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<th>Semester-I</th>
<th>Marks 100</th>
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<td>Course-I</td>
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<td>Theory</td>
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<td>(History &amp; Aesthetics in Music)</td>
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<th>Course-II</th>
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<tr>
<td>Practical Paper-I</td>
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<td>(Stage Performance)</td>
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<th>Semester-II</th>
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<td>Course-III</td>
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<td>Theory</td>
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<td>(General &amp; Applied Theory)</td>
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<th>Course-IV</th>
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<tr>
<td>Practical Paper-II</td>
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<td>(Viva-voce)</td>
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<th>Course-V</th>
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<td>Practical Paper-III</td>
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<td>(Revision of Ragas and Sessional)</td>
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<th>Semester-III</th>
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<td>Course-VI</td>
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<tr>
<td>Theory</td>
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<td>(History of Indian Music)</td>
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<th>Course-VII</th>
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<tr>
<td>Practical Paper-IV</td>
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<td>(Applied theory and Musical compositions)</td>
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M.A. Previous (Hindustani Vocal/Instrumental Music)

Admission Criteria

B.A. (Hons.), B. Music (Hons) or B.A./B.Sc./B.Com. along with diploma like Sangeet Visharad/Sangeet Parbhakar/Sangeet Vid or equivalent (with 55% marks in Practical Papers) followed by Admission Test.

Note:

The above Diplomas are subject to the approval/recognition of Himachal Pradesh University, Shimla-171 005.

Year-wise distribution of Papers

1. Two Theory Papers 100 Marks each (100x2=200 Marks)
2. Three Practical Papers 100 Marks each (100x3=300 Marks)

Semester-I

Course-I
Theory (History & Aesthetics in Music) Marks 100
Time 3 hours

Note:

i) There shall be three units in this course.

ii) Ten questions will be set in total. Minimum three questions in each unit is mandatory.

iii) Candidate is required to attempt five questions in all, selecting at least one question from each unit but not more than two questions from each unit.

iv) All questions carry equal marks.

Unit-I

1. Vedic Music, of Ramayana, Mahabharata & Purana's.
2. Music of Jain, Buddhist, Maurya & Gupta period.
Unit-II

1. Elementary study of the musical sound and noise Vibrations, Frequency, duration, Pitch, Magnitude and timber or quality.
2. Definition of Rasa and its varieties according to Bharat & Abhinav Gupta.
3. General idea of the Western philosophy of Aesthetics.

Unit-III

1. Historical development of Shruti & Swar.

Course-II
Practical Paper-I
(Stage Performance) Marks 100

1. Student is required to prepare any one Raga of Intensive Study prescribed in the Practical Paper-II (Course-IV) as his/her choice and perform it, for not less than 30 minutes before the panel of examiners.

2. One Dhrupad and one Dhamar (for vocal) and two Gats other than Teen tal (tals set to 7 & 12 matras) (for Instrumental) along with Layakaries and Upaj from the Ragas prescribed in the
Out of these, at least one Dhrupad or Dhamar or One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaja.

20 Marks

3. A Folk Dhun/Song may be presented during Stage Performance.

15 Marks

Semester-II

Course-III
Theory (General and Applied Theory) 100 Marks  Time 3 hours

Unit-I

1. Theoretical and comparative study of the Ragas prescribed in the syllabus.

2. Notation of Vilambit and Drut Khayal/Gat of the following Ragas along with a few Mukta Alaps, Tana’s, Boltanas/Toras according to Bhat Khande notation system.

   i) Puriya Kalyan; (ii) Aheer Bharav; (iii) Bhimplasi; (iv) Sudh-Sarang; (v) Bihag.

3. Origin and Development of Gharana System with special references to Khayal Gayaki and Sitar Vadan.

4. Types of musical compositions Prabandha, Dhrupad, Dhamar, Khyal, Trana, Chaturang, Trivat, Meseet Khani and Raja Khani Gat.

Unit-II

1. Classification of Indian Musical Instruments with special Historical knowledge of the following Instruments: Sitar, Sarod,
2. A study of the following Talas & ability to write them in Dugun, Tigu, & Chaugun Layakaries: Teental, Jhaptal, Roopak, Chautal, Adachautal, Dhamar.

3. Genesis of music (Indian & Western Views about the development of music).

Unit-III

2. An essay about 600 words from the topics given below:
   a) The future of Indian Classical Music.
   b) Music and Literature.
   c) Role of sound and rythem in expressing a particular behaviour of Indian Music.
   d) Relationship of Music with Fine Arts.
3. Relation between Rag-Ras & Rag-Bhav.

Course-IV

Practical Paper-II

Marks 100

(Viva-voce)

1. Intensive study of the Ragas classified under (A) and General study of the Ragas classified under (B) as mentioned below:

   i) Kalyan
      A Puriya Kalyan I
      B Sudh Kalyan G

   ii) Bhairav
      A Ahir Bhairav I
      B Bhairvav G

   iii) Kafi
      A Bhiplas I
      B Bageshree G
1. Intensive study of all five Ragas of category A with vilambit Khayal/Maseet-Khani Gat and total ten Madhyalaya Khayal/Razakhani Gats are to be learnt from Intensive and General study.

75 Marks

2. Capacity to demonstrate the following talas by hand or tabla.

Teental, Jhaptal, Roopak, Chautal, Adachautal and Dhamar.

25 Marks

Course-V
Practical Paper-III
(Revision of Ragas and Sessional)

1. A general study of the following Ragas with short Alap and Drut compositions Yaman, Shyam, Kalyan, Bhopali, Jaunpuri, Rageshri, Khamaj, Kamod.

70 marks

2. At least one composition out of the following forms.

20 Marks

a) Ravindra Sangeet, Gazal, Geet, Bhajan (for Vocal).

b) Dhun on any above style (for instrumental).

B. There will be an assessment of ten marks. The students shall have to prepare a Notation Diary of the compositions taught in the class. The candidate shall submit the diary to the office.
A two members panel of Internal Examiners will evaluate the Diary. The marks will be sent to the Examination Branch along with the marks of course V (Practical Paper III).

10 Marks

Note:

Private candidate shall submit their notation diary at the time of practical examinations to the External Examiners for evaluation.

M.A. Final (Hindustani Vocal/Instrumental Music)

Semester-III
Course-VI
Theory
(Marks 100)
Time 3 hours
(History of Indian Music)

(From 13th Century to the modern period) and voice culture.

Note:

There shall be ten questions in three units. The Candidate shall be required to attempt five questions in all selecting at least one question from each unit but not more than two questions from one unit. All questions carry equal marks.

Unit-I


Unit-II

1. Study of the followings:
   Sthaya, Giti, Riti, Kaku, Kutup, Gamak, Alapti, Meend,
   Ghasit, Kan, Sadharan, Tana, Alankar.

2. Meaning of the word Swayambhoo Swar as described by the
   Kamamatya and Somnath.

3. The contribution to music of the following
   musicians/musicologists.
   Raja Man Singh Tomar, Raja Nawab Ali, Ravinder Nath Tagore,
   S.M. Tagore, Kumar Gandharava, V.D. Paluskar, V.N Bhatkhande, Dr.
   Krishan Narayan Ratan Jankar, Pt. Omkar Nath Thakur, Dr. K.C.D.
   Brihaspati, Dr. Lalmani Mishra.

Unit-III

1. Voice Culture.

2. Time theory of Ragas, its origin and development.


Course-VII

Practical Paper IV
(Stage Performance) 100 Marks

1. Students is required to prepare any one Raga prescribed
   Intensive study in the practical paper II (course-IX) as his/her
   choice and perform it in detail for not less than 30 minutes
   before the panel of examiners. 65 Marks

2. One Dhrupad or one Dhamar for vocal and Gats other than
   teen tal (tals set to 12 matras and 7 matras) for instrumental
   students alongwith Layakaries and Upaj from the Ragas prescribed
Dhrupad or Dhamar or one Gat other than Teen Tal shall have to be
presented at the time of Stage Performance with Layakaries and
Upajas.

20 Marks

A folk song/dhun may be presented during stage performance.

15 Marks

Semester-IV

Course-VIII Theory 100 Marks
(Applied Music Theory and Musical Compositions) Time 3 hours

Note:

i) There shall be three units in this course.

ii) Ten questions will be set in total. Minimum three questions
    in each unit is mandatory.

iii) Candidate is required to attempt five questions in all,
    selecting at least one question from each unit but not more than
    two questions from each unit.

iv) All questions carry equal marks.

Unit-I

1. Critical and comparative study of the Ragas prescribed in
   the syllabus.

2. Ability to write notation of Vilambit and Drut Khayal/Gat of
   the following Ragas alongwith a few Mukat Alaps, Tanas,
   boltanas/Toras according to bhatkhande Notation system.

   Gujri Todi, Nayaki, Mian-Ki-Malhar, Chander Kaunse, Jog.
Unit-II

1. A study of following Talas and ability to write them in 3/2, 4/3 Layakaries
   i) Teen tal; (ii) Ektal.
2. Elementary knowledge of compositional forms of Karnatka Music.
3. Principal of musical compositions (Vocal and Instrumental).

Unit-III

1. An essay of about 1000 words from following topics:
   a) Principles of Rag Mishran
   b) Principles of Stage performance
   c) Muslim contribution to Indian Music
   d) The concept of Rag Dhyana in Indian Music
   e) Role of media in the development of Indian Classical Music.
3. A study of ancient and medival Tal System.

Course-IX
Practical Paper-II 100 Marks
(Viva-voce)

1. Intensive study of the Ragas classified under (A) and General study of the Ragas classified under (B) as mentioned below:

   1. Todi
      A Gujari Todi I
      B Bilashkani Todi G

   2. Kanada
      A Nayaki Kanda I
      B Darbari Kanada G

   3. Malhar
      A Mian Malhar I
      B Meg Malhar G
4. Kaunse Chander Kauns I
B Mal kauns G

5. Ragas not classified in any particular Ang.
An Intensive study of all Five Ragas of category A with Vilambit Khayal/Maseet Khani Gat and total Ten Madhya Laya Kheyal/Razakhani Gats are to be learnt from Intensive and General Study.

75 Marks

2. Capacity to demonstrate the following Talas by hand or Tabla.
Tilwara, Sultal, Ektal, Adachautal, Deep Chandi.

25 Marks

Course-X Practical Paper-III) 100 Marks
(Revision of Ragas and Sessional)

1. A general study of following Ragas with short Alap and Drut composition.
Todi, Bahar, Purvi, Puriya Puriya Dhanashree, Lalit, Bhairavi.

70 Marks

2. At least one composition out of following forms:
a) Ravindra Sangeet, Geet, Gazal, Bhajan, (for Vocal).
b) Dhun on any of the above style (for Instrumental).

20 Marks

B. There will be an assessment of 10 marks. The students shall have to prepare a Notation Diary of the compositions taught in the class. The students shall submit the diary to the office for
Panel of internal examiners will evaluate the diary. The award will be sent to the examination branch along with the marks of course X (Practical Paper-III).

10 Marks

Note:

Private candidate shall submit their notation dairy at the time of practical examinations to the external examiners for evaluation.