

राजा मानसिंह तोमर संगीत एवं कला विश्वविद्यालय ग्वालियर (म.प्र.)
CHOICE BASED CREDIT SYSTEM (CBCS)

REGULAR & PRIVATE

M.P.A. Musicology-Semester-wise Syllabus
SEMESTER-1 (Monsoon Semester)

(A) Written Paper

(The Numbering under each paper reflects unit organization)

Course Code: MMU 411 (Total Marks & Private -100) Credit-3

(a) Introduction to Musicology-Western and Indian (Marks-80)

1. Definition and Scope of Musicology, History of Musicology.
2. Constituent subjects of Western Musicology.
3. Theory and History of music and its adjuncts-Acoustics, Aesthetics, Ethno-Musicology, Physiology, Psychology, Sociology, Anthropology, Musical pedagogy.
4. Music as a liberal art. Cultural and Professional aims of music education.
5. Gandharva-Gana and Marg-Deshi.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 411** given by subject teacher.

Course Code: MMU 412 (Total Marks & Private -100) Credit-3

(a) Swara : Historical Development of the Melodic Aspect-1 (Marks-80)

1. Sama-gana, Swara-s in the Samgana.
2. The three Grama-s, Murchana and Tana, Jati, Sadharana-Swara-s.
3. Classification of Gramaraga-s, Marga and Desi raga-s.
4. Early beginnings of Suddha and vikrta Swara-s in Abhinavabharati and Sangitaratnakara.
 - a. Suddha-vikrta Swara-s - General Concept.
 - b. **Northern stream**- Works of Pundarika Vitthala, Raga-vibodh, Rasakaumudi, Sangitaparijata, Raga-tarangini, Works of Bhavabhata.
 - c. **Southern Stream**- Swaramelakalanidhi, Caturdandi-prakasika, Sangita-Saramrita.
 - d. Placement of Swaras on the frets of Vina- Various methods.
5. Swara description in the persian works
Nagmat-e-Asifi, Tohfath-ul-Hind of Mirza Khan.
6. Swara system in contemporary music-
 - a) Hindustani
 - b) Karnataka.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 412 given by subject teacher.

Course Code : MMU 413 (Total Marks & Private -100) Credit-3

(a) Swara : Historical Development of the Melodic Aspect-2 (Marks-80)

1. Raga-ragini classification.
2. Evolution of the Mela/Thata-Raga classification.
3. Raga-anga and Raga-dhyan.
4. Alamkara.
5. Sthaya.
6. Gamaka.
7. Vadi, Samvadi, Vivadi and Anuvadi Swara-s-A historical study.
8. Raga-lakshana in Ancient, Medieval and Modern period.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 413 given by subject teacher.

Course Code : MMU 414 (Total Marks & Private -100) Credit-3

(a) Study of Sanskrit Language (Marks-80)

1. Samskrit bhasha prichay, varna, samannay, maheshwar sutra, pratyahar, varna-sthan-prayatna, paribhashik sanjnayen.
2. Ach-sandhi, hal-sandhi, visarga-sandhi.
3. Subant-shabda (Ajant, halant, pulling, strilling, napunsaklling), avyaya-shabda.
4. Tigant-shabda (bhwadi, Adadi, juhotyadi, choradi aadi dash-gan).
5. Kridant, karaka, samas, taddhita, stri-pratyaya.
6. Anuvad (Samskrit-Hindi, Hindi-Samskrit).
7. Pariganit sangeet-shastriya Shlokon ka anvaya-arth-vyakhya.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 414 given by subject teacher.

Course Code : MMU 415 (Total Marks & Private -100) Credit-3

Sight-singing of Notation and transcription of recorded music (Marks-80)

05 Attendance +15 marks out of 100 marks of one Practical shall be for the report on festival, conferences or Book Review / Concert Appraisal etc.

Course Code : MMU 416 (Total Marks & Private -100) Credit-3

Performance (Vocal or Instrumental) and Viva-Voce (Marks-80)

1. Knowledge of the characteristic feature of any six ragas to be selected by the student in consultation with the teacher concerned and with the approval of the Head of Deptt. Bilawal, Yaman, Bihag, Shankara, Kamod, Chhayana, Gaund-Sarang, Gaund-Malhara, Puriya, Todi, Patdeep.
2. Two khyals or instrumental compositions (pairs of slow and fast) in any one out of the above six ragas.
3. One composition of Dhrupada or instrumental composition in a Tala other than Trital in any raga.
4. One Chaturanga in any raga or any instrumental composition in any tala.
5. One Bhajan.
6. Brahmatala, Mattatala (knowledge of Vibhag, Tale, Khali etc.)
7. Practical knowledge of matra divisions- 2/3, 3/4 and 4/3.

05 Attendance +15 marks out of 100 marks of one Practical shall be for the report on festival, conferences or Book Review / Concert Appraisal etc.

Course Code : MCON 417

Credit-2

Book Review / Concert Appraisal

सैद्धांतिक प्रश्नपत्र में अंकों का विभाजन निम्नानुसार होगा— (नियमित छात्रों के लिए) (प्राइवेट के लिए)

खण्ड—अ वस्तुनिष्ठ प्रश्न—प्रत्येक इकाई से दो-दो प्रश्न पूछे जाएंगे।

प्रत्येक प्रश्न नियमित एवं प्राइवेट 2 अंक का होगा। कुल 10 प्रश्न पूछे जाएंगे।

$$10 \times 2 = 20 \quad 10 \times 2 = 20$$

खण्ड—ब लघु उत्तरीय प्रश्न—प्रत्येक इकाई से विकल्प के साथ

एक-एक प्रश्न पूछे जाएंगे। प्रत्येक प्रश्न नियमित 4 प्राइवेट 6 अंक का होगा।

$$5 \times 4 = 20 \quad 5 \times 6 = 30$$

खण्ड—स दीर्घ उत्तरीय प्रश्न—प्रत्येक इकाई से विकल्प के साथ

एक-एक प्रश्न पूछे जाएंगे। प्रत्येक प्रश्न नियमित 8 प्राइवेट 10 अंक का होगा।

$$5 \times 8 = 40$$

$$5 \times 10 = 50$$

SEMESTER-2 (Spring Semester)

(A) Written Paper

Course Code: MMU 421 (Total Marks & Private -100) Credit-3

(a) Tala-Historical Study (Marks-80)

1. Aspect of duration in Sama-gana, Outline knowledge of the work Matra-lakshana.
2. The tala system in Early Gandharva.
 - a. The Ekakala (Yathakashara), Dvikala and Catuskala forms of 5 tala-s.
 - b. Tala form in Gitaks-s.
 - c. Concept of Tala-Dasa-Prana.
3. Tala system in later Gandharva, Tala underlying Jati-gita.
4. Tala-s in Dhruvaganana.
5. Tala-s in Prabandha-s: Desi Tala-s :Outline knowledge of Tala-prastara.
6. Desi-tala-s in the post-Ratnakara period.
7. Development of the Modern Tala system.
 - a. Tala and Bola in the Northern stream-Sangitopanishatsaroddhara, Sangitaparijata, Radhagovinda-sangitasara.
 - b. Tala in persian works.
 - c. Suladi tala-s in Caturdandi-prakasika.
8. Tala-s in 19th and early 20th century books.
9. 35 Tala-s and other tala-s in the Karnataka System.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 421** given by subject teacher.

Course Code : MMU 422 (Total Marks & Private -100) Credit-3

(a) Philosophical study of musical aspects (Marks-80)

1. The text in Samagana : Vikriti-Vikara, Visleshana etc, Stobhakshara.
2. Adjuncts of Sangita-sastra in the early period : Darshana, Siksha, Nirukta, Vyakarana, Chanda, Kavya-shastra.
3. Drista-Adrista fala in music, Padarthas, Kaaran, principal of Karma, Arambhwad, Parinamwad, Sambandh, Pramana, Vyapti: Philosophical concept as in Music.
4. Chitt-vritti, Asti-bhati-priyam, Sat-chit-anand, Nirvikalpa-Savikalpa Gyaan and four kinds of vaak.
5. 64 Kalas and fine arts.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 422** given by subject teacher.

Course Code : MMU 423 (Total Marks & Private -100) Credit-3**(a) Historical Study of Musical Genre (Marks-80)**

1. Form in Samgana.
2. Gitaka-s, Nirgita, Jati-gita, Kapala, Kambala, akshiptika.
3. Dhruva-gana.
4. Prabandha-Suddha suda: Ali and Viprakirna prabandha-s.
5. Raga-alapti, alapti and its varieties.
6. Evolution of Dhrupada, Dhamara, Khyala and Thumri.
7. Pada in Dhrupada, Dhamara, Khyala, Tappa, Thumari, Dadara, Bhajan, Geet, Gazal.

(c) (b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 423 given by subject teacher.

Course Code : MMU 424 (Total Marks & Private -100)**Credit-3****Secondary Literature and other Sources for History of Music (Marks-80)**

1. Music in Purana, Itihasa, Smriti, Shiksha, Natak, Kavya and others literature.
2. Music in Buddhist, Jaina and Persian works.
3. References to Indian music in other sources.
4. Music in Paintings and Sculptures.
5. Music in textual source-Mughal Period and British Period.

(a) (b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 424 given by subject teacher.

Course Code: MMU 425 (Total Marks & Private -100)**Credit-3****Computer Application in Music (Marks-80)**

1. Word processing in English and Indian languages: knowledge on i-Leap.
2. Internet-E-mail and Accessing information about music.

Course Code : MMU 426 (Total Marks & Private -100)**Credit-3****Performance (Vocal or Instrumental) and Viva-Voce (Marks-80)**

1. Knowledge of the characteristic feature of any six ragas to be selected by the student in consultation with the teacher concerned and with the approval of the Head of Deptt. Puriya-Kalyan, Deshi, Hans-Kinkini, Rageshri, Devgiri-Bilawal, Chandra-Kauns, Megh-Malhar, Jog, Puriya-Dhanashri, Marawa, Bhupal-Todi.
2. Two khyals or instrumental compositions (pairs of slow and fast) in any one out of the above six ragas.
3. One composition of Dhamar etc. (as in Semester-1).
4. One tarana etc. (as in Semester-1).
5. Sulatala, Savaritala (knowledge of Vibhag, Tale, Khali etc.)
6. Practical knowledge of matra divisions- 1/5, 2/5 and 4/5.

05 Attendance +15 marks out of 100 marks of one Practical shall be for the report on festival, conferences or Book Review / Concert Appraisal etc.

Course Code: MCON 421**Credit-2**

Book Review/Concert Appraisal

SEMESTER-3 (Monsoon Semester)

(A) Written Paper

Course Code : MMU 511 (Total Marks & Private -100) Credit-3

(a) Composers and Performers (Marks-80)

Composers:

1. Historical references to composers in Prabandha period and earlier ; Characteristics of Vaggeyakara.
2. Gun-dosh of Gayaka, Gayaki, Shabd, Sharira, Vadaka etc.
3. Composers of Dhrupada-Style
Gopal Nayaka, Amir Khusro, Baiju, Vidhyapati, Chandidasa, Swami Haridas, Tansen.
4. Composers of Khyala-Style- Sadaranga, Adaranga.
5. Composers of Thumari-Style.
6. Compositions in Gatkari and their composers.
7. Some eminent singer of Dagur, Darbhanga, Vishnupur and Betia stream.

Performers:

1. Performers and Style in dhrupada
2. Performers and Style in Khyala-
Haddu Khan, H. Khan, Balkrishna Buva Ichalkaranjkar, V. D. Paluskar, Bhaskar Rao Bakhle, Abdul Karim Khan, Faiyajz Khan, Aladiya Khan, Ramkrishna Buva, Pt. Omkar Nath Thakur, Bade Gulam Ali, Zakiruddin Khan, Alabande Khan, Gopeshwar Banerjee, Mallikarjun Mansoor, Kumar Gandharva.
3. Performers and Style in Instrumental playing-
Rudra Vina, Surbahar, Sitar, Sarod, Shehanai and Violin.
Maula Baksh, Inayat Khan (Sufi), Bande Ali Khan, Wazir Khan, Imdad Khan, Inayat Khan, Alauddin Khan, Panna Lal Ghosh.
4. Performers and Style in Pakhavaja and Tabala playing.\Kudau Singh, Nana Panse, Lakshmanrao Parvatkar (Khaprumama), Gurude Patwardhan, Baldev Sahai Mishra, Govindrao Barhanpurkar, Babu Jodh Singh.

(a) (b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 511** given by subject teacher.

Course Code : MMU 512 (Total Marks & Private -100) Credit-3

(a) Historical Study of Musical Instruments (Marks-80)

1. Musical Instruments and technique in Natyashastra and contemporary works:
 - a. Vina- Dhatu, Vritti, Jati, Gitanugata-vadya, Karana.
 - b. Vamsa- Technique.
 - c. Avanaddha vadya- outline knowledge of the Avanaddha adhyaya of Natyashastra.
 - d. Instruments in Natya-
 - i. Tata-kutapa, Avanaddha kutapa and Natyakutap.
 - ii. Classification of Instruments into Anga and Pratyanga.
2. Musical Instruments and technique in the works of Desi tradition:
 - a. Ekatantri- Construction and playing technique.
 - b. Kinnari- Construction and playing technique.
 - c. Other Tata vadya-s.
 - d. Different kinds of Sushira vadyas.
 - e. Avanaddha vadya-s and techniques; Vadya-prabandha.
 - f. Ghana vadya varieties.
 - g. Vrinda and Sampradaya.
3. Musical Instruments in the texts of post-Ratnakara period with special reference to Sangitaparijata.
4. Historical evolution of instruments of modern period- Sitar, Saroda, Sarangi, Pakhavaja and Tabla.
5. Use of Vina for illustrating theoretical concepts.
 - a. Dhruva-Chala Vana.
 - b. Placement of Swara-s based on string length in the works of Ahobala, Srinivasa and Hridayanarayana Deva.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 512** given by subject teacher.

Course Code : MMU 513 (Total Marks & Private -100) Credit-3

(a) Music in other Arts and Spheres (Marks-80)

Other Arts:

1. Music in Bharats's Natya, concept of Rasa siddhant, four theories of Rasa.
2. Shabdarth in kabya, Shabda-Shaki (abhidha, lakshana, vyanjana), Dhvani.
3. Alankar and guna in kabya.
4. Music in Dance from ancient to Modern period.
5. Music in Regional theatre.
6. Music in Modern Cinema, Television Drama.

- Natya sangita of Maharashtra.

Other Spheres:

- Music in Temple worship (Haveli sangita).
- Occupational Music-Agricultural, Domestic.
- Music in Social functions-marriage, death etc.
- Seasonal songs; Caiti etc.
- Music in Advertising.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 513** given by subject teacher.

Course Code : MMU 514 (Total Marks & Private -100) Credit-3

(a) Music and Other Disciplines (Marks-80)

- Comparative Aesthetics; Aesthetic aims of Natya (Drama), Kavya (poetry), Nritya (dance), Sangita (Music).
- Pitch and Interval.
 - Definition of Consonance and Dissonance according to Acoustics.
 - Classification of western Instrumental system and Acoustic principles underlying Chordophones, Aero phones and Membranophones
- Acoustics of Halls.
- Music and Medical Science:
 - Physiology- Anatomy of the human ear and vocal cords.
 - Music Therapy.
- A general introduction to Psychology of Music-Study of the following-Mind, learning, intelligence, imagination, feeling, talent and taste, language aspect of music.
- Music and Anthropology.
- Music and Journalism-Music Criticism.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 514** given by subject teacher.

Course Code: MMU 515 (Total Marks & Private -100) Credit-3

Music and Audio Technology (Marks-80)

- Music and Multimedia.
- Recording and Editing Music and production of Compact Disc.

(b) Sessional Paper (Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of **MMU 515** given by subject teacher.

Course Code : MMU 516 (Total Marks & Private -100)

Credit-3

Performance and viva (Marks-80)

1. Knowledge of the characteristic feature of any six ragas to be selected by the student in consultation with the teacher concerned and with the approval of the Head of Department. Hansdhwani, Maru-Bihag, Shuddh-Kalyan, Jog-Kauns, Darbari-Kanhada, Miya-Malhara, Ahir-Bhairava, Lalit, Shuddha-Sarang, Multani, Madhuwanti.
2. Two Khyals or instruments composition (pair of slow and fast) in any one out of the above six ragas.
3. One composition of Dhrupada-anga or instrumental composition in a tala other than those selected under above.
4. One composition of Thumn in any one of the following ragas- Khamaj, Jhinjhoti, Pahadi, Tilang, Desh, Kafi, Barwa, Tilak-Kamod, Pilu, Mand, Bhairavi, Gara.
5. Lakshmi tala (Knowledge of vibhaga, tali, Khali etc.)
6. Practical knowledge of matra-division-1/7, 2/7 and 4/7.

05 Attendance +15 marks out of 100 marks of one Practical shall be for the report on festival, conferences or Book Review / Concert Appraisal etc.

Course Code: MCON 511

Credit-2

Book Review/Concert Appraisal

SEMESTER-4 (Spring Semester)

(A) Written Paper

Course Code: MMU 521 (Total Marks & Private -100) Credit-3

(a) Scales in Foreign Musical Systems and Paleography (Marks-80)

1. Western music-Major and Minor scales; Chords; Transposition.
2. Scales in the Arts Music of Arabia and Iran.
3. Scale in the music of Japan.
4. Scale in the music of China.
5. Knowledge of writing Staff notation.
6. Historical survey of Indian Notation system.
7. Notation in Ancient and Medieval Periods.
8. Notation in Modern Period.

(b) Sessional Paper

(Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 514 given by subject teacher.

Course Code : MMU 522

Credit-3

(a) Books on Music-18th to 20th century (Marks-80)

1. Books of 18th and 19th Centuries.
British Authors-william Jones, Augustus Willard, C. R. Day and others (Hindu Music from Various Authors-S.M. Tagore)
Indian Authors-S.M. Taigore: Sahasrabuddhe; K. B. Deval. Maula Bux.
2. Books-till 1950
Fox Strangways, E. Clements, Krishnadhan Banerjee, Dahiyalal Shivram.
3. Book, Dessertation and Articles-aftr 1950
V.N. Bhatkhande, Alain Danielou, Acharya Brihaspati, Prem Lata Sharma, Ashok Ranade, Subhadra Chaudhary.
Harold S Powers, Nazir Jairazbhoy, Wim Van Der Meer, E.te Nijenhuis, Rechard Widdess, Allyn Miner, Lewis Rowell, Bonny C. Wade, Peter Manuel.

(b) Sessional Paper

(Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 522 given by subject teacher.

Course Code: MMU 523 (Total Marks & Private -100) Credit-3

(a) Special Study of a Text (Marks-80)

1. Detailed study of a text (preferably with a commentary) or part of a text in Samskrit to be selected each year by the Head of Department.

(b) Sessional Paper

(Marks-15 +05 Attendance =20)

This is a comprehensive writing assignment on any topic according to subjects of MMU 523 given by subject teacher.

Course Code: MMU 524 (Total Marks & Private -100) Credit-3

(A) Dissertation & viva-voce. (Marks-80)

1. A dissertation on a Topic to be chosen in consultation with the Supervisor and the Head Of Department. The length of the dissertation should not exceed 75 pages.
2. Presentation of the dissertation by the student and viva-voce.

INTERNAL PAPER

(B) Practical:

Course Code: MMUE 521, 522, 523

(Marks-15 +05 Attendance =20)

Learning of another system of music (any one)

Course Code: MMUE 521

1. Karnataka Music- Vocal or Instrumental

Course Code: MMUE 522

2. Rabindra Sangita Vocal

Course Code: MMUE 523

3. Folk Music

Course Code: MMU 525 (Total Marks & Private -100)

Credit-3

Performance and viva-voce (Marks-80)

1. Knowledge of the characteristic feature of any six ragas to be selected by the student in consultation with the teacher concerned and with the approval of the Head of Department. **Shyam-Kalyan, Nand, Gorakh-Kalyan, Abhogi, Sur-Malhara, Sohini, Bhatiyar, Madhyamad-Sarang, Gurjari-Todi, Basant, Jhinjhoti.**
2. Two Khyals or instruments composition (pair of slow and fast) in any one out of the above six ragas.
3. One composition of Tappa in any one of the following ragas. **Khamaj, Jhinjhoti, Padhai, Tilang, Desh, Tilak-Kamod, Kafi, Baraaw Pilu, Mand, Bhairavi.**
4. Sheshatala(knowledge of vibhag, tali, khali etc.)
5. Practical knowledge of matra-divisions-1/9, 2/9, 4/9.

05 Attendance +15 marks out of 100 marks of one Practical shall be for the report on festival, conferences or Book Review / Concert Appraisal etc.

Course Code:- MCON 521

Credit-2

Book Review/Concert Appraisal

Syllabus Designed By Dr. Sanjay Kumar Singh

H.O.D.