

# M.J.P. ROHILKHAND UNIVERSITY BAREILLY



महात्मा ज्योतिबा फुले  
सहेलखण्ड विश्वविद्यालय, बरेली

## NEW SYLLABUS FOR POST GRADUATION IN MUSIC AS PER THE GUIDELINES PROVIDED BY THE GOVERNMENT OF THE NEW EDUCATION POLICY-2020

### PREPARED BY

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|----------------------------|--|--------|
| 1- Prof. Soniya Bindra     | (Convener) Music (MJPRU) &<br>H.O.D (MUSIC) N.K.B.M.G.PG College Chandausi | 6-3-23 |
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| 3- Prof. Ruchi Gupta       | (S.R.S. Mahila Mahavidhyalaya, Bareilly)                                   |        |
| 4- Prof. Sudesh Kumari     | (Gokul Das Hindu Girls College) Moradabad                                  |        |
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| 8- Dr. Surendra Nath Soren | Delhi University, Delhi.   |        |

# **Mahatma Jyotiba Phule Rohilkhand University**

**Bareilly**

**New Syllabus**

**(M.A. Music Instrumental Sitar)**

**As per the Guidelines Provided**

**By**

**The Government for the Implementation of the New  
Education Policy 2020**

**PREPARED BY**

**1. PROF. SONIYA BINDRA (Convener) Music, MJPRU Bareilly**

## **NEW SYLLABUS FOR POST-GRADUATION IN MUSIC**

Presently it is expected that the students after successfully completing Post-Graduation in music (Sitar) would be well equipped to do well deeper to general knowledge as researcher, understand the advancements in Music Theories and application and the knowledge -based decision making. Hence, The Programme of Post-Graduation in Music (Sitar) has a strong Theoretical and Performing Art Focus with in Stage emphasis on Practically applications.

The programme of Post-Graduation in music in spread over two years. Each year is divided in to Two semester. The Programme required students in take a combination of core courses (Major) and electives (Minor) and performing Art/Survey/Analysis/Project Report/Dissertation/Case study etc. A Student is required to complete a minimum of 96 credits (40 credits in 1 year and 56 credits in 2<sup>nd</sup> years) for the completion of the programme and the award of the Master of Art in music degree the entire programme is based on CBCS system.

In brief, the entire programme of Past-Graduation in Music has organized into four semesters. In first semester, these are four core-compulsory papers each carry 8 (credits (4+4) Theory, 12 credits (6+6) practical cum viva-voce.

In the 2<sup>nd</sup> semester, there are four core- compulsory papers each of these four papers.

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Each carry (4+4) 8 credits Theory, Practical and Viva Voce (6+6) 12 credits.

Again, in 3<sup>rd</sup> semester, there are 6 core-compulsory papers each of these 6 papers will carry 28 credits (Two Theory paper is (4+4) 8 credits, two practical is (6+6) 12 credits, Project Ist is 4 credits, Projects II is 4 credits)

In 4<sup>th</sup> semester, there are 6 core-compulsory papers each of these 6 papers will carry 28 credits (Two Theory papers is 8 (4+4) credits, two practical is (6+6) 12 credits, Dissertation is 4 credits and A Project is 4 credits)

Beside in each semester each student will have to undergo 2 Practical, carrying 12 credits per semester at the III & IV semester in 2<sup>nd</sup> year.

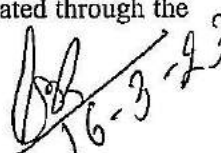
Students will have to submit detailed project report or Dissertation. Which will be evaluated through viva-voce jointly by the supervisor (Internal) and External examiner. First year (I and II semester is carry on 800 marks and IInd year (III+IV sem.) is carry on 1200 marks, Post-Graduation in M.A. (Music) is carry on total marks is 2000.

#### Guidelines for Project and Dissertation

The purpose of under taking a project is to conduct a systematic study related to any performing Art, Stage Performance and about "Gharana and Bazz". Arising in a Music field and musician Autobiography etc. The entire project will be guided by a faculty member as well as by a institution. The detailed final project report will be evaluated through a viva-voce jointly by the supervisor internal and the external examiner.

As regards for dissertation through this student will undertake an original research work base on the area of his/her research interest. The Dissertation work can be in own handwriting or typing. The Dissertation or project will be carried out under the guidance and supervision of a faculty members. Who will be monitor the progress of the work. Students will have to give an interims presentation before a panel of faculty during semester. At the

end of the year students will submit a complied dissertation and it will be evaluated through the viva-voce jointly by the supervisor (Internal) and External examiner.

  
(Prof. Soniya Bindra)  
Convener











# National Education Policy-2022-23

## Common Minimum Syllabus for M.J.P.R.U Universities Bareilly

### Semester-wise Titles of the Papers in MA (Music Instrumental SITAR )

Year	Sem.	Course Code	M.M.	Paper Title	Theory/Practical	Credits
M.A. I	I		100	Principles of Music (Shastra)	Theory I Paper	4
M.A. I	I		100	History of Indian Music	Theory II Paper	4
M.A. I	I		100	Practical, Cum-Viva-Voce	Practical I	6
M.A. I	I		100	Stage Performance	Practical II	6
						20
M.A. I	II		100	Indian Musical Sounds	Theory I	4
M.A. I	II		100	Philosophy of Music	Theory II	4
M.A. I	II		100	Practical-Cum-Viva Voce	Practical I	6
M.A. I	II		100	Stage Performance	Practical II	6
						20
M.A. II	III		100	Applied Music Theory	Theory I	4
M.A. II	III		100	Modern Music	Theory II	4
M.A. II	III		100	Practical Com, Viva Voce	Practical I	6
M.A. II	III		100	Stage Performance	Practical II	6
M.A. II	III		100	CASE Study	Project I	4
M.A. II	III		100	PROJECT REPORT	Project II	4
						28
M.A. II	IV		100	Traditional Music and Instrumental of India	Theory I	4
M.A. II	IV		100	Aesthetics of Music	Theory II	4
M.A. II	IV		100	Composition		
M.A. II	IV		100	Stage Presentation Practical	Practical I	6
M.A. II	IV		100	Practical Com-Viva, Voce	Practical II	6
M.A. II	IV		100	Dissertation and Analysis	Project-3 I	4
M.A. II	IV		100	Project Work II	Project-4 II	4
						28
<b>Total Marks</b>			<b>2000</b>		<b>Total Credits</b>	<b>96</b>

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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Principles of Music (Shashtra)"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Shruti, Swara and Types of Scales, (Diatonic Chromatic etc.) Shruti-Swara discovers with reference to 28 <sup>th</sup> Chapter of Bharat Munis Natya Shastra, Sharangadeva, Ahobala, Pt. Bhatkhande, Omkar Nath Thakur and Lalit Kishore Shingh.
II	General ideas of the Forms of Vedic music General ideas of Geeti and Vani study of the Technique involved in the different schools or Gharanas of vocal and instrumental music.
III	Detailed knowledge of prevalent Talas of Hindustani Music. Knowledge of Dash Pranas of Taal, Marga & Deshi Talas of ancient period. Detailed study of different Laykaris via, Dugun, Tigun, Chaugun, Aad, Kuad, Biyad of method to apply Them in compositions.
IV	Division of scale according to the number of severts and cents in a scale Modern, Hindustani and Karnatak Music scale Western Scale (Ancient and Modern)
V	Technique, Presentation and Exposition of "Vrindra-Vadya"

#### Recommend Books:-

1. Mulk Raj Anand: The Hindu View Of Arts Dr. Cutt Suches : A Short History Of Music L.
2. Alams : The Primitive Art
3. Ernest Groups : The Beginning Of Art
4. Cutt Suches : History Of Musical Instruments
5. Sureth Vrat Raj:- History Of Music
6. Pl. V. N. Bhatkhande : Historical Survey Of The Music Of Upper India
7. Pt. V. N. Bhatkhande : A Comparative Study Of Some Of The Music
8. Systems Of 15th, 16th And 18th Centuries
9. Cutt Suches: Rise Of Music In The Ancient World, East & West
10. Swami Pragyana: History Of Indian Music

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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental SITAR		
Course Code	Course Title- "History of Indian Music"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Vedic Music, Music of the Ramayana and Mahabhartar, The Purans, Prati Sakhayas, Shikshas.
II	Music of Jains, Budhists, Maurya and Gupta Age.
III	Music at the time of Bharat, Matang and Sharang Dev.
IV	Orgin of Music- Historical Evolution of Pakhawaj, Veena, Sitar, Sarad, Tabla and Flute, Evolution & growth of the various Musical Forms.
V	History evolution of the Musical Scales of India from ancient to Mordern Times.

**Recommend Books:-**

1. Abdul Fazal (Translated By Glrelwin): Ain-E-Akbari
2. C. Harrison : Ancient Art And Ritual
3. Prof. Sainbaznoorty: Composers Of Karnatak Music
4. Dr. Raghavan : Music In Ancient Literature.
5. Bharat Natya Shastra
6. Matanga : Brihaddeshi
7. Sharanga Deva : Sangeet Ratnakar
8. Lochan : Raga Tarangini
9. Ahobal : Sangeet Parijat
10. Rev. Popely : The Music Of India

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<b>Programme/Class:</b> M.A. Previous	<b>Year:</b> First	<b>Semester:</b> First
<b>Subject:</b> Music Instrumental SITAR		
<b>Course Code</b>	<b>Course Title-</b> Practical, Cum, Viva, Voce	
<b>Credits-06</b>	<b>Core-Compulsory</b>	
<b>Max. Marks:</b> 100	<b>Internal Assessment-25</b>	<b>External Assessment-75</b>

<b>Units</b>	<b>Topics</b>
I	Ragas for detailed and critical study- (A) Bageshri (बागेश्री) – Rageshri (रागेश्री) (B) Jog (जोग) – ChandraKauns (चन्द्रकौंस) (C) Alahiya Bilawal (अल्हैया बिलावल)- Devagiri Bilawal (देवागिरी बिलावल)
II	Light Music- Khamaj Raag (खमाज राग) - Kafi Raag (काफी राग)
III	Intensive study of ragas with vilambit Khayal/Masitkhani gat and Madhyalaya Khayal one Razakgani gat to be learnt in all the Ragas.
IV	One Dhrupade and one Dhamars/Gats in Talas other than Teen Taal for Instrumental Music, along with layakaris and upajas are to be learnt from the Ragas prescribed in practical paper.
V	A Thumri /Dadra/Dhun must be prepared

#### Recommend Books:-

1. Sir William Pauls : Music And Musical Modes Of The Hindus
2. G.H. Ranaade: Hindustani Music
3. Fox Strangways : Music of Hindustan
4. Raja S.M. Tagore : History of Music
5. R. Srinivasan : Indian Music of the South
6. Pt. Somnath : Raga vibodh
7. Ramamatya : Swara Mela Kanlanidhi
8. Dr. Lalmaini Mishra : Bharatiya Sanget Vadya

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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Practical Stage Performance"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	A student is required to prepare any one raga from the ragas of intensive study in the practical paper of as his/her choice and ragas and perform it for at least 30 minute before an invited audience. Practical of following Ragas- (A) Alahiya Bilawal (अल्हैया बिलावल) – Devagiri Bilawal (देवागिरी बिलावल) (B) Rageshri (रागेश्री) - Bageshri (बागेश्री) (C) Jog (जोग) - Chandrkons (चन्द्रकौंस)
II	Light Music Non Detail Ragas- Khamaj (खमाज) – Kafi (काफी)
III	Intensive study of Ragas with vilambit Khayals/Masitkhani Gat and /Madhyalaya Khayals/Razakhanj Gat to be learnt in all the ragas.
IV	Ability to recite The Thekas in Thah, Dugun, Tigun, Chougun of pancham Sawari (पंचम सवारी), Gaj Jhampa (गजम्पाताल), Teen Taal (तीनताल), Jhoomra Taal (झूमरा ताल)

#### Recommend Books:-

1. Bhatkhande (National book Trust, New Delhi) Bhatkhande translated into Hindi by Gunvant
2. Madhavlal Vyas: Shri Mallakhsya Sangita (M.P. Hindi Granth Academy)
3. Dr. Karnani, Chetan: Listening to Hindustani Music ( Orient Longman ) Diksit, PradipKumar: Omkarnath Thakur (Faculty of Performing Arts, B. H. U.)
4. Dr. Vrihaspati and Sulochan Yajurvedi : (i) Musalman aur Bharitya Snagit (ii) Tansen, Khusrq aur Sangitagya
5. Ed. P.N. Chinchore : Bhatkhande Smriti Granth (Indira Kala V
- 6 What is Music:Tolstoy
7. Music A Science or an Art : Radfield
8. Philosophy of Music: William Pole

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Programme/Class: M.A. Previous	Year: First	Semester: Second
Subject: Music Instrumental SITAR		
Course Code	Course Title-"Indian Musical Sounds"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Origin of sound and related subtopics- (A) Definitions, Origin, Expansion etc. (B) Sound Acoustics- General Introduction (C) Music Sounds- Naad- Types (D) Definition of Sound, Andolan, Tarang (Vibration and Wave)
II	Indian Musical Sounds Frequencies and Conduction, Frequency of Shruties and Swaras. Views of Bharat, Sarang dev, Ahobal, Pt. Bhaatkhande, Pt. Omkar Nath Thakur and other Modern experts, on Shrutyantar.
III	Vocal cord and ear (A) Illustration of vocal cord, sound production process. (B) Illustration of Ear with sound reception and process.
IV	Sound of Indian Music Instruments.
V	Voice culture in Indian Music.

#### Recommend Books:-

1. Hindustani Music: Ranade
2. Science and Music: Oames Jeam
3. What is Art Tagore:
4. Effect of Music: Max Schohen & Gatewood
5. Sources of Music : Percey Brown
6. Music and its appreciation : J.Mc. Pherson
7. Visualized Music: Percy Brown
8. Kala aur Sanskriti: Dr. Vasudev Saran Agarwal

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<b>Programme/Class:</b> M.A. Previous	<b>Year:</b> First	<b>Semester:</b> Second
<b>Subject:</b> Music Instrumental SITAR		
<b>Course Code</b>	<b>Course Title-</b> Philosophy of Music	
<b>Credits-</b> 04	<b>Core-</b> Compulsory	
<b>Max. Marks:</b> 100	<b>Internal Assessment-</b> 25	<b>External Assessment-</b> 75

Units	Topics
I	Anatomy and Physiology of Human Throat and Ear.
II	Elementary Theory of sound, its Production and propagation.
III	Music and Religion
IV	(A) Aesthetics ideas in music basic ideas of Ragas and its Ten Lakshanas (Raga, Dasha Lakshanas). (B) Emotional experience in life through music (C) Art appreciation and music listeners Nayak Nayaika Bhed.
V	Raga and Rasa

#### Recommend Books:-

1. Cultural Aspect of Music & Dancing: Srinivas Ajanger
2. Indian Concept of Music: K. Ramaswamy
3. Comparative Aesthetics Vol. I & II: K.C. Pandey
4. Psychology of Music: H.P. Krishna Rao
5. How to Listen to good Music: K.B. Green
6. Psychology of Musicians: Perry C. Book
7. Psychology of Music: Pols.
8. Evolution of the Art of Music: D.C. Hubert
9. Indian Aesthetics and Art Activity: roceeding of A Seminar- Indian Institute of advanced study Simla.
10. Saundarya Shastra: H.L. Sharma













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<b>Programme/Class:</b> M.A. Previous	<b>Year:</b> First	<b>Semester:</b> Second
<b>Subject:</b> Music Instrumental SITAR		
<b>Course Code</b>	<b>Course Title-</b> Practical -Cum- Viva-Voce	
<b>Credits-06</b>	<b>Core-Compulsory</b>	
<b>Max. Marks:</b> 100	<b>Internal Assessment-25</b>	<b>External Assessment-75</b>

Units	Topics
I	Classical and comparative study and practice of following Ragas detail- (A) Bihag (बिहाग) - Maru Bihag (मारु बिहाग) (B) Bhim Palasi (भीम पलासी) - Patdeep (पटदीप) (C) Bairagi (बैरागी) - Kalawati (कलावती)
II	Non Detail Ragas- Bhairavi (भैरवी) - Desh Raag (देश राग)
III	Dhrupad, Dhamar, Tarana, Gats in Talas other than Teentaal for instrumental music, along with layakarīs and UPAJAS are to be learnt from the Ragas prescribed in practical paper.
IV	Ability to recite the Thekas in Thah, Dugun, Tigun Chougun, Aad, of Jatt Taal (जतताल), Basant Taal (बसन्त ताल), Dhamar (धमार ताल), and Rudra Taal (रुद्र ताल).

**Recommend Books:-**





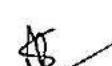

1. Theory of Indian Music: Bishan Swaroop
2. Melody of Music of India: N.M. Adyanthalya
3. Saundarya Tattva: Dr. S.N. Gupta
4. Rasa Siddhanta: Dr. Nagendra
5. Rasa Siddhanta: Dr. Nirmala Jain
6. Music & its appreciation: Mr. Coplond
7. Nayaik Nayakia Bhed aur Rag Ragni : Dr. Pardeep Kumar
8. Vagayakar Sant Haridas: Ashynee Kumar Diwedi
9. The Musical Heritage of India: Dr. M.R. Gautam
10. Yaggeykar Pt. Omkar Nath Thakur: Dr. Pradeep Kumar Dixit
11. Hamare Sangeet Ratna: Garg, Sangeet Karyalaya Hathras

Programme/Class: M.A. Previous	Year: First	Semester: Second
Subject: Music Instrumental SITAR		
Course Code	Course Title- Practical II Stage Performance	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Stage Performance (Solo) to selected one Raags (A) Bihag (बिहाग) - Maru Bihag (मारु बिहाग) (B) Bhim Palasi (भीम पलसी) - Patdeep (पटदीप) (C) Bairagi (बैरागी) - Kalawati (कलावती)
II	Non Detail Ragas- Bhairavi (भैरवी) - Desh Raag (देश राग)
III	Intensive study of Ragas with Vilambit Khayals Masitkhanj Gat, Razakhani Gat, Tarana (Jhala), Alap, Jor-Alap, Taan, in the Ragas.
IV	Ability to recite the Thekas in Layakiri Thah, Dugun, Tigun Chougun of Jatt Taal (जतताल), Basant Taal (बसन्त ताल), Dhamar Taal (धमार ताल), and Rudra Taal (रुद्र ताल).

#### Recommend Books:-

1. Herbert Anticilief : Short Studies In Nature
2. Leo Tolstoy : What Is Music
3. John Recfield : Music A Science And/Or Art Christopher Caudwell Illusion And Reality
4. Willams Pole : Philosophy Of Music
5. Irwin Edman : Arts And The Man
6. G: H. Rande : Civilisafion, Science And Religion
7. James Jeans : Science And Music J. Macpherson : Forms In Music Tagore : What Is Arts
8. Max Schoeu And Esther Gar Wood : Effect Of Music
9. Eric Bloom : Sources Of Music
10. S. N. Das Gupta Fandamantals Of Arts Panrey Brown : Visualised Music

Programme/Class: M.A. Previous	Year: Second	Semester: IIIrd
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Applied Music Theory"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Application of general principal of Aesthetics to music.
II	Theoretical study of the Ragas prescribed in practical.
III	To compose and write notation of given piece of verse/bole of instrumental music in a Gat.
IV	Writing of MUKTa alaps and Tanas, Boltanas of Tihais in the prescribed Ragas
V	Knowledge of the Ragana, classification and intensive study of the following Ragan gas- (A) Kalyan (B) Bhairav

#### Recommend Books:-

1. Mavd Mann : Some Conceptions Of Music
2. C. P. Srinivasa lyenger : The Cultural Aspect,Of Indian Music And Dancing
3. Dr. Nagendra : Saundarya Shastra Ka Siddhanta
4. Alexander Wood : The Physics Of Music
5. Dr. Vasudeva Saran : Kala Aur Sanskriti
6. K. S. Ramaswami Shastri : Indian Concept Of The Beautiful
7. K, C. Pandey : Comparative Aesthetics E. F. Carritik : Philosophy Of Beauty
8. Helm Holtz : Sensation Of Tones
9. Swami Pragyanand : Music; Its From, Fuction And Value

Programme/Class: M.A. Previous	Year: Second	Semester: III
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Modern Music"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Music of Modern (Post, independence)- (A) Musicology in India (B) Post independence scenario of Indian Music Education (C) Analysis of Changes in Indian Classical music
II	Commercial Music- (A) Commercial use of Classical Music (B) Commercial use of Semi Classical and Light Music (C) Fusion of styles and Transformation
III	Orchestra and Music composition- (A) Corus and Orchestra and composition for the purpose (B) Accompanying instruments in Classical Music and group presentation
IV	Music and Spirituality Music and Society
V	World Music International Musicians

**Recommend Books:-**

1. राग मल्हार दर्शन : डॉ० गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली
2. भारतीय शास्त्रीय संगीत: मनोवैज्ञानिक आयाम, डॉ० साहित्य कुमार नाहर, प्रतिमा प्रकाशन दिल्ली
3. भारतीय सौन्दर्य शास्त्र की भूमिका: डॉ० नगेन्द्र
4. भारतीय सौन्दर्य शास्त्र का तात्विक विवेचन एवं ललित कलाएं : डॉ० रामलखन शुक्ला सौन्दर्य तत्व और काव्य सिद्धान्त: डॉ० सुरेन्द्र बार लिंगे
5. सौन्दर्य शास्त्र: डॉ० हरद्वारी लाल शर्मा
6. सौन्दर्य शास्त्र के तत्व: डॉ० विमल कुमार सौन्दर्य तत्व: डॉ० एस०एन० दास गुप्त
7. पत्रिकाएं : छायानट उप.सं.नां. अकादमी, लखनऊ

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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Practical Cum- Viva-Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Classical and comparative study and practice of following Ragas- (A) Vilaskhani Todi (विलासखानी तोड़ी) - Bhoopali Todi (भूपाली तोड़ी) (B) Darbari Kanhra (दरबारी कान्हरा) - Abhogi Kanhra (अभोगी कान्हरा) (C) Madhuvanti (मधुवन्ती) - Gorakh Kalyan (गोरख कल्याण)
II	Light Music/Non Detail Ragas- Jhin Jhoti- PILLU (झिंझोटी-पीलू)
III	Ragas marked as (1) from Ragas mentioned above indicates intensive study and practice each elaborated with vilambit Khayal and Two Madhyalaya Khyals or one Drut Khyal with either one Drut Khyal in any Taal other Than Teen Tall with extempore Alap, JOR-Alap and Taans.
IV	Ability to recite the Thekas Layakaries of Bramha Taal (ब्रह्म ताल), Shikhar Taal (शिखर ताल) and Laxmi Taal (लक्ष्मी ताल).

#### Recommend Books:-

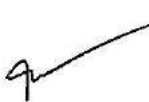
1. Bharata Muni : Natya Shatra Matanga Muni : Brihatddeshi
2. Sharnga Deva : Sangeet Ratnakar Lochan : Raga Tarangini
3. Ahobal : Sangeet Parijat
4. Fox Stangways : The Music Of Hindustan
5. Rev. Popley : The Music Of India
6. K. Vasudeva Shastri : Sangeet Shastra Pt. Omkar Nath Thakur .
7. Pranav Bharati O.C. Ganguli : Raga O Ragini
8. E. Clements : Elements of Indian Music Ramachandran : Karnatak MuSic Ramachandran .
9. Ragas of Karnatak Music Prof P. Sambamoorthy : South Indian Music
10. Dr. Lalmani Misra : Bharatiya Sangeet Vadya







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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Practical Stage Performance"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Stage Performance (Solo) to one following Ragas- (A) Vilaskhani Todi (विलासखानी तोड़ी) - Bhoopali Todi (भूपाली तोड़ी) (B) Darbari Kanhra (दरबारी कान्हरा) - Abhogi Kanhra (अभोगी कान्हरा) (C) Madhuvanti (मधुवन्ती) - Gorakh Kalyan (गोरख कल्याण)
II	Light Music- Jhin Jhoti- PILLU (झिंझोटी-पीलू)
III	Intensive Practice of Ragas with Vilambit Khayals/Masitkhanj Gat and Madhyalaya Khayals/Razakhanj Gat to be learnt in all the Ragas.
IV	One Drupad and one Dhamar/Gats in other than Teen taal for instrument music along with layakaris and UPAJAN are to be learnt from the prescribed Ragas.
V	Layakari following Taals Dadara (दादरा ताल), Kaharwa (कहरवाताल), Teen Taal (तीन ताल), Jhuptaal (झपताल), Deepchandi (दीपचन्दी ताल),

#### Recommend Books:-

1. Dr. S.C. Paranjpe : Bharatiya Sangeet ka Itihasa
2. Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet
3. Dr. Shaktidan Kaviya : Rangbhini; Sanskriti ki Soram and Rajasthan Sahitya ka Anushilan
4. Poornima Gehlot (Ed.) : Rajasthan Cata hai
5. Gatu Vipin Singh (Ed.) : Vaishnava Sangeet Shastra (Chaukhambi, Varanasi)
6. Laxminarayalh Garg : Bharat ke Lokgeet
7. N.D. Swami : Krishan Rukmani Ri Beli
8. Dr. Nagendra : Saundarya Shastra Ka Siddhanta
9. Alexander Wood : The Physics Of Music
10. Dr. Vasudeva Saran : Kala Aur Sanskriti

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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Case Study" I	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	The student opting for case studies shall choose a Topic from socio-legal field or social literary (Field of Music) and do the following- I- Collection of Data II- Analysis of Data III- Conclusion/Recommendation
II	The case study should be hand written ranging between 70 to 120 pages. This paper will be off only to the regular students no non-collegiate shall be allowed to opt for this.

**Recommend Books:-**

1. Helm Holtz : Sensation Of Tones
2. Swami Pragyanand : Music; Its Form, Function And Value
3. M. R. Gautam: The Musical Heritage Of India Ashok Ranade : Music And Musicians Of  
Hindustan Dave, G. C. : The Music Of India
4. B. Bellamy Gardner : Therapeutic Quality Of Music
5. Dewitch : Psychology Of Music
6. Dr, (Mrs) Shyamla Varanase : Psychology Of Music
7. Muesell : Psychology Of Music
8. Seashore : Psychology Of Music (2nd Edition)

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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Project Work-II"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Project report on ancient and medieval Texts (Any one or more) and analysis of its content Or Project report on Musicians, Musicologists, Institutions and groups working in the music field. Or Any other Topic relevant to Music subject experts.

**Recommend Books:-**

1. Mulk Raj Anand: The Hindu View Of Arts Dr. Cutt Suches : A Short History Of Music L.
2. Alams : The Primitive Art
3. Ernest Groups : The Beginning Of Art
4. Cutt Suches : History Of Musical Instruments
5. Sureth Vrat Raj:- History Of Music
6. Pt. V. N. Bhatkhande : Historical Survey Of The Music Of Upper India
7. Pt. V. N. Bhatkhande : A Comparative Study Of Some Of The Music
8. Systems Of 15th, 16th And 18th Centuries
9. Cutt Suches: Rise Of Music In The Ancient World, East & West
10. Swami Pragyanaada: History Of Indian Music

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Traditional Music and Instrumental of India"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Classification of Indian Musical Instruments.
II	North and Central Indian Folk Music- (A) Folk Songs (B) Folk Dance
III	Haweli Sangeet- (A) Kawwali, Sufi and other Similar Song Forms (B) Ravindra Sangeet
IV	Folk Instruments- Kolua, Dandia, Mukh Chang etc; Khanjari, Manjeera, Ghana, Mradangam, Ghat Vadya, Dundubhi, Nagada, Panchmukh Vadya. Singa, Shankh, Turhi, Pungi, Veen, Lktara, Tamura
V	Essays on different topics on Indian music or instruments

#### Recommend Books:-

1. Abdul Fazal (Translated By Girelwin): Ain-E-Akbari
2. C. Harrison : Ancient Art And Ritual
3. Prof. Sainbaznoorty: Composers Of Karnatak Music
4. Dr. Raghavan : Music In Ancient Literature
5. Matanga : Brihaddeshi
6. Sharanga Deva : Sangeet Ratnakar
7. Fox Strangways : Music of Hindustan
8. Raja S.M. Tagore : History of Music
9. R. Srinivasan : Indian Music of the South
10. Pt. Somnath : Raga vibodh

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<b>Programme/Class:</b> M.A. Final	<b>Year:</b> Second	<b>Semester:</b> IV
<b>Subject:</b> Music Instrumental SITAR		
<b>Course Code</b>	<b>Course Title-</b> "Aesthetics & Music Composition"	
<b>Credits-04</b>	<b>Core-Compulsory</b>	
<b>Max. Marks:</b> 100	<b>Internal Assessment-25</b>	<b>External Assessment-75</b>

Units	Topics
I	Aesthetics of Music- (A) Principal of Aesthetics (B) Indian Principal of Aesthetics (C) Analysis of Aesthetics in Music
II	Rasa and Music- (A) Definition of Rasa according to Bharat and Abhinav Gupt (B) Kinds of Rasa (Mav Rasa) (C) Rasa from Music-Kaku, Bhed, Dhatu-Matu
III	Raga Time Theory- (A) Different views on effect of Music according to Time Theory (B) Eight time slots and list of Ragas (C) Ardhwadrshak-Swar, Parmel Praveshak Raga- Description and Analysis
IV	Principal of Music Compositions- (A) Chand Shastra and Poetry (B) Music Composition and type (C) Music Direction
V	Practice to compose song and write notations

**Recommend Books:-**

1. Lochan : Raga Tarangini
2. Ahobal : Sangeet Parijat
3. Rev. Popely : The Music Of India
4. Sir William Pauls : Music And Musical Modes Of The Hindus
5. G.H. Ranaade: Hindustani Music
6. Fox Strangways : Music of Hindustan
7. Raja S.M. Tagore : History of Music

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Practical I Viva, Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	An intensive study of basic Ragas with Alap, Vilambit and Drut Compositing- (A) Gunkari (गुणकरी) – Nat Bhairav (नट भैरव) (B) Shyam Kalyan (श्याम कल्याण) – Puriya Kalyan (पूरिया कल्याण) (C) Suddh Sarang (शुद्ध सारंग) – Madhamad Sarang (मधमाद सारंग) (D) Kalawati (कलावती राग)
II	Not Detailed Raags- Shiv Ranjani (शिव रंजनी) -Tilak Kamod (तिलक कामोद)
III	Intensive study of Ragas with Vilambit Khayal/Masitkhanj gat one Razakhani Gat to be learnt is all the Ragas
IV	Ability to Tune, Dhun your own instrument
V	Ability to recite the Thekas, Layakaries of Jhumra Taal (झूमरा ताल), Khemta Taal (खेमटा ताल), Puncham Sawari (पंचम सवारी)

#### Books Recommended-

1. Swami Pragyana: History Of Indian Music
2. Abdul Fazal (Translated By Girelwin): Ain-E-Akbari
3. C. Harrison : Ancient Art And Ritual
4. Prof. Sainbaznoorty: Composers Of Karnatak Music
5. Dr. Raghavan : Music In Ancient Literature . . .
6. Bharat Natya Shastra
7. Systems Of 15th, 16th And 18th Centuries
8. Cutt Suches: Rise Of Music In The Ancient World, East & West

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Practical II Stage Performance"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	From the following intensive study of Ragas- (A) Kunkari (गुणकर) – Nat Bhairav (नट भैरव) (B) Shyam Kalyan (श्याम कल्याण) – Puriya Kalyan (पूरिया कल्याण) (C) Suddh Sarang (शुद्ध सारंग) – Madhamad Sarang (मधमाद सारंग) (D) Kalawati (कलावती राग)
II	Not Detailed Raags- Shiv Ranjani (शिव रंजनी) -Tilak Kamod (तिलक कामोद)
III	A Student is required to prepare any one Rag from the ragas of practical paper IV as his/her choice and ragas and perform it for less than 30 minute before and invited audience.
IV	One Gat in other than Tintal for instrumental music along with layakaris and UPAJAS are to be learnt from the ragas prescribed in practical
V	Dhun for instrumental music must be prepared

#### Books Recommended-

1. Manly P. Hill : Herapeutic Of Music
2. B. C. Deva : Psycho-Acoustics
3. Max Schoen And Easter Gate/ Wood : Therapeutic Of Music
4. William Pole : Philosophy Of Music
5. Eric Bloom : Source Of Music
6. B. Bellamy Gardner : Therapecutic Quality Of Music
- Saundarya Shastra: H.L. Sharma
8. Theory of Indian Music: Bishan Swaroop
9. Melody of Music of India: N.M. Adyanthalya
10. Saundarya Tattva: Dr. S.N. Gupta

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<b>Programme/Class:</b> M.A. Final	<b>Year:</b> Second	<b>Semester:</b> IV
<b>Subject:</b> Music Instrumental SITAR		
<b>Course Code</b>	<b>Course Title-</b> "Dissertation and Analysis""	
<b>Credits-04</b>	<b>Core-Compulsory</b>	
<b>Max. Marks:</b> 100	<b>Internal Assessment-25</b>	<b>External Assessment-75</b>

<b>Units</b>	<b>Topics</b>
I	<p>Dissertation on Topic/Problem related to music.</p> <p>Or</p> <p>Visit to music program, conference, seminar presentation, workshop, concerts and live demonstrations under guidance of subject experts.</p> <p>Or</p> <p>Group/Solo presentation fully recorded in professional studio with all technical requirements under guidance of subject experts and under copy right of university and department.</p>

**Note-**Project Report should be according to the supervisor recommendation & students interested topic.

**Reference Books/संदर्भ पुस्तके-**

- |                        |                         |
|------------------------|-------------------------|
| 1. राग विज्ञान भाग-1-4 | - श्री विनायक पटवर्धन   |
| 2.संगीत शास्त्र        | - श्री तुलसीराम देवांगन |
| 3.संगीत सुरसरि-1-2     | - श्री राम सिंह तोमर    |
| 4. अभिनव गीतागंजलि-1-5 | - पं० रामश्रय झा        |

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental SITAR		
Course Code	Course Title- "Project Work"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	<p>Project report in Music Therapy-</p> <p>(A) Introduction and Definitions</p> <p>(B) Modern approaches and researches, Abnormal Psychology and neurological, approaches in Music Therapy</p> <p>Or</p> <p>Project report on Musicians, Musicologists, Institutions and groups working in the Music field</p> <p>Or</p> <p>Research Methodology base on Music</p> <p>Or</p> <p>Any other Topic relevant to music suggested by subject experts.</p>

#### Reference Books/संदर्भ पुस्तके-

1. राग विज्ञान भाग-1-4 — श्री विनायक पटवर्धन
2. संगीत शास्त्र — श्री तुलसीराम देवांगन
3. संगीत सुरसरि-1-2 — श्री राम सिंह तोमर
4. अभिनव गीतांगजलि-1-5 — पं० रामश्रय झा

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प्रोफेसर (डॉ०) सोनिया बिन्द्रा  
संयोजिका, यादव सभित (संगीत) विषय  
प्रो० सोनिया बिन्द्रा  
संयोजिका (संगीत)

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