

DEPARTMENT OF FINE ARTS AND MUSIC

Syllabus of Performing Art

(Music)

M.A. I (Previous)

Effective from 2004-2005

(Seats-- Vocal-6, Instrumental-6 and Tal Vadya-6)

Theory

Paper- I

History and Aesthetic Appreciation of Indian Music

(Common for vocal, instrumental, Tal vadya)

Time: 3 hours

Marks: 100

Rasa/Sondarya shastra and Sangeet:- Bhava and Rasa , Raga and Rasa, Chanda, Laya, Tal and Rasa, Four Classical Theories of Rasa. Autonomy and Heteronomy in Music .Briefly study of Main Granthal (5th to 17th Century): Bharat and Natya Shastra, Sharang dev and sangeet Ratnakar, Kamilochan and Ragtarangini, Pd. Ahobal and Sangeet Parijat.

Paper- II (Group A & B)

Technical Composition of Ragas

Time: 3 hours

Marks: 100

(Common for Vocal & Instrumental Music)

Theoretical and comparative study of the following Ragas Nat bhairava, Vilaskani Todi, Shudha sarang. Marubihag, Jhinghati, mClavegiri Vilaval, Maduvanti, Yaman, Bogesree, Maiuha, Kedar, Nayaki Kanhada, Suha, Sugharai, Komal Asavari, Bhupal Todi. Tal layakari in Previous Talas.To compose and write notation of above mention Ragas. Comparison of similar Ragas and Talas of Hindustani and Karnatak music.

Paper- II (Group C)

Technical Composition of Tals

Time: 3 hours

Marks: 100

(For Tabla & Mridanga Music)

Knowledge of geetika, Ekkala, Dwikala and Chatuskala, Kala matra ,Laya.Kriya, Graha, Pani, Maraga tal and Desi tal of the ancient tal system . Tala prates :Formation of tala by mathematical processand the total number of talas derivable from a given number of matras . Importance of Tala vadya in Indian classical music as compared to that of western music

PRACTICALS

VOCAL

(Group-A)

Paper: 1

Marks : 100

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Advanced Study of Ragas

Ragas for detailed study (Vilambit and Drut Khayal alongwith Gayaki). Nat Bhairava, Yaman, Vilaskhani, Shudha Sarang, Maru Bihag, Jijhoti, Devgiri Vilaval, Maduavanti Ragas for Nondetailed study (General outline of the Ragas with one composition). Malhva Kedar, Nayaki Kanhda, Suha, Sugharai, Komal Assavari, Bhupali Todi. Two Drupad and two dhamar in any of the above ragas with methodical brief 'Nomtom' Alap. Two Tarana in any of the above Ragas. Additional Layakari for singing Dhrupad Style : 3/2

Paper- II :

Advance Performance.

Performance: This will be stage performance before audience, the candidate is required hour to perform about: Full elobration of a choice Raga (Prescribed Practical Paper I) with slow and fast composition . Presentation of one composition in a Tal other than Teental (Reg Prescribed Practical Paper I).Presentation of Thumari/ Dhun (Light classical style) in appropriate Raga and Tala.

Marks : 100

Paper- III

VIVA-VOCE

This will be practical cum viva-voce on Ragas froms prescribed course.

Marks : 100

-----**INSTRUMENTAL**-----

(Group-B)

Paper – I : Advance study of Ragas

Marks : 100

Ragas for intensive study and practical : Nat Bhairava , Yaman, Vilaskhani Todi, Shudh Sarang, Maru Bihag, Jijhoti, Devgri Vilaval, Madhuvanti. Ragas for nondetailed study (general outline of the Ragas with one composition) : Malhva Kedar, Nayki Kanhda, Suha, Sugharai, Komal Assavari, Bhupali Todi .

Paper- II : Advance Performance.

Marks : 100

Performance: This will be stage performance before audience, the candidate is required hour to perform about: Full elaboration of a choice Raga (As Practical Paper I) with slow and fast composition . Presentation of one composition in a Tal other than Teental (As Practical Paper I). Presentation of Thumari /Dhun (Light classical style) in appropriate Raga and Tala.

Paper- III: VIVA VOCE

Marks: 100

This will be practical cum viva-voce on Ragas from prescribed course.

-----**Tabla/ Mridanga**-----

Paper I: Advance study of Talas

Marks:100

Practical knowledge of presenting all the styles of Tabla/ Mridanga playing and ability to demonstrate their difference. Intensive practice and knowledge of at last two styles: Present a decorative "bharava" for the Talas used for accompaniment in Ati -vilambit laya. Tilwada, jhumra, Adachartal, jhaptal, Tental, Ektal, Deepchandi. Ability to compose Tihais from any matra to the same in all the talas. Thorough knowledge and

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accompanying capability in their chalan, vistar with at least four parans and four Tihais. Rudra, Bramha, Vishu, and Ganesh.

Paper :II Advance Performance Marks:100

Performance will consist of: Solo performance of any choice of Tal. Solo performance in a Tal of 9,11,15, or 17 beats.

Practical:

Paper III: Viva-Voce Marks:100

This will be practical cum viva-voce on Talas of prescribed course.



Syllabus of Performing Art

(Music)

M.A.II (Final)

Paper : I Theory Time-3 hrs Marks-100

History of Ancient Indian music and Instrument

(Common for vocal, instrumental, Tal vadya)

General principal of voice culture. Music of Ramayan and the Mahabharat. The Puranas, Prati shakhyas. Indian musical instruments: Evolution, description, classification, technique. Historical study of symbolic characteristics and Indian musical instruments. Lives of instrumentalist from 18th century onwards with their contribution Critical and historical study of ones own instruments.

Paper II (Group-A,Vocal) Time-3 hrs Marks-100

Comparative Technical theory of Ragas

Comparative study of the following Ragas: Ahir bharav, puriya kalayan, Jogkons, Ahirlalit, Bhatiyar, Gujari todi, Gouri (bhairav/purvianga), Minya ki sarang, vairagi, kalavati, megha malhar, madhamad sarang, Nand, Abhogi. To compose and write notation of above mentioned ragas. Tal lasyakari in previous talas : 5/4 4/7

or

Paper II: (Group-B, Instrument) Time-3 hrs Marks-100

Technical theory of Instrumental Music

Comparative study of the following Ragas: Ahir bharav, puriya kalayan, Jogkons, Ahirlalit, Bhatiyar, Gujari todi, Gouri (bhairav/purvianga), Minya ki sarang, vairagi, kalavati, megha malhar, madhamad sarang, Nand, Abhogi. To compose and write notation of above mentioned ragas. Tal lasyakari in previous talas : 5/4 4/7

or

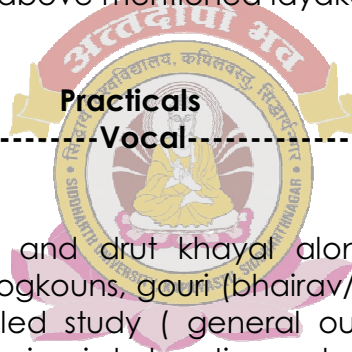
Paper II: (Group-C Tal Vadya) Time-3 hrs Marks-100

Technical theory of Tal Vadya

Detailed study of the ten pranans (dasha- pran) of tal with special reference to graha, jati and yati. Study of the following layakaries and ability of write in notation the layakaries in any theka. Definitions and explanation of the following terms: choupalli gat, farmaishi gat,

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kamali, chakradan paran, udan ki fard, stutu-paran of pkhawaj. Write notation of the talas – 16,12,14,10,21,17 matraj with above mentioned layakaries.



Practicals
Vocal

Paper: I (Group-A,)

Advance study of ragas

Marks-100

Raga for detailed study (vilambit and drut khayal along with gayaki): ahirbharav, bhatiyar, puria kalyan, gujrati todi, jogkouns, gouri (bhairav/purianga), ahirlalit, malkouns, jog, bhairava. Raga for non-detailed study (general out line of the raga with one composition): minya kee sarnga, vairagi, kalavati, megha malhar, madhmad sarang, nand, abhogi, Four Dhrupad and Dhamar in any of above Ragas with methodical brief NOM TOM alap, four tarana in any of the above Ragas, Additional layakari for the singing Dhrupad style :5/4

Paper II:

Marks-100

Advance performance

Performance: There will be public performance before audience. The candidate is required to perform for about an hour. Full elaboration of a choice of raga (from practical paper I) with slow and fast composition. Presentation of one composition in a tal other than teental (from practical paper I). Presentation of thumari/light classical style in appropriate raga and tala.

Paper III:

Dissertation and Viva- Voce

Marks:100

The Post – Graduate candidates are required to select a suitable topic for their dissertation in consultation with his teacher approved by Head of the department. The dissertation should be prepared and handed over to the subject teacher positively before commencement of Viva – Voce/ theory examination

-----**Instrument**-----

Paper: I

Advance study of Instrument

Marks-100

Raga for detailed study : Ahirbharav, bhatiyar, puria kalyan, gujrati todi, jogkouns, gouri (bhairav/purianga), ahirlalit, malkouns, jog, bhairava. Raga for non-detailed study (general out line of the raga with one composition): minya kee sarnga, vairagi, kalavati, megha malhar, madhmad sarang, nand, abhogi .Atleast one each should be learnt in the following Talad:Jumra Astmangal tal.

Paper II: Advance performance

Marks-100

Performance: There will be public performance before audience. The candidate is required to perform for about an hour. Full elaboration of a choice of raga (from practical paper I) with slow and fast composition. Presentation of one composition in a tal other than teental (from practical paper I). Presentation of thumari/light classical style in appropriate raga and tala.

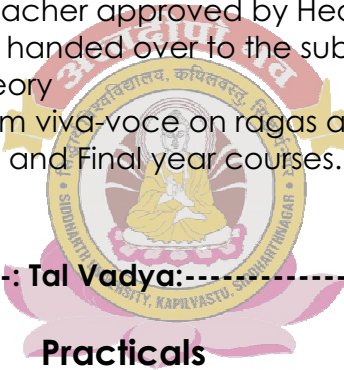
Paper III: Dissertation and Viva-Voce

Marks:100

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The Post – Graduate candidates are required to select a suitable topic for their dissertation in consultation with his teacher approved by Head of the department. The dissertation should be prepared and handed over to the subject teacher positively before commencement of Viva – Voce/ theory Examination. This will be practical cum viva-voce on ragas and talas of prescribed course. Based on Raga and tala of previous and Final year courses.



: Tal Vadya:

Practicals

Group-C(Tal- Vadya)

Paper I:

Comprehensive study of Tal -Vadya

Marks-100

Comprehensive study of trital, shikartal, gaja-jhampa and pancham sawari with peshkar quida, palta, gats, tukada, relas of banaras and ajrada gharana. One tripalli and one chopalli gat in vilambit laya in each talas mentioned above (both simpal and chakradar). Two mukhadas of advanced pattern in each of the above talas in different lay karies. Tihais both bedam and damdar of different pattern in the above mentioned talas. Oral renderings of all above mentioned talas and bols with their layakaries.

Paper II:

Advance performance of Tal-Vadya

Marks-100

Performance will consist of : solo performance of any chosen tala, solo performance of other than choice tala, accompaniment of vocal/Inst./dance performance for about 15 minutes.

Paper III:

Dissertation and Viva-Voce

Marks:100

The Post – Graduate candidates are required to select a suitable topic for their dissertation in consultation with his teacher approved by Head of the department. The dissertation should be prepared and handed over to the subject teacher positively before commencement of Viva – Voce/ theory examination. This will be practical cum viva-voce. Talas of previous and final year course .Advance study of all the talas and bols learnt.

PERFORMING ART – MUSIC

M.A. PART – I

Paper	Subject	Examination Hours	Marks	Sessional Marks	Total
Theory-I (Common) Group A, B, C	History & Technique of Indian Music	3	100	-	100
Theory-II (Common) Group A, B	Technical composition of Ragas	3	100	-	100
Theory-II	Technical composition of Tals	3	100	-	100

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(Common) Group C					
Practical	Vocal				
Paper I	Advance study of ragas	75	25	100	
Paper II	Advance performance	75	25	100	
Paper III	Viva-Voce	75	25	100	
Practical	Instrumental				
Paper I	Advance study of ragas	75	25	100	
Paper II	Advance performance	75	25	100	
Paper III	Viva-Voce	75	25	100	
Practical	Tabla/Mridanga				
Paper I	Advance study of ragas	75	25	100	
Paper II	Advance performance	75	25	100	
Paper III	Viva-Voce	75	25	100	

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M.A. PART – II

Paper	Subject	Examination Hours	Marks	Sessional Marks	Total
Theory- I (Common) Group A, B, C	History Ancient Indian Music and Instrument	3	100	-	100
Theory- II (Vocal) Group A	Comparative Technical theory of Ragas	3	100	-	100
OR Theory- II (Instrumental) Group B	Technical theory of Instrumental Music	3	100	-	100
OR Theory- II (Tal Vadya) Group C	Technical theory of Tal Vadya	3	100	-	100
Practical	Vocal				
Paper I	Advance study of ragas		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Dissertation And Viva-Voce		50	50	100
Practical	Instrumental				
Paper I	Advance study of Instrument		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Dissertation And Viva-Voce		50	50	100
Practical	Tabla/Mridanga				
Paper I	Comprehensive study of Tal Vadya		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Dissertation And Viva-Voce		50	50	100