

राजा मानसिंह तोमर संगीत एवं कला विश्वविद्यालय ग्वालियर (म.प्र.)
FACULTY OF PERFORMING ARTS
DEPARTMENT OF MUSICOLOGY
Ordinance
MASTER'S OF PERFORMING ARTS COURSE IN MUSICOLOGY
The degree will be called M.P.A. MUSICOLOGY

1. OBJECTIVE & ELIGIBILITY

To prepare well equipped research scholars and teachers in the field of Musicology. It will lay emphasis on Sangita Shastra and also encompass modern developments in the discipline. The course of studies for this degree has been structured to reflect inter-disciplinary approaches.

The course shall be open to those who have passed the following:

- ▶▶ B.Mus. or B.P.A. (Vocal or Instrumental - String or Wind, Tabla or Dance)
OR
- ▶▶ B A degree in general education with music (Vocal or Instrumental - string or wind, Tabla or Dance) as a subject
OR
- ▶▶ Any Bachelors Degree under at least 10+2+3 pattern from a recognised University provided the candidate has also passed one of the following examinations securing a minimum of 50% in music practical (concerning discipline).
 - a) Sangeet Prabhakar Exam. of the Prayag Sangeet Samiti, Allahabad.
 - b) Prabuddh of the Bhatkhande Sangeet Deemed University, Lucknow.
 - c) Sangeet Ratna Exam of the Madhya Pradesh Govt. M.P.
 - d) Sangeet Visharad Exam of the Shanker Gandharva Vidyalaya.
 - e) Sangeet Visharad Exam of the ABGMV Mandal, Mumbai.
 - f) Sangeetvid Exam of Indira Kala Sangeet Vishwavidyalay, Khairagarh (MP).
 - g) B.Mus. (Prabhakar) Exam of the Rajasthan Sangeet Sansthan, Jaipur.
 - h) B.A.(Hons) Exam of Rabindra Bharati Vishwavidyalaya, Kolkata.
 - i) B.Mus. Exam of Vishwabharati University, Shanti Niketan, West Bengal.
 - j) B.A. in Music Exam of Vidyasagar University, Midinapur, West Bengal.
 - k) B.A. in Music Exam of Kolkata University, West Bengal.
 - l) B.A. in Music Exam of Madras University, Chennai. Etc.

Note :

- ❖ Eligible candidates shall have to qualify in the University Entrance Test (PET) and their admission shall be made in order of merit on the basis of the marks obtained in the said test, subject to availability of seats.
- ❖ In this course, no candidate can appear privately.
- ❖ The course will be consisting of four semesters.
- ❖ There will be four written papers of 75 marks each and two practical of 100 marks each at the end of each semester. For each written paper there will be 25 marks under sessional, consisting of seminars, papers and written or oral tests. Thus the total of marks in each semester will be as follows.

Written Papers 80+80+80+80=320	Written Sessional 20+20+20+20 = 80	Practical 160(80+80)+40(20+20)=200
Four papers of 80, marks each	20 marks of each paper	(Two of 80 marks each) 20 marks out of 100 marks of one Practical shall be for the report on festival or conferences etc.

TOTAL**600 MARKS****Note:-**

Minimum marks would be 40% of the aggregate and 40% in each individual paper and practical.

Scale of marks for award of Division:-

40% - 49%	IIIrd division
50% - 59%	IInd division
60% and above	Its division
75% and above	Distinction

2. GENERAL RULES

1. Notwithstanding anything contained in the prospectus of studies regarding the courses in which admission is made through Entrance Test, the only eligibility requirement for the purpose of admission shall be those which are mentioned above in the Information Bulletin of the academic session concerned. Only pass marks are required in case of SC/ST candidates.
2. Applications for admission to M.P.A. Musicology course of the study through PET shall be made in candidate's own handwriting on a prescribed form. The application shall contain the desired information and shall reach the Head of the concerned department on or before the last date fixed for the purpose. On his/her selection for admission to the PG class the candidate shall within the specified time deposit the tuition and other fees prescribed for the course. If the candidate fails to deposit the fees within the stipulated time, his/her selection shall automatically be cancelled. Such a candidate shall not be admitted to the course concerned unless a fresh order or selection or extension of the date of payment of fees is issued.
3. A candidate who has passed the equivalent examination from any other university or institution shall also be eligible for admission provided the Academic Council has treated as equivalent to the examination mentioned; in clause (1) for the purpose of admission to the PG course of study.
4. A candidate fulfilling the prescribed qualification shall submit the following certificates along with his/her application for admission:
 - (i) Migration certificate from the university last attended indicating that he/she has passed the qualifying examination from another university.

- (ii) Certificate of character from the institution last attended.
 - (iii) Such other certificates as may be required along with the application form. Provided that if the Head of the Department/Dean of the Faculty is satisfied that there are genuine difficulties in the production of the above certificates, he may at the request of the candidate, give him/her time (as per University rules) to submit the above certificates and admit him/her provisionally to the PG class; the provisional admission shall be confirmed and made final only if he/she submits the certificate or certificates mentioned above within the prescribed period, failing which the provisional admission shall be cancelled.
5. Candidates, who satisfy the requirements mentioned above should apply on the prescribed application form for appearing in the POST GRADUATE Entrance Test (PET). Separate application forms should be filled and submitted for each course. Candidates appearing in the final year of the qualifying examination may also appear in the test. However, if the candidate fails to submit the proof of minimum eligibility requirement on or before the last date of his/her admission, the claim for admission to the course shall not be considered.
 6. The applicant is required to mention his/her category in clear terms. The category to which the applicant belongs once mentioned on the form, as Yes/No shall be final and no overwriting/subsequent change shall be allowed. If boxes requiring indication of category on the application forms are left blank, the candidates shall be treated as under general category and he/she can not claim the benefit of any other category later on.
 7. Even after admission, application forms of candidates who have submitted forged/fake certificate or adopted fraudulent means shall be rejected without any intimation to the candidates. Further such candidates shall be debarred from appearing in any subsequent Entrance Test conducted by BHU.
 8. Mere appearance in the Entrance Test, or securing pass marks at the written test does not entitle a candidate to be considered for admission to the course unless he/she fulfills the eligibility as prescribed above, before filling in the application forms.
 10. Candidates who were admitted as regular students in any course of studies in this University through Entrance Test shall not be eligible to repeat the same course.

3. ADMISSION OF FOREIGN NATIONALS

Applications of foreign nationals nominated by the Govt. of India under scholarship scheme and self-financing foreign nationals shall be entertained for the aforesaid courses. They shall not be subject the Entrance Test provided they have passed the equivalent qualifying examination from an Indian or foreign University/Institution.

A provision to the extent of 15% supernumerary seats for Foreign Nationals shall be made for admission to each of the various aforementioned courses available in the University provided they fulfill

Following conditions:

- i. That they fulfill the minimum eligibility requirements.

- ii. That the applications of scholarship holding Foreign nationals (under various schemes) are routed through Indian Council for Cultural Relations/Ministry of Human Resource Development (Department of Education), Govt. of India.
- iii. That they have valid residential permit/student visa for the prescribed duration of the concerned course.
- iv. That the antecedents of the candidate have been verified by the forwarding Agencies/Ministry and found in order.
- v. That they have adequate knowledge of English and/or Hindi as per requirements of the course.
- vi. That the degree/certificates of the candidates have been approved by the Association of Indian University (AIU)! Commonwealth Universities! International Association of Universities (IAU) as equivalent to the corresponding degrees/certificate of the ATU.
- vii. The processing as well as the eligibility and equivalency charges will be charged, as per University rules.

In addition to the above charges, a foreign national shall also pay the prescribed tuition and other University fees (which differs from course to course) at the time of admission. Such fees, thus fixed for and to be realized from the Govt. nominated and self-financing candidates shall be in US Dollar (US\$) only which shall be decided by the University from time to time.

Since candidates under supernumerary quota shall be from different foreign nationals, the inter-se merit as decided by the Admission Committee for the Faculty concerned shall be deemed as final.

Only the degree/certificates recognized by AIU shall be deemed as equivalent degrees.

4. NUMBER OF SEATS

A maximum number of 15 students will be admitted for the program M.P.A. Musicology course.

5. DURATION

Duration of the course will be IV Semester within 2 years.

6. FEE STRUCTURE

As per university rules maintained in other semester system Masters course.

- i. A student shall be deemed to have pursued a regular course of study in a subject during each year provided that he has attended at least 75% of the classes actually held in each subject to his examination & has produced at least a satisfactory character certificate from the Principal/Dean of the College/Faculty concerned.
Provided that the Principal/Dean of the College/Faculty concerned may condone shortage of percentage in attendance not exceeding 5% in each subject due to one or more of the following reasons involving absence-from classes.

- ii. Participation in N.C.C. Camps duly supported by a certificate to the effect from the O.C; N.C.C.
- iii. Participation in University or College Team Games or Inter State or Inter-University tournaments, duly supported by a Certificate from the Secretary of the University Athletic Association or President of the College/Faculty Athletic Association concerned.
- iv. Participation in Education Excursions conducted on working days certified by the Principal/Dean of the College/Faculty or Head of the Department. These excursions shall not include those organized for class as a whole. No credit will be given for excursion conducted on holidays.
- v. University deputation for Youth Festival certified by the Principal / Dean of the College / Faculty concerned.
- vi. Prolonged illness duly certified by a registered Medical Practitioner. On the list of subject laid down in the prospectus of the examination concerned and shall consist a paper or a group of papers and the practical, Session and Work-shop Practice, in each of which or a group of which a candidate is required to pass separately.
- vii. The Academic Council shall have power to condone any deficiency of attendance, but for cogent reasons.

RESERVATION AND WEIGHTAGES

1. 15% Seats shall be reserved for Schedule Caste and 7.5% for Scheduled Tribe candidates in each subject. Admission against these seats shall be made provided the candidate has passed the qualifying examination and appeared in the Entrance Test. The vacant seats reserved for SC/ST candidates, if any, shall be filled as per Government of M.P. Rules.
Appearance in the Postgraduate entrance Test is mandatory for admission.
2. 27% Reservation to candidates belonging to OBC category (excluding under creamy layer) will be provided in different courses.
The caste in the OBC certificate will be those only which are in the list of M.P. Govt. Further the OBC certificate should clearly mention that the candidate is not under creamy layer.
3. 3% seats shall be reserved for PC (Physically Challenged) candidates (visually impaired 1% + hearing impaired 1% + orthopedically handicapped 1%) provided they fulfil the minimum eligibility requirements and qualify in the PET. they shall have to submit a PC certificate issued by the district CMO at the time of submitting the application. Candidates who claim for PC category shall be considered under this category on an approval from the University Medical Board only at the time of admission.
4. 5% supernumerary seats shall be reserved for the sons/daughters of permanent employees (including those on probation) of the University currently in service or

were in service during the academic session immediately preceding the one (session) for which the Entrance Test is held, provided the candidate fulfils the minimum eligibility requirements and qualifies in the PET. R.M.T. employees' sons/daughter's category applicants shall be required to submit the certificate of the employee ward only in the prescribed format duly signed and issued by the Dy. Registrar (Administration) if called for admission.

9. PROMOTION RULES AND CARRY-OVER EXAMINATION

M.P.A. Musicology 2 Year (Four Semester) Courses

(1) FIRST SEMESTER

Examination: The candidates who have taken admission in M.P.A.Musicology First Semester in a session can be put in the following two categories on the basis of their attendance in the semester:

1. Those who have put in the required minimum percentage of attendance for appearing in First Semester Examination and filled up examination form in time for appearing at the First Semester Examination;
2. Those who did not put in the required minimum percentage of attendance for appearing at the First Semester Examination or did not fill up examination form in time for appearing at the First Semester examination.

Candidates under Category (1) are eligible for appearing at the examination of First Semester while candidates under Category (2) are not allowed to appear at the Examination of the Semester. However, such candidates are allowed to appear at the Entrance Test of subsequent year(s) for seeking admission afresh. This implies that no re-admission is permissible to those who do not put in the required percentage of attendance for taking the examination.

RESULT

After completion of the examination of First Semester, the candidates can be put in either of the following categories in the context of declaration of the result of First Sem. Examination:

Passed i.e., those who have passed in all courses of the Examination of the Semester.

Promoted i.e., those who have not passed in all the courses of the Examination of the Semester

Promotion to SECOND Semester: All students who have put in the minimum required percentage of attendance in First semester and filled up the examination form in time will be promoted to Second Semester.

(II) SECOND SEMESTER

Examination: The rules of the First Semester shall apply to all Semesters and the candidates who have put in the minimum percentage of attendance for appearing at the examination and filled in the form in time for appearing at the Semester Examination will be allowed to appear at the respective Examinations. However, students who have not put

in the minimum percentage of attendance in any Semester will be allowed to take re-admission in that Semester (except in First Semester where readmission is not permitted).

DECLARATION OF RESULT (based on result of I & II Sem. Examinations)

After declaration of results of First and Second Semesters a candidate can be put in any of the following three categories:

Passed: A candidate who has passed in all Courses of Examinations of I and II Semesters.

Promoted: A candidate who has not failed in Courses containing more than $\frac{1}{2}$ or 50% of the total papers of I and II Semesters taken together;

Failed: A candidate who has failed or failed to appear in the Courses containing more than $\frac{1}{2}$ of the total papers of First and Second Semesters taken together.

(III) THIRD SEMESTER

As in Second Semester a candidate who comes under the category “**Passed**” is eligible to be promoted to Third Semester, if otherwise eligible.

Students of category “**Promoted**” are also eligible for promotion to Third Semester. Such students will appear at examination for the failed courses only in subsequent examination (s) of the respective Semester as ex-students after completing necessary formalities for appearing at an examination. However, the marks of sessional (s) of failed courses will be carried over.

The “**Failed**” candidates will not be promoted to Third Semester, However, they shall be allowed to appear at the examination for the failed courses only in the respective subsequent available examinations as ex-students. In such cases also, the marks of sessionals will be carried over.

(IV) FOURTH SEMESTER

All students who have put in minimum percentage of attendance in Third semester and filled in the examination form in time will be promoted to IV Semester.

RESULT (based on results of I, II, III and IV Semester Examinations)

After declaration of results of Third and Fourth Semesters a candidate can be put in the following two categories:

Passed: A candidate who has passed in all courses of Examinations of First, Second, Third and Fourth Semesters.

Failed: All the students who have not PASSED will be categorized as “**FAILED**”.

Such failed students may clear their failed Courses in subsequent examinations as ex-students. There will be a provision of Supplementary Examination for Third and Fourth Semesters after declaration of result of Fourth Semester. Students failing in courses of Third and Fourth Semesters may appear in this Supplementary Examination or subsequent main examinations.

Notwithstanding anything contained to the contrary anywhere, the marks secured by a candidate in a higher semester annual examination may be made available to the candidate even if he has not passed the lower semester/annual examination or examinations provided that the words ‘passed or Promoted or Failed’, appearing in the higher semester/annual exemption marks-sheet shall be scored and in its place the words,

The candidate has not yet passed Semester (s) Annual Examination' with appropriate insertions, shall be written.

- (i) If he fails in the first semester items at the combined examination, his examination of the second semester will be cancelled and he will be detained.
- (ii) The marks secured by the candidate at the second or supplementary examination will substitute the marks obtained by the candidate at first or the second semester and a composite marks-sheet giving the marks obtained at the first and second semester examination be issued with the remarks, 'Passed Supplementary'.

Note: Student who has failed in the above course shall get two more chances to clear the course subject to the maximum duration for passing the course. Further each candidate shall have to clear all the papers of the course within the maximum period of four years from the date of his/her latest admission. No student shall be allowed to take further admission in the course after the expiry of four years.

SEMESTER WISE SCHEME OF PAPERS

Paper Code	Paper no.	Title	Exam Marks	Sessional + Attendance	Total & Private
SEMESTER I					
(A) Written Papers					
MMU-411	Paper 1	Introduction to Musicology - Western and Indian	80	15+05=20	100
MMU-412	Paper 2	Swara-1: Historical Development of the Melodic Aspect	80	15+05=20	100
MMU-413	Paper 3	Swara-2: Historical Development of the Melodic Aspect	80	15+05=20	100
MMU-414	Paper 4	Study of Sanskrit Language and Urdu Script	80	15+05=20	100
(B) Practical's					
MMU-415	Paper 5	Sight-singing of Notation and Transcription of recorded music	80	15+05=20	100
MMU-416	Paper 6	Performance and Viva-Voce	80	15+05=20	100
SEMESTER II					
(A) Written Papers					
MMU-421	Paper 7	Tala - Historical study	80	15+05=20	100
MMU-422	Paper 8	Pada - Historical study	80	15+05=20	100
MMU-423	Paper 9	Musical Forms - Historical study	80	15+05=20	100
MMU-424	Paper 10	Secondary Literature and other Sources for History of Music	80	15+05=20	100
(B) Practical's					
MMU-425	Paper 11	Use of Computer	80	15+05=20	100
MMU-426	Paper 12	Performance and viva-voce	80	15+05=20	100
SEMESTER III					
(A) Written Papers					
MMU-511	Paper 13	Composers and Performers	80	15+05=20	100
MMU-512	Paper 14	Historical Study of Musical Instruments	80	15+05=20	100
MMU-513	Paper 15	Music in other Arts and Spheres	80	15+05=20	100
MMU-514	Paper 16	Music and Other Disciplines	80	15+05=20	100
(B) Practical's					
MMU-515	Paper 17	Music and Technology	80	15+05=20	100
MMU-516	Paper 18	Performance and viva-voce	80	15+05=20	100
SEMESTER IV					
(A) Written Papers					
MMU-521	Paper 19	Scales in Musical Systems of other countries	80	15+05=20	100
MMU-522	Paper 20	Books on Music - 18th to 20th century	80	15+05=20	100
MMU-523	Paper 21	Special Study of a Text	80	15+05=20	100
MMU-524	Paper 22	Dissertation & Viva	80	15+05=20	100
(B) Practical's					
MMU-525	Paper 23	Learning another System of Music	80	15+05=20	100
MMU-526	Paper 24	Performance and viva-voce	80	15+05=20	100

2. Semester-wise Syllabus

SEMESTER I

(A) Written Papers

(The numbering under each paper reflects unit organization).

Paper 1 : Introduction to Musicology - Western and Indian

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, Ethnomusicology, Physiology, Psychology, Sociology, Anthropology, Musical pedagogy.
4. Music as a liberal art. Cultural and Professional aims of music education.
5. Sangita Shastra -
Sāma-gāna and Siksha-s of Sama-veda.
Gāndharva-Sastra in the Gāndharva system of Bharata and Dattila.
Gāndharva or Gita in the Sangita or Desi traditions of Matanga and later scholars.
Concept of Sangita and the change of its denotation in the Post-Ratnākara period.
6. Music as an anga of Natya (Marga) and of Sangita (Desi).
Distinction between Gāndharva and Gāna.
7. Adjuncts of Sangita-sastra in the early period: Darsana, Siksha, Nirukta, Vyakarana, Chanda, Kavya-sastra

Paper 2: Swara- Historical Development of the Melodic Aspect -1

1. Sama-gana: Swara-s in the Samagana.
2. The three Grama-s; Murchana and Tana; Jati; Sadharana-swara-s - Early Gāndharva period
3. Scales in Ancient Tamil Music tradition
4. Murchana, Krama and Tana; Sadharana-swara-s; Jati - Later Gandharva period.
5. Classification of Gramaraga-s; Marga and Desi raga-s
6. Early beginnings of Suddha and vikrta swara-s in Abhinavabharati and Sangitaratnakara.
7. Suddha-vikrta swara-s - Development in the post-Ratnakara period.
 - a) Northern stream - Works of Pundarika Vitthala, Raga-vibodha, Rasakaumudi, Works of Hridayanarayana Deva, Sangitaparijata, Ragatattvavibodha, Ragatarangini, Works of Bhavabhata, Radhagovindasangitasara of Pratap Singh.
 - b) Southern Stream - Swaramelakalanidhi, Sangitasudha, Caturdandi-prakasika, Raga-lakshana of Shahji, Sangita-saramrta, Sangrahacudamani.
 - c) Placement of swara-s on the frets of Vina - Various methods
8. Swara System not based on Suddha-vikrta swara-s - Post-Ratnakara period.
 - a) Sangita-suryodaya, Sangita-darpana, texts in the Orissa and Bengal regions.
 - b) Swara description in the Persian and Urdu works.
Naghmat-e-Asifi Tarjuma-i-Manakutuhala and Risala-i-Ragadarpana of Faqirullah; Tohfath-ul-Hind of Mirza Khan, Madanulmusiqi
9. Swara system in contemporary music - a) Hindustani (b) Karnataka

Paper 3: Swara: Historical Development of the Melodic Aspect 2

1. Raga-ragini classification
2. Evolution of the Mela/Thata-Raga classification
3. Raga-bheda and Raga-anga
4. Alamkara
5. Sthāya
6. Gamaka
7. Vadi, Samvadi, Vivadi and Anuvadi swara-s - A historical study.

- 8 Raga-lakshana in Ancient, Medieval and Modern period

Paper 4 Study of Samskrta Language and Urdu Script

Paper 5 Sight-singing of Notation and Transcription of recorded music

Paper 6 Performance (Vocal or Instrumental) and Viva-Voce

- 1 Knowledge of the characteristic features 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 two ragas should be selected from each group.

GROUP I

Saraparada Bilawal, Devagiri Bilawal, Aihaiya Bilawal, Khambhavati, Shankara, Hamsdhwani, Bhinnasadja, Suddha Nata.

GROUP II

Kamoda, Chhayana, Shyamakalyana, Maru-bihaga, Bihagada, Nand, Shuddha-Kalyana, Purva Kalyana, Gorakha-Kalyana, Gauda-Saranga.

GROUP III

Komal Asavari, Gandhari, Devagandhara, Desi.

- 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 Tritala in any raga other than those selected under (ii) above.
- 4 One Chaturanga in any raga or any instrumental composition in any tala not covered under (1) and (3) above.
- 5 One Bhajan.
- 6 Brahmatala, Mattatala (knowledge of Vibhaga, Tali, Khali etc.)
- 7 Practical knowledge of matra divisions - $2/3$, $3/4$ and $4/3$..

SEMESTER II

(A) Written Papers

Paper 7 : Tala - Historical Study

- 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) Concepts of Kāla, Mārga, Kriyā, Laya, Yati, Pani/Graha
- c) Tala form in Gitaka-s
- 3 Tala system in Later Gandharva
- Tala underlying Jati-gita
- 4 Tala-s in Dhruvagana;
- 5 Tala-s in Prabandha-s; Desi Tala-s; Outline knowledge of Tala-prastara.
- 6 Desi-tala-s in the post-Ratnakara period.
- A study of Tala-dasa-prana
- 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

Paper 8: Historical Study of Song Text

- 1 The text in Sāmagana; Vikrti - Vikara, Visleshana etc.; Stobhakshara
- 2 Pada - Gitaka, Nirgita; Upohana etc.; Language and theme; Yathakshara, Dvisankhyata etc.; Upavartana
- 3 Pada in Jati-gita - Language and theme; Pada-giti
- 3 Pada in Kapalagana - Language and theme
- 4 Pada in Prabandha; Anga - Language and theme
- 5 Pada in Dhruvada and Dhamara - Language and theme
- 6 Pada in Khyala and Thumari - Language and theme
- 7 Chanda in Gitaka; Caturmatrika gana; Chanda in Nirgita
- 8 Chanda in Dhruva-gana
- 9 Chanda in Prabandha
- 10 Chanda in modern Songs forms

Paper 9: Historical Study of Musical Genre

1. Form in Samagana
- 2 Gitaka-s; Nirgita;
- 3 Jati-gita; Kapala; Kambala; Akshiptika
- 4 Dhruva gana
- 5 Prabandha - Suddha suda; Ali and Viprakirna prabandha-s.
- 6 Ālapti and its varieties - Sangitasamayasa and Sangitaratnakara
- 6 Raga-alapti on Kinnari and Vamsa in Sangitaratnakara
- 7 Raga-alapti in Sangitasudha
- 8 Evolution of Dhruvada, Dhamara, Khyala and Thumri
- 9 Musical forms in Persian Texts

Paper 10: Secondary Literature and other Sources for History of Music

- 1 Music in Purana, Itihasa, Smrti, Shiksha, Nataka, Kavya and other literature
- 2 Music in Buddhist, Jaina and Persian works
- 3 References to Indian music in sources outside India
- 4 Music in Inscriptions and Coins
- 5 Music in Paintings and Sculptures
- 6 Music in other sources - Mughal Period
- 7 Music in other sources - British period

(B) PRACTICAL'S**Paper 11: Computer Application in Music**

- 1 Word processing in English and Indian languages; knowledge of iLeap
- 2 Internet - Email and Accessing information about music

Paper 12: Performance (vocal or instrumental) and viva-voce.

- 1 Knowledge of the characteristic features of any six ragas to be selected by the student in consultation with the teacher concerned and with the approval of the Head of the Department. Two ragas should be selected from each group.

GROUP I

Sindhura, Patmanjari, Hamskinkini, Malgunji, Rageshri, Patadipa, Chardrakaunsa, Jogkaunsa, Dhanashri.

GROUP II .

Darbari-Kanhada, Nayaki-Kanhada, Suha, Sugharai, Shahana, Shahana-kanhada, Kaushika-kanhada Bageshri-kanhada, Abhogi-kanhada.

GROUP III

Miyan-Malhar, Gaud-Malhar, Megh-Mailhar, Sur-Maihar, Ramadasi-Maihar.

- 2 Two khyals or instrumental compositions (pair of slow and fast) in any one out of the above six ragas.
- 3 One composition of Dhamar etc. (as in Semester-I).
- 4 One tarana etc. (as in Semester-I).
- 5 Sulatala, Savaritala (knowledge of Vibhaga, Tali, Khali etc.).
- 6 Practical knowledge of matra-divisions 1/5, 2/5 and 4/5.

SEMESTER III**(A) Written Papers****Paper 13 - Composers and Performers****Composers**

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

Performers

- 7 Performers and Styles in Dhrupada
- 8 Performers and Styles in Khyala
Haddu Khan, H Khan, Balkrishna Buva Ichalkaranjkar, V. Paluskar, Nawab Au, Bhaskar Rao Bakhle, Abdul Karim Khan, Faiyaz Khan, Aladiya Khan, RamakrishnáBuva Vaz Omkarnath Thakur, Bade Gulam Ali, Zakiruddin Khan, Alabande Khan, Gopeshwar Banerjee, Mallikarjun Mansoor, Kumar Gandharva
- 9 Performers and Styles in Instrumental playing -
Rudra Vina, Surbahar, Sitar, Sarod, Bansuri, Shehanai and Violin
Maula Baksha, Inayat Khan (Sufi), Bande Au Khan, Wazir Khan, Imdad Khan, Inayat Khan, Alauddin Khan, Panna Lal Ghosh.
- 10 Performers and Styles in Pakhavaja and Tabala playing
Kadau Singh, Nana Panse, Lakshmanrao Parvatkar (Khaprumama), Gurude Patwardhan, Baldev Sahai Mishra, Govind Rao Burhanpurkar, Babu Jodh Singh.

Paper 14 : Historical Study of Musical Instruments

- 1 Musical Instruments and technique in Natyasastra and contemporary works
 - a) Vina - Dhātu, Vrtti, Jāti, Gitanugata-vadya, Karana
 - b) Vamsa - Technique
 - c) Avanaddha vadya - outline knowledge of the Avanaddha adhyaya of Natya Sastra.
 - d) Instruments in Natya -
 - i) Tata-kutapa, Avanadha kutapa and Natyakutapa
 - 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) Ghanavadya varieties
 - g) Vrnda 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 Tabala
 - 5) Use of Vina for illustrating theoretical concepts
 - a) Dhruvā-Calā Vina
 - b) Placement of swara-s based on string lengths in the works of Ahobala, Srinivasa and Hridayanarayana Deva

Paper 15: Music in other Arts and Spheres

Other Arts

- 1 Music in Bharata's Natya
- 2 Music in Dance from ancient to Modern period
- 3 Music in Regional theatre
- 4 Music in the art of Story telling
- 5 Music in Modern Cinema, Television Drama
- 6 Natya sangita of Maharashtra

Other Spheres

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

Paper 16 - Music and other Disciplines

1. Comparative Aesthetics; Aesthetic aims of Natya (Drama), Kavya (poetry), Nrta (dance), Sangita (Music).
- 2
 - a) Pitch and Interval.
 - b) Definition of Consonance and Dissonance according to Acoustics
 - c) Acoustic principles underlying Chordophones, Aero phones and Membrane phones.
- 3 Acoustics of Halls.
- 4 Music and Medical Science.
 - a) Physiology - Anatomy of the human ear and vocal cords.
 - b) Music Therapy
- 5 A general introduction to Psychology of Music - Study of the following - Mind, learning, intelligence, imagination, feeling, talent and taste, language aspect of music.
- 6 Music and Anthropology.
- 7 Music and Journalism - Music Criticism

(E) Practical

Paper 17: Music and Audio Technology

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

Paper 18 : Performance and viva voce

- 1 Knowledge of the characteristic features 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. Two ragas should be selected from each group.

Group I

Ahira-bhairava, Bhairava-Bahara, Vibhas, Gunakri, Jogi, Kalingada, Bairagi.

Group II

Purvi, Puriya, Puriya-Dhanashri, Shri, Vasanta, Vasanta-Bahara, Marawa, Sohani, Purva-Kalyana.

Group III

Lalita, Ahira-lalita (Pranaveddra Madhyama), Lalita-Pancamc, Bhatiara.

- 2 Two Khyals or instrumental compositions (pair of. 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 (ii) 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 vighaga, tall, khali etc.)
- 6 Practical knowledge of matra-division - 117, 2/7, and 4/7.

SEMESTER IV**(A) Written Papers:****Paper 19 : Scales in Foreign Musical Systems and Paleography**

- 1 Western music - Major and Minor scales; Chords; Transposition
- 2 Scales in the Art Music of Arabia and Iran
- 3 Scales in the music of Japan
- 4 Scales 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
- 9 Knowledge of writing staff notation
- 10 Use and Impact of Staff Notation in Indian Music

Paper 20: Books on Music - 18th to 20th century

- 1 Books of 18th and 19th Centuries
British Authors - William Jones, Augustus Willard, C.R.Day and othes
(Hindu Music from Various Authors - S.M.Tagore)
Indian Authors - S.M.Tagore; Sahasrabuddhe; K.B.Deval, Maula Bux
- 2 Books - till 1950
Fox Strangways, E.Clements, Krishnadhan Banerjee, Dahiylal Shvram
- 3 Books, Dissertations and Articles - after 1950
V.N.Bhatkhande, Alain Danielou, Acarya Brhaspati, Prem Lata Sharma, Ashok Ranade, Subhadra Chaudhary
Harold S Powers, Nazir Jairazbhoy, Wim Van Der Meer, E.te.Nijenhuis, Richard Widdess, Allyn Miner, Lewis Rowell, Bonny C.Wade, Peter Manuel

Paper 21 : Special Study of a Text

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

Paper 22 : Dissertation

- 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-voe

INTERNAL PAPER**(B) Practical:****Paper 23 : Learning of another system of music (any one)**

- 1 Karnataka Music - Vocal or Instrumental
- 2 Rabindra Sangita – Vocal
- 3 Folk Music

Paper 24 : Performance and viva-voce.

- 1 Knowledge of the characteristic features of any six ragas to be selected out of the following, two each from each group:

Group I

Gauri, Mala-gauri, Chaiti-gauri, Lalita-gauri.

Group II

Miyan Ki (Maihara) Sarang, Madhmada (Madhyamadi) Sarang, Shuddha-Sarang, Lankadahan - Sarang.

Group III

Gurjari todi, Bilaskhani Todi, Bhupal Todi, Multani, Madhuvanti.

- 2 Two khyals or instrumental compositions (pair of slow and fast) in any one out of the above six ragas.
- 3 One classical ??? 2 in other five ragas.
- 4 One composition of Tappa in any one of the following ragas :
- 5 Khamaj, Jhinjhoti, Pahadi, Tilang, Desh, Tilak-Kamod, Kafi, Baraaw Pilu, Mand, Bhairavi.
6. Sheshatala (knowledge of vibhaga, tali, khali etc.)
- 7 Practical knowledge of matra-divisions - 1/9, 2/9, 4/9.

BOOKS RECOMMENDED

A study of Dattilam - Mukund Lath (Biblia Impex).
Introduction to Musicology - Glan Haydon.
The place of Musicology in Institutions of Higher Learning - Manfred Bukofzer.
Monographs on Musicians.
Khusro, Tansen aur Anaya Kalakar - K C. D. Brhasati. .
Bharatiya Sangita ka Itihasa - S S Paranjape
Studies in the Natyasastra - G H Tarlekar
The Anthropology of Music - Alan P. Merriam
Sangita Paddhatiyon ka Tulanatmaka Adhyayan - V N Bhatkhande
A Comparative Study of Some of the Leading Music Systems of the 15th, 16th, 17th & 18th Centuries - V N Bhatkhande
A Short Historical Survey of the Music of Upper India - V N Bhatkhande
Musical Instruments in Indian Sculpture - G H Tarlekar & Nalini Tarlekar
The Winged Form: Aesthetical Essays on Hindustani Rhythm - S K Saxena
Aesthetical Essays - S K Saxena
Dhrupada - A Study of its Origin, Historical Development, Structure and Present State - Indurama Srivastava
The Music of India - Atiya Begum Fyzee Rahamin
Intonation in North Indian Music - Mark Levy
The Music of India: A Scientific Study - B C Deva
Dattilam : A Compendium of Ancient Indian Music - E.te Nijenhuis
Indian Music: History and Structure - E.te Nijenhuis

Musicological Literature - E.te Nijenhuis
Indian Musical Traditions - V.H.Deshpande
Bharatiya Susira Vadyonka Itihas - Radheyshyam Jaiswal
Music In India : The Classical Traditions - Bonny C Wade
Text, Tone and Tune - Parameters of Music Multicultural Perspective - ed. Bonny C Wade
Khyal Creativity with in North Indian Classical Music Tradition - Bonny C.Wade
Matra Lakshanam - Wayne Howard
The Saman Chants - A Review of Research - G H Tarlekar
Indology and Ethnomusicology: Contours of the Indo-British Relationship - Ashok D Ranade
Keywords and Concepts - Hindustani Classical Music - Ashok D Ranade
On Music& Musicians of Hindustan - A. D. Ranade.
Pillars of Hindustani Music - B.R.Deodhar
Origin and Development of Dhrupada and its Bearing on Instrumental Music - E S Perera
Natyasastra (Chapter 28) Ancient Scales of Indian Music with Sanjivanam Commentray of Acarya Brhaspati - Bharat Gupt
Time Measure and Compositional Types in Indian Music - Subhadra Chaudhary
Transformation as Creation - Mukund Lath
Introduction of Study of Indian Music - E.Clements
Music of India, The - H.A.Popley
Sarangadeva and His Sangitaratnakara - ed. Prem Latha Sharma
Time in Indian Music: Rhythm, Metre, And Form in North Indian Rag Performance - with Free CD - Martin Clayton
Sangitaratnakara, Sarngadeva krta - with the Commentary 'Sarasvati' and Translation [Hindi] Vol.I -Subhadra Chaudhary
Sangitaratnakara, Sarngadeva krta - with the Commentary 'Sarasvati' and Translation [Hindi] Vol.II -Subhadra Chaudhary
Sangitaratnakara, Sarngadeva krta - with the Commentary 'Sarasvati' and Translation [Hindi] Vol.III -Subhadra Chaudhary
Hindustani Music: A Tradition in Transition - Deepak Raja
Perspectives on Dhrupad - A Collection of Essays - Deepak Raja & Suvarnalatha Rao
Music and Musical Modes of Hindus - Willian Jones
Bharatiya Sangita Vadya - Lalmani Misra
Inidan Music - Thakur Jaideva Singh
Nur Ratnakara vol.I of Shahab Sarmadee - ed. Prem Lata Sharma & Francoise 'Nalini' Delvoye
Amir Khusrau's Prose Writings on Music -Eng trn and Annotations by Shahab Sarmadee - ed. Prem Lata Sharma & Francoise 'Nalini' Delvoye
Indian Aesthetics and Musicology (The Art and Science of Indian Music) of Premalata Sharma - ed. Urmila Sharma
Prema-Rasayan Evam Sangita-Mimamsa: The Alchemy of Love & Wisdom of Prem Lata Sharma -ed. Urmila Sharma
Articles in Journal of Indian Musicological Society
Articles in Sangit Natak Akademi Bulletins & Journals.

Syllabus Designed By Dr. Sanjay Kumar Singh

H.O.D.

नोट:- चुकी यह विश्वविद्यालय नवीन और विकासरत है यहाँ ग्रंथों की सुविधा पर्याप्त नहीं है, इस लिए एम.पी.ए. म्युजिकोलोजी के विद्यार्थियों को प्रत्येक सेमेस्टर में 10 से 15 दिनों के लिए विश्वविद्यालय की अनुमति से ग्रंथों के गहन अध्ययन के लिए बी.एच.यू. या खैरागढ़ वि.वि. या दिल्ली वि.वि या अन्य किसी वि.वि. जहाँ ग्रंथालय की सुविधा अच्छी हो वहाँ जाकर विषय से सम्बंधित सामग्री इकठ्ठा कर सकता है ।