures per week -100 marks
 - iii) Theory Paper III – Communication Skills – 1 Lecture per week-50 marks
- b) 2 Practical Papers – 250 -marks
 - i) Practical Paper I – Viva Voice – 150 marks
 - ii) Practical Paper II – Concert – 100 marks
- c) Internal Assessment – 50 marks.
 - i) One concert performance at the end of First Term – 25 marks
 - ii) One Viva Voice in the second term – 25 marks

$$\text{Total a) + b) + c) = 200 + 250 + 50 = 500}$$

❖ **S.Y.B.Mus.** in Hindustani Classical Vocal Music/ Hindustani Classical Instrumental Music – Non – percussion / Hindustani Classical Instrumental Music - Percussion

- a) 2 Theory Papers – 200 marks
 - i) Theory paper – IV – Applied Theory – 2 lectures per week -100 marks
 - ii) Theory paper – V- History of Music – 2 lectures per week -100 marks
- b) 2 Practical Papers – 250 -marks
 - iii) Practical Paper III – Viva Voice – 150 marks
 - iv) Practical Paper IV – Concert – 100 marks
- c) Internal Assessment – 50 marks.
 - i) One concert performance at the end of First Term – 25 marks
 - ii) One Viva Voice in the second term – 25 marks

$$\text{Total a) + b) + c) = 200 + 250 + 50 = 500}$$

....3/-

.. 3 ..

❖ **T.Y.B.Mus.in Hindustani Classical Vocal Music/ Hindustani Classical Instrumental Music – Non – percussion / Hindustani Classical Instrumental Music - Percussion**

- a) 2 Theory Papers – 200 marks
- i) Theory paper – VI – Applied Theory – 2 lectures per week -100 marks
 - ii) Theory paper – VII - History of Music – 2 lectures per week -100 marks

- b) 2 Practical Papers – 250 –marks

- v) Practical Paper V – Viva Voice – 150 marks
- vi) Practical Paper VI – Concert – 100 marks

- c) Internal Assessment – 50 marks.

- i) One concert performance at the end of First Term – 25 marks
- ii) One Viva Voice in the second term – 25 marks

Total a) + b) + c) = 200 + 250 + 50 = 500

M.Mus. Course

Duration	2 year course
Total Number of Papers	:12 papers
Number of theory papers	: 6 papers
Number of Practical Papers	:6 papers
Total Marks	:1100 (550*2)

Year-wise distribution of Paper

❖ **M.Mus. Part I.in Hindustani Classical Vocal Music –Total 550 marks**

- a) 3 Theory Papers – 200 marks
- i) Theory paper - I – Applied Theory – 2 lectures per week -100 marks
 - ii) Theory paper – II – Principles and techniques of performance -1 Lecture per week-50 marks
 - iii) Theory Paper – III - Aesthetics of Indian Music – 1 Lecture per week-50 marks
- b) 3 Practical Papers – 300 –marks
- vii) Practical Paper I – Viva Voice (1) – 100 marks
 - viii) Practical Paper II – Viva Voice (2) – 100 marks
 - ix) Practical Paper III – Concert – 100 marks
- c) Internal Assessment – 50 marks.
- i) One concert performance at the end of First Term – 25 marks
 - ii) One Viva Voice in the second term – 25 marks

Total a) + b) + c) = 200 + 300 + 50 = 550

....4/-



*** M.Mus. Part II.** in Hindustani Classical Vocal Music –Total 550 marks

a) 3 Theory Papers – 200 marks

- i) Theory paper Theory Paper IV – Interdisciplinary Studies with reference to Music -2 lectures per week -100 marks
- ii) Theory Paper V –Music Education - 1 Lecture per week- 50 marks
- iii) Theory Paper VI – Research Methodology -1 Lecture per week-50 marks

b) 3 Practical Papers – 300 –marks

- x) Practical Paper IV – Viva Voice (1) – 100 marks
- xi) Practical Paper V – Viva Voice (2) – 100 marks
- xii) Practical Paper VI – Concert – 100 marks

c) Internal Assessment – 50 marks.

- i) One concert performance at the end of First Term – 25 marks
- ii) One Viva Voice in the second term – 25 marks

Total a) + b) + c) = 200 + 300 + 50 = 550

**Proposed Syllabus of B.Mus. Course
in Hindustani Classical Vocal Music
and Instrumental non-percussion (Sitar) Music.**

Proposed Syllabus of F.Y.B.Mus. (with effect from 2007 -2008)

**Theory Paper I -Basic Principles of Music (Common for vocal, non percussion
instrumental and percussion instrumental) at F.Y.B.Mus (50 marks)**

1. Definitions of the following Concepts:-

- a) Sangeet, Dwani (Sound), Naad, Swar (Musical Note), Shruti ,
- b) Shuddha Swar / Vikrut Swar,
- c) Saptak, Sthaan - Mandra / Madhaya / Taar Saptak,
- d) Alankar (palata), Raag, Aaroh, Avaroh, Pakad,
- e) Sthayi, Antara, Laya (Madhya/ vilambit/ Drut),
- f) Taal, Matra, Theka, Sam, Khali, Taali, Aavartan, Khand

2. Study of Sound:-

- a) Musical Sound and noise, Vibratory Motions (Dhwaniche kampan),
- b) frequency (aandolan), Pitch (Taarata), Intensity (teevrata), Magnitude, timber or quality, interval,
- c) scale (natural and Tempered) , octave, twi/ tri shrutik/ chatu-shrutik swar and value of each of three tones,
- d) echo (gunj) Aaht – Anaahat naad , Velocity of sound (veg) –
- e) establishing swars on string by Sharangdeva and

3. Music:

- a) Definitions of Music.
- b) Music as a performing art, inter-relation between Gyayn, Vadan (percussion and non percussion), Nartan.
- c) Relation of Music with other performing and fine arts.
- d) Genesis of Music- Indian and Western views.

Paper Pattern

F.Y.B.Mus.

Theory Paper I - Basic Principles of Music (Common for vocal, non percussion instrumental and percussion instrumental)

(50 marks)

- ❖ The question paper will be for 50 marks to be completed in 2 hours
- ❖ Question no.1 is compulsory
- ❖ The students should attempt any 3 questions.

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question - 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

....7/-

Theory Paper - II- Applied Theory (for vocal and non percussion instrumental) at F.Y.B.Mus.

1. Detailed analytical study with comparison of Raga (wherever possible) prescribed in the syllabus.
2. Recognizing Raag from given phrase and writing Raag vachak Sangati, Swar Vistar and Alap.
3. Study of Raag Lakshnas
 - a. Vadi b. Samvadi c. Varjit Swar d. Vivadi e. Anuvadi f. Vakra swar g. Aaroh h. Avaroh i. Pakad j. Purvang Raag k. Uttarang Raag l. Ashraya Raag.
4.
 - a. Thaata Lakshnas
 - b. Thaata-Raag Vargikaran – That Lakshan- (i) 72 Meikartas by Venkatmakhi (ii) 32 Thata of Hindustani Music (iii) 10 Thata system of Hindustani Music. Thaata system with reference to evolution of Raag (Odav, Shadav and Sampooran Jaati)
5. Detailed information of structure of Tanpura/ Sitar with its diagrams and method of tuning.
6. Notation of Music
 - a. Two main systems in North Indian Music, i.e. Bhatkhande system and Paluskar system
 - b. Writing notation of (i) Drupad (ii) Raag Aalap (iii) raag vachak sangati (iv) Chota Khayal in Taal
7.
 - a) Seven notes in the Saptak
 - b) Study of Natural and Tempered scale.
8. Theoretical details of Taals and Thekas with their Dwigun, Chougun layakari,
 - 1) Tilawada 2) Jhumara 3) Rupak 4) Ektaal 5) Vilambit Ektaal 6) Jhaptal 7) Teental
9. Voice Culture – (for vocal students only)
 - a) Study of Voice Culture
 - b) Respiration and stamina in Voice production
 - c) Basic principles of Riyaz
10. Basic principles of Riyaz (For Sitar students only)

....8/-

Paper Pattern

F.Y./S.Y./T.Y.B.Mus.

Applied Theory (for vocal and non percussion instrumental)

Applied Theory

(100 marks)

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks
- ❖ Question no.1 is compulsory on Notation.
- ❖ Question No 7 must be an essay type Question for 20 marks but should not be compulsory question

1. Notation of Khayal, Drupad, Dhamar/ of Maseetkani and Razakhni Gat with Aalap, Taan and raag vachak sangati of the prescribed raag. (20 marks)
2. Write Short notes on any 4 out of 6 (20 marks)
3. Write Short notes on any 5 out of 7 (20 marks)
4. (a) 10 marks
(b) 10 marks
5. (a) 10 marks
(b) 10 marks
6. (a) 10 marks
(b) 10 marks
7. Essay type question 20 marks

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Theory Paper III –Communication Skills (Common for vocal, non percussion instrumental and percussion instrumental) at F.Y.B.Mus.

1. Training in Dictionary skills.
2. a) Detailed study of a text related to Music with emphasis on Music related vocabulary.
(Text- Pillars of Hindustani Music by Dr. B.R. Deodhar)
b) Writing a book or paper Review
3. Writing Review / Critical appreciation of tapes / recording / Live concerts)
4. Writing Essays and Essay type answers. (4 topics for essay writing should be discussed in the class)
5. Writing letters- Formal / business letters.
Letter for scholarship application/ Job application
6. Writing Bio-data or advertisement of a programme in news paper

....10/-

Paper Pattern

Theory Paper III –Communication Skills (Common for vocal, non percussion instrumental and percussion instrumental) at F.Y.B.Mus.

❖ The question paper will be for 50 marks to be completed in 2 hour

- | | |
|--|------------|
| 1. Comprehension on seen passage | - 10 marks |
| 2. Writing formal letter – (any 1 out of 3) | - 10 marks |
| 3. Writing a review | - 10 marks |

Or

- | | |
|-----------------------------------|------------|
| 3. Writing Critical appreciation | - 10 marks |
| 4. Writing Essay (any 1 out of 4) | - 12 marks |
| 5. Writing a bio data | - 8 marks |

Or

- | | |
|---|-----------|
| 5. Drafting an advertisement for news paper | - 8 marks |
|---|-----------|

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F.Y.B.Mus. in Hindustani Music – Classical Vocal Music and Classical instrumental - non percussion.

Practical Paper I – Viva Voice (150 marks)
Examination would be of 60 minutes duration per student

1. Raagas (for Detailed Study) - 30 marks (choice Raag 10 + Other Raag 20)
 1. Alhaiya Bilawal
 2. Yaman
 3. Bhairav
 4. Bhoop
2. Ragas (Non Detailed) - 30 marks
 1. Jayjayvanti
 2. Bageshree
 3. Ramkali
 4. Shankara
 5. Hameer
 6. Kamod
3. Information about following Raagas for comparative studies – (25 marks)
Yaman Kalyan, Shuddha Kalyan, Deshkaar, Kafi, Bhimpalasi, Abhogi, Ragshree, Hansadhwani.
4. Talas to study – Ability to demonstrate (Orally by giving Tali and Khali with hands) with their Dugun and Chaugun - 20 marks
 - 1) Tilawada 2) Jhumara 3) Rupak 4) Ektaal 5) Vilambit Ektaal 6) Jhaptal 7) Teental
5. Composition other than Madhya laya Teen-taal (gayaki expected) – 20 marks
6. Tarana and Lakshan geet in prescribed Raagas - 10 marks (for vocal students only)
7. Dhrupad or Dhamar with Dugun, Tigun and Chaugun Laykari – 15 marks (for vocal students only)
8. Dhun (for non - percussion instrumental) – 25 marks

.....12/-

F.Y.B.Mus. in Hindustani Music – Classical Vocal Music and Classical instrumental - non percussion.

Practical Paper II – Concert Performance (100 marks)
Each student should perform for 20 minutes

1. Vilambit Khayal from any Raag of Detailed Study.
2. Madhya laya bandish of any Raag prescribed.

Distribution of Marks

- i) Orderly Presentation – 25 marks
- ii) Raag Shuddhata – 25 marks
- iii) Swar – 20 marks
- iv) Taal – 20 marks
- v) Overall impression – 10 marks

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Proposed Syllabus of S.Y.B.Mus. (with effect from 2008 -09)
Theory paper – IV - Applied Theory (for vocal and non percussion
instrumental) at S.Y.B.Mus.

1. Detailed analytical study with comparison of Raga (wherever possible) prescribed in the syllabus.
2. Recognizing Raag from given phrase and writing Raag vachak Sangati, Swar Vistar and Alap.
3. Definitions – Meend, Kampan, Gamak, Ghasit, Anulom, Vilom, Jamajama, Murki, Soot, Sparsh swar (Kana), Krintan.
4. Raag Study - Shuddha Raag, Chhayalag Raag, Sankeerna Raag, Parmel-praveshak raag, Seasonal Raag, Sam prkrutik Raag.
5. Time theory of Raag - Adhva Darshak Swar, Three classifications in time theory.
6. Theoretical details of Taals and Thekas with their Dwigun, Tigun, Chougun layakari – Aada Choutal, Deepchandi, Dhamar, Choutal.
7. Writing notation of Vilambit and drut Khayal / of Maseetkani and Razakhni Gat with Aalap, Taan and raag vachak sangati of the prescribed raag.
8. Karnatic Music:-
 - a) General introduction and essential distinguishing features of Karnatic Music
 - b) Principal forms in Karnatic Music - Varnam, kriti, Padam, Jawali, Tillana, Pallavi, anupallavi
 - c) Main composers in Karnatic Music – Tyagraja, Purandar Das, Shyamasatri
 - d) Basic knowledge of Taal system: Seven main types their Jatis of each. Conversion of North Indian Talas into Karnatic Music.
 - e) Equivalent Names for 10 Thaats in Hindustani Music.
9. Forms of Musical compositions and history of the major Gharanas in Hindustani Music.
 - i) Dhrupad:- Characteristics of the form. Four Banis. The main exponents of Dhrupad gayan.
 - ii) Khayal:- Rise of the Khayal and reasons of its popularity. Main characteristics of Khayal. (for vocal)
or
ii) Masitkhani/ Razakhani Gat (for instrumental non percussion)
 - iii) Dhamar, Tarana, Chatarang, Trival, Chatarang

Theory paper V -History of Music (for vocal and non percussion instrumental) at S.Y.B.Mus

(100 marks)

1. History of Indian Music –
 - a. Vedic music
 - b. Prachin Kaal
 - c. Medieval Age
 - d. Modern Era
2. Geet-Gandharva, Gana, Marg, Deshi, Nibaddha, Anibaddha, All varieties of Alapti, Swasthana, Prabandha.
3. Contribution of the following Authors and Introduction to Granthas
 - a) Bharat – Natyashastra
 - b) Sharangdev- Sangeet Ratnakar
 - c) Matang – Brihatdeshi
4. Biographies and contribution of the following Musicians
 - a. For vocal and non percussion instrumental –
 - Amir Khusro
 - Baiju bavera
 - Gopal Nayak
 - Ustad Haddu Khan,
 - Ustad Hassu Khan,
 - Sadarang
 - Tansen
 - b. For vocal Music only –
 - Ustad Abdul Karim Khan
 - Adarang
 - Ustad Alladiya Khan.
 - Pt. Balkrishnabua Ichalkaranjkar
 - Pt. Bhaskarbua Bakhale
 - Pt. Ustad Faiyaz Khan
 - Vidushi Kesarbai Kerkar
 - Pt. Ramkrishna Vaze
 - c. For non percussion Music only –
 - Ustad Allauddin Khan
 - Ustad Ali Akbar Khan
 - Vidushi Annapurna Devi
 - Pt. Buddhadev Dasgupta
 - Ustad Hafiz Ali Khan
 - Ustad Imdad Khan
 - Pt. Radhika Mohan Mitra
 - Vidushi Sharan Rani
 - Ustad Vilayat Khan

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Paper Pattern

S.Y./T.Y.B.Mus.

in Hindustani Classical Music – (for vocal and non percussion
instrumental)
History

(100 marks)

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks
- ❖ Question No 1 must be an essay type Question for 20 marks but should not be compulsory question. Internal option should be given for Essay type question.

1. Essay type question 20 marks

Or

Essay type question 20 marks

2. Write biography/ Contribution of any 4 out of 10 – 20 marks.

3. (a) 10 marks

(b) 10 marks

4. (a) 10 marks

(b) 10 marks

5. (a) 10 marks

(b) 10 marks

6. Write Short notes on any 4 out of 6

7. Write Short notes on any 5 out of 7

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S.Y.B.Mus. in Hindustani Music – Classical Vocal Music and Classical instrumental - non percussion.

Practical Paper III – Viva Voice (150 marks)

Examination would be of 60 minutes duration per student

1. Raagas (for Detailed Study) - 30 marks (10 marks choice Raag + Other Raag 20)
 1. Puriya Dhanashree
 2. Jaunpuri
 3. Bihag
 4. Miya Malhar
2. Ragas (Non Detail) - 30 marks
 - 1 Vrindavani Sarang
 2. Puriya Kalyan
 3. Puriya
 4. Gaud Sarang
 5. Bahar
 6. Basant
3. Information about following Raagas for comparative studies -- (25 marks)
Shree, Purvi, Darabari Kanada, Asawari, Shankara, Madhamad Sarang, Shuddha Sarang, Marwa, Sohoni, Chayanat, Kamod.
4. Talas to study Ability to demonstrate (Orally by giving Tali and Khali with hands) with their Dugun and Chaugun - 20 marks
A .Aada Choutal, B. Deepchandi, C. Dhamar, D. Choutal
5. Vilambit bandish in any taal other then Vilambit Ektaal -20 marks
6. Chatarang in any Raag. - 10 marks (for vocal students only)
7. Bhajan / Bhavgeet / Gazal - 15 marks (for vocal students only)
8. Dhun (for non percussion instrumental) – 25 marks

S.Y.B.Mus. in Hindustani Music – Classical Vocal Music and Classical instrumental - non percussion.

Practical Paper IV – Concert Performance (100 marks)
Each student should perform for 30 minutes

1. Vilambit Khayal from any Raag of Detailed Study.
1. Madhya laya bandish of any Raag prescribed.

Distribution of Marks

- i) Orderly Presentation – 25 marks
- ii) Raag Shuddhata – 25 marks
- iii) Swar – 20 marks
- iv) Taal – 20 marks
- v) Overall impression – 10 marks

.....12/-

Proposed Syllabus of T.Y.B.Mus. (with effect from 2009 -10)
Theory paper – VI- Applied Theory (for vocal and non
percussion instrumental) at T.Y.B.Mus.

1. Detailed analytical study with comparison of Raga (wherever possible) prescribed in the syllabus.
2. Recognizing Raag from given phrase and writing Raag vachak Sangati, Swar Vistar and Alap.
3. Raag Study - Mishra Raag, Joda Raag with a some examples and reference to Gharanas.
4. Writing notation of Khayal, Drupad, Dhamar/ of Maseetkani and Razakhni Gat with Aalap, Taan or Toda and raag vachak sangati of the prescribed raag.
5. for vocal students only -

Evolution of Gharanas of Khayal with special characteristics of the respective Gharanas. Main contemporary exponents of Khyal. (Agra, Gwalior, Kirana, Jaipur and Patiala Gharanas)

For non-percussion instrumental students only-

- a. Senia Gharana and the development of Sitar
 - b. Develpoment of Gayaki Ang and Gatakari styles.
6. Classification of Instruments.
 7. Terminology – Kutup, Vrinda, Vagyekar, Nayak, Gayak, Gandharv, 15types of Gamak, Varna - Sthayi, Aarohi, Avarohi.
 8. Taalas to study –a. Sool Taal b.Tivra c.Sawari d.Jat Tal e.Teevra f. sulfakta Thekas with their Dwigun, Trigun, Chougun, 2/3 and 3/2 layakari.
 9. Generalized study of the forms of Musical compositions-
 - (a) Thumri (Dadaraa) The history of the form, The main characteristics of thumri. Main styles or Gharana of signing Thumri i.e. Banaras, Jaipur, Punjab and Lucknow. The main contemporary exponents of Thumri.
 - (b) Tappa
 - (c) Lighter varieties of compositions:-
 - i)Regional varieties of folk songs i.e. Natyageet, Kajri, Chaiti, Zula, Lawani, Bhatiyali and their characteriscics.
 - ii)Devotional songs:- Bhajan, Abhang, Kirtan, aarati, etc.
 - iii) Modern Songs:- Bhavgeet, Ravindra Sangit, Gazals in Hindi, Marathi.

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Theory paper – VII- History of Music (for vocal and non percussion instrumental) at T.Y. B.Mus.

(100 marks)

1. Study of Ancient Indian classification of Ragas-
 - (i) Gram Raag, Oop Rag, Rag Bhasha, Vibhasha, Antar Bhasha, Bhashang,, Raganga, Raag Ragini Classification.
 - (ii) Saam Sangeet.
2. The relation of Indian Music during the middle ages with other musical streams.
3. Good Qualities and flaw of gayak and yadak according to Sangeet Ratnakar.
4. Genesis of Music- Indian and Western views.
5. The relationship between Classical Music and Folk Music and Lalit Sangeet.
6. Contribution of the following Authors and Introduction to the following important Granthas
 - a. Swarnmel-kalanidi by Ramamtya
 - b. Chaturdandi Prakashika by Pt. Vyankatmakhi
 - c. Sangeet Parijat by Pt. Abhobal
7. Biographies and contribution of the following Musicians and Musicologists -
Pt. Vishnu N. Bhatkhande, Pt. Omkarnath Thakur, Pt. Acharya Brihaspati, Pt. Ratanjankar, Pt. Vinayakbua Patwardhan, Pt. Ravi Shankar, Pt. Nikhil Banerjee, Vidushi Hirabai Badodekar

.....20/-

T.Y.B.Mus. in Hindustani Music – Classical Vocal Music and Classical instrumental - non percussion.

Practical Paper V – Viva Voice (150 marks)

Examination would be of 60 minutes duration per student

1. Raagas (for Detailed Study) - 30 marks (10 marks chice Raag + Other Raag 20)

1. Todi
2. Darbari Kanada
3. Chayanat
4. Lalit

2. Ragas (Non Detail) - 30 marks

1. Multai
2. Chayanat
3. Shree
4. Vibhas
5. Sohoni
6. Gaud-mallhar.
7. Jayjaywanti

3. Information about following Raagas for comparative studies – (25 marks)

Gujari Todi, Jaunpuri, Adana, Nayaki Kanada, Kamod, Gaud Srang, Puriya Dhanashree, Puriya, Marwa, Information about any other 3 Malhar that are not prescribed in Syllabus.)

4. Talas to study. Ability to demonstrate (Orally by giving Tali and Khali with hands) with their Dugun and Chaugun -20 marks

a. Sool Taal b.Tivra c.Sawari d.Jat Tal e.Teevra f. sulfakta

5. Madhyalaya Khayal – in Rupak and Zaptaal both – 25 marks

6. Patriotic song / Folk song / Natyageet - 15 marks (for vocal students only)

7. Dhun (for non percussion instrumental) – 25 marks

.....21/-

T.Y.B.Mus. in Hindustani Music – Classical Vocal Music and Classical instrumental - non percussion.

Practical Paper VI – Concert Performance (100 marks)
Each student should perform for 45 minutes

1. Vilambit Khayal from any Raag of Detailed Study.
2. Madhya laya bandish of any Raag prescribed.

Distribution of Marks

- i) Orderly Presentation – 25 marks
- ii) Raag Shuddhata – 25 marks
- iii) Swar – 20 marks
- iv) Taal – 20 marks
- v) Overall impression – 10 marks

.....22/-



BOOKS RECOMMENDED FOR STUDY IN ALL THE THREE YEARS OF B. MUS.
COURSE IN HINDUSTANI CLASSICAL VOCAL AND NON PERCUSSION
INSTRUMENTAL MUSIC

1. Kramik Pustak Malika Part I, II, III and IV by Pt. V. N. Bhatkhande
2. Sangitanjali Part I, II, III, IV, V & VI by Pt. Omkarnath Thakur
3. Raga Vigyan Part I, II, III, IV & V by Pt. V. N. Patvardhan
4. Ragbodh Part I, II & III by Dr. B. R. Deodhar
5. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra
6. Sitar Malika (Hatharas)
7. Sitar Vadan by S. G. Vyas
8. Bela Shiksha by Prof. V. G. Jog
9. Bela Vigyan by R. Devangan
10. Sangit Visharad (Hathras)
11. Sitar Marg Part I and II by S. P. Banerjee
12. Sangit Bodh by Dr. Sarat Chandra Paranjpe
13. Dhwani aur Sangit by Prof. L. K. Singh
14. Sangit Darshika Part I and II by Sri Nanigopal Banerjee
15. Sangit Parichiti Part I and II by Sri Nilratan Banerjee
16. Hindustani Music - An outline of its physics and aesthetics by G. H. Ranade
17. Sangit Shastra Part I and II by M. N. Saxena
18. Tan Sangraha Vol. I, II & III by Pt. S. N. Ratanjankar
19. Tan Malika by Raja Bhaiya Puchwale
20. Hamare Sangit Ratna by laxmi Narayan Garg
21. Music Profile by Sushila Misra
22. Vishnu Digambar Paluskar by Pt. Vinaya Chandra Moudgalaya

23. Vishnu Narayan Bhatkhande by pt. S. N. Ratanjnakar
24. Vaggeyakar Omkatnath Thakur by Dr. Pradip Kr. Dikshit
25. Thor Sangitkar by Dr. B. R. Deodhar
26. Gharana by Vaman Rao H. Deshpande
27. Bansuri Shiksha Part I by C. L. Srivastava
28. Sangit Paribhasha by Pt. Ratanjhakar
29. Bharatiya Sangit: Itihas Aur Paddhati by Sukumar Ray
30. Bharatiya Sangitkar Katha by Prabhat Kr. Goswami
31. Rag aur Rup by Swami Prajnananand
32. Sangit aur Sankriti by Swami Prajnananand
33. Contemporary English Grammar, structure and composition – David Green
34. English Grammar –M.A. Pink & S.E. Thomas
35. A Dictionary of Synonyms and Antonyms – Laurence Urdang-
36. A Course in Communication Skills in English – Aspi H. Doctor

.....24/-

Proposed Syllabus of B.Mus Course
in Hindustani Classical Instrumental percussion (Tabla) Music.
Proposed Syllabus of F.Y.B.Mus. (with effect from 2007 -2008)

Theory Paper I -Basic Principles of Music (Common for
vocal, non percussion instrumental and percussion instrumental) at
F.Y.B.Mus.

1. Definitions of the following Concepts:-

- a) Sangeet, Dwani (Sound), Naad, Swar (Musical Note), Shruti ,
- b) Shuddha Swar / Vikrut Swar,
- c) Saptak, Sthaan - Mandra / Madhaya / Taar Saptak,
- d) Alankar (palata), Raag, Aaroh, Avaroh, Pakad,
- e) Sthayi, Antara, Laya (Madhya/ vilambit/ Drut),
- f) Taal, Matra, Theka, Sam, Khali, Taali, Aavartan, Chand

2. Study of Sound:-

- f) Musical Sound and noise, Vibratory Motions (Dhwaniche kampan),
- g) frequency (aandolan), Pitch (Taarata), Intensity (teevrata), Magnitude, timber or quality, interval.
- h) scale (natural and Tempered), octave, twi/ tri shrutik/ chatu-shrutik swar and value of each of three tones,
- i) echo (gunj) Aaht – Anaahat naad , Velocity of sound (veg) –
- j) establishing swars on string by Sharangdeva and

3. Music:

- a) Definitions of Music.
- b) Music as a performing art, inter-relation between Gyayn, Vadan (percussion and non percussion), Nartan.
- c) Relation of Music with other performing and fine arts.
- d) Genesis of Music- Indian and Western views.

.....25/-

Paper Pattern

F.Y.B.Mus

Theory Paper I - Basic Principles of Music (Common for vocal, non percussion instrumental and percussion instrumental)

(50 marks)

- ❖ The question paper will be for 50 marks to be completed in 2 hours
- ❖ Question no.1 is compulsory
- ❖ The students should attempt any 3 questions.

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

.....26/-

F.Y.B.Mus.
in Hindustani Classical Instrumental Music – Percussion (Tabla)
Theory Paper – II -Applied Theory at F.Y.B.Mus. – Percussion

(100 marks)

1. Definitions of the following terms :- Nada , Swar, Laya, Taal, Matra, Khanda, Sam, Theka Taali, Kaal.
2. Technique and practice of Producing different syllables and phrases (नादाक्षरांचा व शब्दबंधांचा निकास) on Tabla and Baya and jointly.
3. System of writing Taals in Bhatkhande Notation.
4. Study of Thekas of the following Talas with oral rendition –
i) Teentaal ii) Jhaptaal iii) Rupak
5. Name the Dash-prana of Taal along with Sholkas of Prana.
6. Detailed information of structure of Tabla and Pakhavaj with their diagrams and principles of tuning process.

.....27/-

Paper Pattern

F.Y./S.Y./T.Y.B.Mus.
in Hindustani Classical Instrumental Music – Percussion (Tabla)

Applied Theory

(100 marks)

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks
- ❖ Question no.1 is compulsory on Bandish writing or layakari
- ❖ Question No 7 must be an essay type Question for 20 marks but should not be compulsory question
- ❖ Internal option should be given only in the Q No. 1.
- ❖ All the topics in the syllabus should be reflected in the question paper.

1. Write Notation of the Bandish (Compulsory Question) – 20 marks

Or

Laykari of the given taal prescribed in the syllabus - 20 marks

2. Write Short notes on any 4 out of 6

3. (a) 10 marks

(b) 10 marks

4. (a) 10 marks

(b) 10 marks

5. (a) 10 marks

(b) 10 marks

6. (a) 10 marks

(b) 10 marks

7. Essay type question 20 marks

.....28/-



**Theory Paper III –Communication Skills (Common for vocai, non
percussion instrumental and percussion instrumental) at
F.Y.B.Mus.**

1. Training in Dictionary skills.
2. a) Detailed study of a text related to Music with emphasis on Music related vocabulary.
(Text- Pillars of Hindustani Music by Dr. B.R. Dcodhar)
b) Writing a book or paper Review
3. Writing Review / Critical appreciation of tapes / recording / Live concerts)
4. Writing Essays and Essay type answers. (4 topics for essay writing should be discussed in the class)
5. Writing letters- Formal / business letters.
Letter for scholarship application/ Job application
6. Writing Bio-data or advertisement of a programme in news paper

.....29/-

**F.Y.B.Mus in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper I – Viva (150 marks)
Examination would be of 60 minutes duration per student

1. Introduction of swar – Shadja, Pancham and Madhyam should be recognized. Tuning of Tabla (25 marks)
2. Study and presentation of the following Talas in Barabar and Dugun and Chaugun Laya with oral rendering and showing on hands- 25 marks
Teentaal, Ektaal, Jhaptaal, Rupak, Dadara
3. Playing Teentaal 50 marks
 - a) Presentation and Padhant of Kayedas having तिट phrase in Tisra, Chatsra jatis with 4 palatas and Tihai
 - b) 1 kayeda having तिरकिट phrase with 4 palatas and Tihais
 - c) 1 Rela having धीं तिरकिट तक phrase with 4 palatas and Tihais
 - d) Five Gat Tukadas
4. 3 Laggi in Dadara and Keharva 25 marks
5. Accompanying with Vocal Music(15 minutes) – with Bandish, Tarana. - 25 marks

.....31/-

**F.Y.B.Mus in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper I – Viva (150 marks)
Examination would be of 60 minutes duration per student

1. Introduction of swar – Shadja, Pancham and Madhyam should be recognized. Tuning of Tabla (25 marks)
2. Study and presentation of the following Talas in Barabar and Dugun and Chaugun Laya with oral rendering and showing on hands- 25 marks
Teentaal, Ektaal, Jhaptaal, Rupak, Dadara
3. Playing Teentaal 50 marks
 - a) Presentation and Padhant of Kayedas having तिट् phrase in Tisra, Chatsra jatis with 4 palatas and Tihai
 - b) 1 kayeda having तिरकिट् phrase with 4 palatas and Tihais
 - c) 1 Rela having धीं तिरकिट् तक phrase with 4 palatas and Tihais
 - d) Five Gat Tukadas
4. 3 Laggi in Dadara and Keharva 25 marks
5. Accompanying with Vocal Music(15 minutes) – with Bandish, Tarana. - 25 marks

.....31/-

**F.Y.B.Mus. in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper II – Concert Performance (100 marks)
Each student should perform for 20 minutes

1. Performance with students choice with Peshkar, Kayeda, Rela and Gat Tukada (20 minutes)
2. Jhaptaal -- with (i) Tistra and Chatsra Kayedas (ii) 1 Rela (iii) 4 Tukade (iv) Damdar Tihai (10 minutes)

Marks Distribution

- i) Gharanedar vadan – 25 marks
- ii) Linear presentation – 15 marks
- iii) Peshkar – 10 marks
- iv) Kayeda – 10 marks
- v) Rela – 10 marks
- vi) Gat Tukada – 10 marks
- vii) Vajan, clarity, Tonai pleasantness- 20 marks

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Proposed Syllabus of S.Y.B.Mus.(Tabla) (with effect from 2008 - 2009)

Theory paper – IV-Applied Theory (100 marks) at S.Y.B.Mus. (Tabla)

1. Definitions of the following terms :- Tihai, Mukhada, Tukada, Kayeda, Peshkar, Rela, Khali- Bhari, Chakradar, Damdar Tihai, Bedam Tihai, Laggi, Ladi, Gat, Paran.
2. Paluskar and Bhatkhnade Tal writing system. Writing all the prescribed Thekas in Ekgun and Dugun.
 - a) Study of the following Talas
 - i) Teentaal ii) Jhaptaal iii) Jhumara iv) Tilwada v) Dadara vi) Keharava vii) Bhajani viii) ix) Dhumali
3. Detailed study of the following pranas of taal-
 - i) Ang ii) Graha iii) Jati.
4. Methods of Practice: of Phrases, Bandish rendering and Gradually increasing laya and then practicing in Thai and Dugun Laya.
5. Introduction of Karnatak Taal system.
6. Utility and role of Tabla and Pakhawaj in Hindustani Music.
7. Origin and development of Language of Tabla.
8. Aesthetical importance of the following
 - a) Khali- Bhari b) Yati (Viram) c) Tonal pleasantness of vowels and consonants.
10. Expandable compositions and Method of their development.

.....33/-

S.Y.B.Mus.
in Hindustani Classical Instrumental Music – Percussion (Tabla)

Theory paper –V- History

(100 marks)

1. History of Tabla till 19th century.
2. Biographies and contribution of the following Musicians-
 - Ustad Ahmadjaan Thirkawa,
 - Ustad Alla-Rakhan
 - Ustad Amir Hussain,
 - Pt. Anokhelalaji,
 - Ustad Habib Uddin Khan,
 - Ustad Inam Ali,
 - Pt. Kishan Maharaj,
 - Pt. Samata Prasad,
 - Ustad Sheikh Dawood.
 - Pt. V.D.Paluskar,
 - Pt. V.N. Bhatkhande,
3. Classification of instruments- ; non-membranous percussion (*ghan*), membranous percussion
(*avanaddh*), wind blown (*sushir*), plucked string (*tat*), bowed string (*vitat*).
4. Information of Instruments in folk Music .
5. Non-membranous percussion (*ghan*), membranous percussion (*avanaddh*), in Karnatak and Hindustani Music.
6. Origin and History of Gharana in Tabla and their characteristic features.
7. a) Origin and development of concept of Taal and references of Taal concept in Ancient Texts
(Original and translated)
b) Contemporary Taal Concept.

.....34/-

Paper Pattern

**S.Y./T.Y.B.Mus.
in Hindustani Classical Instrumental Music – Percussion (Tabla)**

History

(100 marks)

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks
- ❖ Question No 7 must be an essay type Question for 20 marks but should not be compulsory question. Internal option should be given for Essay type question.
- ❖ There has to be at least one Short Notes question. There can be Maximum 2 Short Notes questions.

2. Essay type question 20 marks

Or

Essay type question 20 marks

2. (a) 10 marks
(b) 10 marks
3. (a) 10 marks
(b) 10 marks
6. (a) 10 marks
(b) 10 marks
7. (a) 10 marks
(b) 10 marks
6. Write Short notes on any 4 out of 6
7. Write Short notes on any 5 out of 7

.....35/-

**S.Y.B.Mus. in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper III – Viva (150 marks)

Examination would be 60 minutes duration per student

1. Introduction of Saptak, Tuning Tabla – 25 marks
2. Study and presentation of the following Talas in Barabar and Dugun and Chaugun Laya with oral rendering and showing on hands
 - i) Jhumara ii) Tilwada iii) Keharva iv) Bhajani v) DhumaliTigun of the following Taal
Teentaal, Ektaal, Jhaptaal, Rupak, Dadara
3. A] Teental and Padhant , - 25 marks
One Kayeda with त्रक in Tasra and Chatsra jati
 - a) One Kayeda of Purab Ang with minimum four palatas having किड घा-किड घे
 - b) One Rela having दिग नक्
 - c) One Rela having धिर धिर किट तक
 - d) Tukadas = Charkadar-2, Tipalli -2, one Gat concluding with Tihai
4. Playing of Rupak – One Kayeda, One Rela, 5 tukadas with 4 palatas and a tihai - 25 marks
5. Playing of Ektaal - One Kayeda, One Rela, 5 tukadas, with 4 palatas and a tihai - 25 marks
6. Accompaniment – with vocal music 1) Jhumara, Tilwada, Jhaptaal and 2) Bhajan-
Concluding
with Tihai. - 25 marks

.....36/-

**S.Y.B.Mus. in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper IV – Concert Performance (100 marks)
Each student should perform for 30 minutes

1. Performance with students choice with Peshkar, Kayeda, Rela and Gat Tukada (20 minutes)
2. Rupak – with (i) Tistra and Chatsra Kayedas (ii) 1 Rela (iii) 4 Tukade (iv) Damdar Tihai (10 minutes)

Marks Distribution

- i) Gharanedar vadan – 25 marks
- ii) Linear presentation – 15 marks
- iii) Peshkar – 10 marks
- iv) Kayeda – 10 marks
- v) Rela – 10 marks
- vi) Gat Tukada – 10 marks
- vii) Vajan, clarity, Tonal pleasantness- 20 marks

Proposed Syllabus of T.Y.B.Mus. (with effect from 2008 - 2009)

Theory paper – VI - Applied Theory (100 marks) at T.Y.B.Mus -percussion

1. Explain the following terms –
Chalan, Dupalli, Tipalli, chaupalli, Nauhakka, Raun, Farmaishi chakradar, Framaishi Gat, Uthan, Bant, Kisma (Types of Theka), Atit, Anagat, Laykari, Aamad.
2. Comparative study of Gharanas in Tabla.
3. Taal Study -
 - a) Taalas to study :- Jhumara, Adachautaal, Chautaal, Dhamar, Panchani Savari, Sooltaal, Punjabi, Matta, Pashto
 - b) Writing Ekgun, Dedhagun, Dugun and Tigun of the prescribed Taal
 - c) Study of Lay and Laykari, its application with examples in Tabla (With reference to Laghu-Kaal-Bhav & Guru-Kaal-Bhav).
 - d) Need of different Taals of same number of Matras, their usage and comparison.
4. Detail study of all the Pranas of Taal. Margi and Deshi Taals with reference to Dash Pranas of Taal.
5. Riyaz with reference to Bandish. Mental and Physical Riyaz.
6. Comparative study of Karnatak and Hindustani Taal system.
7. Comparison of Tabla, Pakhawaj and Mridungum.
8. Study of Shabdalankaar, Yamak and Anupras.
9. Introduction and importance of Upaj in Tabla playing.
10. Theka, Laya and Rasnishpatti.
11. Bandish Study –
 - a) Traditional (Gharana) composition - Gat Tukada (पूर्ण संकल्पित रचना) with reference to form, content and process. (रचना, साहित्य आणि प्रक्रिया).

.....38/-

T.Y.B.Mus.
in Hindustani Classical Instrumental Music – Percussion (Tabla)
Theory Paper – VII -History (100 marks)

1. History of Tabla from 20th Century to 21st Century.
2. Biographies and contribution of the following Musicians-
 - Ustad Afaq Hussain
 - Ustad Bakhshu Khan
 - Ustad Haji Vilayat Khan
 - Ustad Karamatulla Khan.
 - Pt. Khaprumama Parvatkar
 - Khndau Singh
 - Ustad Modoo Khan
 - Ustad Munir Khan
 - Ustad Naththu Khan
 - Ustad Siddhar Khan
3. Introduction and information of Western Percussion instruments.
4. Information of Karnatak Taal instruments.
5. Accompaniment and its aesthetics (रसनिष्पत्ती)
6. Margi and Deshi Taal with reference to Bharat Natyashastra and Snageet Ratnakar.
7. Contribution of the following Authors and Introduction to Granthas
 - i) ताल व रूप विधान – Dr. Subhadra Chaudhari
 - ii) ताल प्रकाश – Shri Bhagvatsharan Sharma
 - iii) Tabla – Shri. Arvaind Mulgaokar
 - iv) तबला वादन कला और शास्त्र – Shri Sudhir Mainkar
 - v) Dr. Aban E Mistry - Pakhawaj and Tabla ke Ghal Aur Parampara

.....39/-

**T.Y.B.Mus. in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper V – Viva (150 marks)
Examination would be 60 minutes duration per student

1. Identifying swaras in Saptak, Tuning Tabla – 20 marks
2. Study and presentation of the following Talas in Barabar and Dugun and Chaugun Laya with oral rendering and showing on hands
i) Adachautaal ii) Chautaal iii) Dhamar iv) Pancham savari v) Sultaal vi) Punjabi vii) Pashto viii) Teevra ix) Deepchandi x) Jhumara xi) Tilwada.
-25 marks
3. Playing Teentaal -25 marks
 - a) One Gharanedar Tisra Jati Peshkaar
 - b) Six Kayedas including 2 tisra jati and 1 mishra jati and 3 chatsra jati kayeda
 - c) Rela having धिरधिरधिर, दिनगिन, तकतिरा केटतक phrases with 6 palatas and tihai
 - d) Playing Chalan/ Raun
 - e) Playing Tihais from different matras
 - f) Minimum 6 Gat-tukadas (1 Anaghat)
 - g) One kamali Chakradar
4. Playing Adachutaal, Pancham savari, Rudra (any one of examiners' choice -- 15 minutes) - 30 marks
 - a) One Kayeda with palatas and tihais
 - b) One Rela
 - c) Five Gat-tukada
5. Accompaniment with vocal music -Vilambit Teentaal, Ektaal, Rupak, Playing mukhada while arriving at Sam.
-25 marks
6. Laggi in Dadara, Keharava or Chachar

.....40/-

**T.Y.B.Mus. in Hindustani Classical Instrumental Music – Percussion
(Tabla)**

Practical Paper IV – Concert Performance (100 marks)
Each student should perform for 45 minutes

3. Performance with students choice with Peshkar, Kayeda, Rela and Gat Tukada (30 minutes)
4. Matta taal / Ektaal – with (i) Tistra and Chatsra Kayedas (ii) 1 Rela (iii) 4 Tukade (iv) Damdar Tihai -15 minutes

Marks Distribution

- viii) Gharanedar vadan – 25 marks
- ix) Linear presentation – 15 marks
- x) Peshkar – 10 marks
- xi) Kayeda – 10 marks
- xii) Rela – 10 marks
- xiii) Gat Tukada – 10 marks
- xiv) Vajan, clarity, Tonal pleasantness- 20 marks

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BOOKS RECOMMENDED FOR B. MUS IN TABLA

1. Girish Chandra Srivastava - Tal Parichaya, Parts I and II
2. J. N. Pathak - Sangit Nibandha Mala
3. R. N. Talegaonkar - Sulabh Sangit Shastra, Parts I and II
4. M. G. Godbole - Pathak Publications- Tabla Shastra
5. M. G. Godbole - Tal Deepika
6. B. S. Saxena - Tal Meemansa
7. Dr. P. Ohaddeech - Abhinaya Tal Manjari
8. M. L. Joshi - Tal Vigyan
9. Shanti Gobardhan - Tal Martand
10. S. C. Paranjpe - Bharatiya Sangit - Ka - Itihas
11. Arun Kumar Sen - Bharatiya Taia-ka-Shastriya
12. Pt. Govinda Rao Mridanga - Tabla vadan
13. Manuji Misra - Tal Dipika
14. Dr. Lalmani Misra - Tabla Vigyan
15. Lakshminarayan - Garg Hamare Sangit Ratna
16. Arvind Mulgaonkar - Tabla (Marathi)
17. Harish Chandra Srivastava - Vadya Shastra
18. Dr. Aban E Mistry - Pakhawaj and Tabla ke Ghal Aur Parampara
19. Girish Chandra Srivastava - Tal Kosh
20. Arun Kumar Sen - Bharatiya Taia-ka-Shastriya Vivechan
21. Ram Shankar Shukla - Chhanda Shastra Ram Narayan Pal
22. Sharang Dev - Sangit Ratnakar
23. Acharya Brahaspati - Bharat-ka-Sangit Siddhant
24. V. N. Bhatkhande - Sangit Shastra, Parts I, II, III and IV
25. Prof. P. Sambamurthy - South Indian Music
26. Gangadas - Chanda Manjari
27. RabindraNath Tagore -Chanda
28. Prof. Nikhil Ghosh - Fundamentals of Raga and Tala with a New system of Notation
29. S.K. Chaube -Sangit-ke-Gharanomi
30. B. S. Sharma - Paschatya Sangit Shiksha
31. Bhatkhande - Historical Study of Indian Music
32. Prof. P. Sambamurthy - Laya Vadyas

33. Lakshminarayan Garg - Hamare Sangit Ratna
34. Sangit Natak Academy Bulletins (Relevant portions only)
35. Yudhistira Mimasak - Vaidic Chandanimamsa
36. Swami Prajnananda - History of Indian Music (Vol. I)
37. Swami Prajnananda - Historical Development of Indian Music (Vol. I)
38. Sadanand Naimpalli - Theory and practice of tabla
39. Samir Chatterjee - Tabla
41. ताल व रूप विधान - Dr. Subhadra Chaudhari
41. ताल प्रकाश - Shri Bhagvatsharan Sharma
42. तबला वादन कला और शास्त्र - Shri Sudhir Mainkar
43. Acharya Brihasapati - Sangit Chintamani
44. Sarat Chandra Paranjpe - Bhartiya Sangit - ka - Itihas
45. Pt. Ravi Shankar - Music of East and West
46. Dr. Lalmani Misra Bhartiya Sangit Vadya
47. M. G. Godbole Tabla Shastr.
48. M. G. Godbole - Tal Dipika
49. Pt. V. N. Bhatkhande - Historical Survey of Music in Ancient India
50. Bhanukavi - Chhand Prabhakar
51. Dr. Lalmani Misra - Tabla Vigyan
52. Sangit aur Sankriti by Swami Prajnananand
53. Contemporary English Grammar, structure and composition - David Green
54. English Grammar - M.A. Pink & S.E. Thomas
55. A Dictionary of Synonyms and Antonyms - Laurence Urdang-
56. A Course in Communication Skills in English - Aspi H. Doctor

**Proposed Syllabus of M.Mus Course
in Hindustani Classical Vocal Music**

Proposed Syllabus of M. Mus. Part I (with effect from 2007 - 2008)

Theory Paper I – Applied Theory at M.Mus. Part I (100 marks)

1. Detailed analytical study with comparison of Raga (wherever possible) prescribed in the syllabus.
2. Writing notation of Khayal, Drupad, Dhamar with Aaiap, Taan or Toda and raag vachak sangati of the prescribed raag.
3. Gharanas and their contribution to music development and frame work
4. Role of Bandish in a Raag- form and its development Co-relation of Bandish and Raag and Concept of laya in 'badhat' of Raga.
5. General principles of Musical Forms – Melody, Rhythm, meter, poetic content, selection of language
6. Sa-ma Samvad, Sa-pa Samvad, Sa-ga Samvad as principles of Raag formation
7. Comparison of Taal of equal Matra. Need of Different Taalas with equal Matra
8. Raaganag Classification and intensive study of the the following Ragangas:
(i) Kalyan (ii) Bilawal (iii) Bhairav (iv) Kafi (v) Sarang (vi) Bihag (vii) Malhar
(viii) Todi (ix) Kanada (x) Gauri (xi) Nat (xii) Asawari (xiii) Shree

.....44/-

Paper Pattern

M.Mus. Part I
Theory paper I - Applied Theory at M.Mus. Part I
Applied Theory

(100 marks)

- ❖ The question paper will be for 100 marks to be completed in 3 hours
 - ❖ The students have to attempt any 5 Questions out of 7
 - ❖ Each question will be of 20 marks
 - ❖ Question no.1 is compulsory on Notation.
 - ❖ Question No 7 must be an essay type Question for 20 marks but should not be compulsory question
-
1. Notation of Khayal, Drupad, Dhamar/ of Maseetkani and Razakhni Gat with Aalap, Taan and raag vachak sangati of the prescribed raag. (20 marks)
 2. Write Short notes on any 4 out of 6 (20 marks)
 3. Write Short notes on any 5 out of 7 (20 marks)
 4. (a) 10 marks
(b) 10 marks
 5. (a) 10 marks
(b) 10 marks
 6. (a) 10 marks
(b) 10 marks
 7. Essay type question 20 marks

.....45/-

M.Mus. Part I

Theory Paper II – Principles and techniques of Performance at

M.Mus. Part I

(50 marks)

1. Aesthetical aspect of Performance with special emphasis on –
 - a. Selection of Raag
 - b. Sense of proportion
 - c. Sequence of Development
2. Relationship between Artist and Audience, Accompanists and organizers.
3. How to perform successful concert in the adverse condition.
4. Brief Introduction to Microphones, their types, sound system and it's working principles eg, position, placements etc.

M.Mus. Part I

Paper Pattern

Theory Paper II – Principles and techniques of Performance at

M.Mus. Part I

(50 marks)

- ❖ The question paper will be for 50 marks to be completed in 2 hours
- ❖ Question no.1 is compulsory
- ❖ The students should attempt any 3 questions.

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

Theory Paper III – Aesthetics of Indian Music at M.Mus. Part I
(50 marks)

1. Nature of Aesthetics. Relationship between creation, appreciation and criticism of Music.
2. Music and Emotions – the Rasa theory. The definition of Rasa and its varieties according to Bharata and Abhinav.
3. Study of basic aesthetic concept in Music – sound, silence, Musical time and pattern
4. Derived concepts
 - a. Swar-Saptak-Raag
 - b. Laya- Taal
 - c. Patterns of sound, time, words and forms of Music
 - d. Schools in Music – Gharana
5. Forms in Music with special reference to concept of Bandish.

M.Mus Part I

Paper Pattern

Theory Paper III – Aesthetics of Indian Music at M.Mus. Part I
(50 marks)

- ❖ The question paper will be for 50 marks to be completed in 2 hours
- ❖ Question no.1 is compulsory
- ❖ The students should attempt any 3 questions.

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

.....47/-

M. Mus Part I

Practical – Paper I – Viva Voice (1) at M.Mus. Part I (100 marks)

Examination would be of 90 minutes duration per student

1. Raagas (for Detailed Study) -20 marks

- a. Shuddha Kalyan
- b. Devgiri Bilawal
- c. Shree
- d. Bilaskhani Todi
- e. Nayaki Kanada

2. Raagas (for non Detailed study) – 20 marks

- a. Deskar
- b. Gauri
- c. Gunakri
- d. Sur Malhar
- e. Bihagada

3. Information about following Raagas for comparative studies – (30 marks)

Bhoop, Yaman, Shukla Bilawal, Yamani Bilawal, Kukubh Bilawal, Puriya Dhanashree, Komal Rishabha Asawari, Bhairavi, Bhupal Todi, Shahana, Suha, Lalita Gauri, Jogiya, Gunakali, Dhundiya Malhar, Bhhag, Nand, Sawani, Khamaj, Two varieties of Bihagada.

4. Madhyalaya Khayal – in Rupak and Zaptaal both – 15 marks

5. Vilambit bandish in any taal other than Vilambit Ektaal – 15 marks

.....48/-

M. Mus. Part I

Practical – Paper II - Viva Voice (2) (100 marks)

Examination would be of 50 minutes duration per student

1. Revision of Basic Raagas (for Detailed Study) - 40 marks (One Raag of student's choice
Raag 10 marks + 30 marks other Raagas)

- a. Bhoop
- b. Alhaiya Bilawal
- c. Bhairav
- d. Bihag

2. Drupad and Dhamar with Aalapi and Layakari – 25 marks

3. Loksangeet or Natyageet. – 15 marks

4. Paper presentation (reading) on any of the topics from Theory Paper I – Applied Theory at M.Mus part I excluding Topic 1 and 2. - 20 marks.

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M. Mus. Part I

Practical – Paper III - Concert (100 marks)

Each student should perform for 1 hour.

1. Vilambit Khayal and Chota Khyal from any Raag of Detailed Study from Viva Voice (1) set
2. Madhyalaya Khayal from any Raag of Detailed Study from Viva Voice (1) or Viva Voice (2) set
3. Any variety of Light classical or semi classical Music.

Distribution of Marks

- a. Orderly Presentation – 25 marks
- b. Raag Shuddhata – 25 marks
- c. Swar – 20 marks
- d. Taal – 20 marks
- e. Overall impression – 10 marks

.....50/-

Proposed Syllabus of M. Mus. Part II (with effect from 2008 - 2009)
Theory Paper IV – Interdisciplinary Studies with reference to Music at
M.Mus. Part II

(100 marks)

1. Applied Music : Concept of applied music, playback music – for theatre, Film, TV, Radio
2. Relationship of Music with Fine Arts and Literature.
3. Relationship of Music and Psychology
4. Relationship of Music and Sociology
5. Relationship of Music and Philosophy
6. Music Therapy

.....51/-

Paper Pattern

Theory Paper IV – Interdisciplinary Studies with reference to Music (100 marks)

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks

1. Essay type question 20 marks

Or

Essay type question 20 marks

2. Essay type question 20 marks

3. (a) 10 marks

(b) 10 marks

6. (a) 10 marks

(b) 10 marks

7. (a) 10 marks

(b) 10 marks

6. Write Short notes on any 4 out of 6 - for 20 marks

7. Write Short notes on any 5 out of 7 – for 20 marks

Theory Paper V –Music Education (50 marks) at

1. Historical study and evolution of the traditions in the music-education with special reference to Gurushishya Parampara, Seena-Baseena Talim and Chilla.
2. Elements & aims of music-education.
3. Institutional Music Education
 - a) Infrastructure in ideal Music Institution
 - b) Modern Methods of Music Education.
 - c) Evaluation process
 - d) Syllabus Formation
 - e) Teacher-student relationship.

M.Mus. Part II

Paper Pattern

Theory Paper V –Music Education (50 marks)

- ❖ The question paper will be for 50 marks to be completed in 2 hours
- ❖ Question no.1 is compulsory
- ❖ The students should attempt any 3 questions.

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

.....53/-

M.Mus. Part II

Theory Paper VI – Research Methodology – 50 marks

1. Definition of research, its necessity, opportunities & different dimensions with reference to music.
2. Selection of research subject (topic) and preparation of synopsis.
3. Role of research-supervisor in the research work.
4. Material collection, progress report, field work, Preparation of questionnaire Table of Contents (chapterization), list of reference books, notes and foot notes, annexure and supportive - material e.g. books, audio-visual equipments, computer etc.
5. Writing and presentation of research work, Viva Voice.

M.Mus. Part II

Paper Pattern

Theory Paper VI – Research Methodology – (50 marks)

- ❖ The question paper will be for 50 marks to be completed in 2 hours
- ❖ Question no.1 is compulsory
- ❖ The students should attempt any 3 questions.

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

.....54/-

M. Mus. Part II

Practical – Paper IV – Viva Voice (1)(109 marks)

Examination would be of 90 minutes duration per student

1. Raagas (for Detailed Study) - 20 marks

- a. Shyam Kalyan
- b. Bhatiyar
- c. Kaushi Kanada
- d. Komal Rishabh Aasawari
- e. Nand
- f. Maru Bihag

2. Raagas (for Non-Detailed Study) - 20 marks

- a. Shuddha Sarang
- b. Khambavati
- c. Megh
- d. Nat Bihag
- e. Yamani Bilawal

3. Information about following Raagas for comparative studies – (30 marks)

Kamod, Bhankhar, Marawa, Kedar, Bibhas, Darabari Kanada, Sampoorna Malkauns, Asawari, Bilaskhani Todi, Gunakri, Bihag, Gaud Sarang, Nand, Bihaf, Marg Bihag, Bihag and Kalyan ang in Maru Bihag, Rageshree, Zinzoti, Madhamad Sarang, Miya Malhar, Nat, Bihag, Chayanat, Devgiri Bilawal, Yaman, Alahaiya Bilawal.

4. Madhyalaya Khayal – in Rupak and Zaptaal both – 15 marks

5. Vilambit bandish in any taal other than Vilambit Ektaal – 15 marks

.....55/-

M. Mus. Part II

Practical – Paper V – Viva Voice (2) (100 marks)

Examination would be of 50 minutes duration per student

1. Revision of Basic Raagas (for Detailed Study) 40 marks (One Raag of student's choice Raag 10 marks + 30 marks other Raagas)

- a. Todi
- b. Bageshree
- c. Kedar
- d. Malkauns
- e. Bhimpalas

2. Tappa – 20 marks

3. Thumari and its varieties – 20 marks

4. Paper presentation (reading) on any of the topics from Theory Paper III – Aesthetics of Indian Music at M.Mus part I - 20 marks.

.....56/-

M. Mus. Part II

Practical – Paper VI – Concert (100 marks)

Each student should perform for 1 hour.

1. Vilambit Khayal from any Raag of Detailed Study from Viva Voice (1) set.
2. Madhyalaya Khayal from any Raag of Detailed Study from Viva Voice (1) or Viva Voice (2) set
3. Any variety of Light classical or semi classical Music.

Distribution of Marks

- i) Orderly Presentation – 25 marks
- ii) Raag Shuddhata – 25 marks
- iii) Swar – 20 marks
- iv) Taal – 20 marks
- v) Overall impression – 10 marks

.....57/-

BOOKS RECOMMENDED FOR M. MUS IN HINDUSTANI CLASSICAL VOCAL MUSIC

1. Pt. V. N. Patwardhan –Raag Vigyan (All parts)
2. Pt. V. N. Bhatkhande – Hindustani kramik Pustak Malika (All parts)
3. Pt. Y. S. Pandit Misrahibuwa Bharatiya Sangitmala Parts I, II ar
4. Pt. B. R. Bhatt Bhavranghahori Parts II and III
5. Pt. Omkar Nath Thakur Sangitanjali Parts V and VI
6. Shri J. D. Patki Aprakshita Raga Parts I and II
7. Pt. S. N. Ratanjhankar Abhinava Sangita Shiksha
8. Pt. S. N. Ratanjhankar Abhinava Geetamanjali Parts I, II , III
9. Sri J. T. Shah "Malhar" ke Prakar
10. Sri J. T. Shah "Kanada" ke Prakar
11. Sri J. T. Shah "Sarang" ke Prakar
12. Sri G. N. Natu Geet Samuh Parts I and II
13. Dr. R. C. Mehta Agra Gharana
14. Raja Nawab Ali Marifunnagamat Parts I. II and III
15. Bade Agha Guldasta - E - Nagamat
16. Sri Bhartendu Bajpai Lalanpiya ki Thumriya n
17. Sri. G.R. Telang Thumari Sangraha
18. Rajabhaiyya Poochwale Thumari Sangraha
19. Bharat NatyaShashtra
20. Matang Brihaddeshi
21. Sharang Dev Sang ita Ratnakara
22. Ahobal Sangita Parija
23. Ramamatya Swaramela Kaianidhi
24. Vyankatmakhi Chaturdandi Prakashika
25. Acharya K.C. D. Brihaspati Bharat ka Sang it Siddhanta
26. K.C. D. Brihaspati Sang it Chintamani
27. Acharya K.C. D. Brihaspati Dhrupad Aur Uska Vikas
28. Dr. Sulochana Brihaspati Musalman Yugmen Bhartiya Sangit
29. Pt. Amkarnath Thakur Pranav 8harati
30. Dr. Sulochana Brihaspati Amir Khusro, Tansen, Tatha Anya Kalakar

.....58/-



31. Prof. L. K. Singh Dhwani aur Sangit
32. Dr. S. C. Paranjpe Bhartiya Sangit ka Itihas
33. Dr. S. C. Paranjpe Sangitbodh
34. Swami Prajnanananda History of Indian Music
35. Swami Prajnanananda - Historical Study of Indian Music
36. Sri A.C. Ganguly - Raga a Rup
37. Dr. Lalmani Mishra- Bhartiya Sangitvadya
38. Dr. S. Krishnaswamy- Musical Instruments of India
39. Pt. K Vasudev Shastri - Bharatiya Sangit Shastra
40. Prof. V. H. Deshpande - Indian Music Traditions
41. Prof. B. C. Deva - Psycho Acoustics of Music & Speech
42. Dr. P. K. Dikshit - Saras Sangeet (Aesthetics)
43. Dr. A. K. Sen - Bhartiya Talon Ka Shastriya Vivechan
44. V. N. Bhatkhande -A Comparative Study of the Musical Survey -of 15th, 16th, 17th and 18th Centuries
45. V.N. Bhatkhande - A Short Historical Survey of the Music of India
46. V. N. Bhatkhande - Sangeet Shastra Vols. I - IV
47. E. Clements - Introduction to Indian Music
48. Fox Strongways -The Music of Hindustan
49. G. N. Ranade- Hindustani Music
50. S. M. Tagore - Hindu music
51. Dr. Pranay Kumar Kundu -Rabindranather Geetinatya a Nritya
52. Prof. Arun Basu -Bangia Kavya Sangeet
53. Helm Holtz - Sensations of Tone
54. Alain Danielo - Introduction to Musical Scales
55. Jean James - Science and Music
56. Alain Daniell -Northern Indian Music Parts I and II
57. Sangeetache saundarya Shastra – Dr. Ashok D. Ranade
58. Sangeetache Rasgrahan – Baburao Jishi
59. Three Classics in Aesthetics of Music- Busoni & Charles
60. Music and Meaning : A Theoretical introduction to Musical Aesthetical – Wilson Coker

61. Aesthetical Essays, Studies un Aesthets Hindustani Music – S.K. Saxena
62. Studies in Aesthetic Creativity – Dr. Manas Raychoudhari
63. Psychology of Musical ability – Shuter & Dyson
64. The Psychology of Music – H.P Krishnarao
65. Sangeetach Manas Shastra – Shyamala Vanarase
66. Sangeetach Manas Shastra – Premala Kale.
67. Psychological Foundation of Education – W.N. Dandekar
68. Methodology of Teaching –Bhatia & Arora
- 69..A Critique of Hindustani Music Education – S.S Awasthy

RRS/Syllabs-Hin.Mus.