



SANGIT – BHAVANA, VISVA BHARATI

M.PHIL COURSE: Examination Ordinance

Sangit Bhavana, Visva Bharati offers M.Phil. courses in Rabindra Sangit, Manipuri Dance, Kathakali Dance, Drama & Theatre Arts. under the Department of Rabindra Sangit, Dance & Drama, And M.Phil courses in Hindusthani Classical Music (Vocal), Sitar, Esraj, Tabla and Pakhawaj under the Department of Hindustani Classical Music.

1. Procedure for EVALUATION/EXAMINATION :-

The distribution of marks for M.Phil. Course shall be as follows :

Semester	Course no.	Credit Points	Marks
I. First Semester	Course No. P-1 (Theory)	4	100
	Course No. P-2 (Practical)	4	100
II. Second Semester	Course No. P-3 (Practical)	4	100
	Course No. P-4 Part A (Theory)	2	50
	Course No. P-4 Part B (Theory)	2	50
III. Third Semester	Course No. P-5 Part A (Practical)	2	50
	Course No. P-5 Part B (Theory)	2	50
IV. Fourth Semester	Course No. P-6 Part A	2	50
	Course No. P-6 Part B	6	150

1. There shall be no provision for Re-evaluation/Review of answer scripts. However, if a candidate fails to qualify/pass in any of the courses in his/her regular chance in any semester, one additional chance in the immediately succeeding academic session shall be given and that shall be the final chance.

2. COURSE – WORK AND NOMINATION OF SUPERVISORS :

- I. All M.Phil. students shall be required to undertake a specified number of courses in four semesters. Out of the said courses, Coursework for a period of the first semester (Course no. 1) may be common to both M.Phil and Ph.D programmes of the Department concerned.
- II. At the end of the 4th semester, M.Phil. students shall submit a synopsis of their proposed research work before the concerned Patha – Samiti (Board of Studies).

The concerned Patha – Samiti (Board of Studies) shall, after evaluating the proposal, approve the research topic and nominate the supervisor

Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music

M.PHIL. SYLLABUS

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M.PHIL. SYLLABUS
Department of Hindusthani Classical Music

Subject: HINDUSTHANI CLASSICAL MUSIC VOCAL
Programme Code: M Phil (44) Course Code: 475

SEMESTER I

Course No. P-1 (Theory) Research Methodology and Techniques
4 Credit – 100 marks (80+20)
Qualifying Marks – 50%

Course Objective: This course focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome: The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Contents

I. Research Methodology

Content of Course:

Definition of research, Objectives of Research, Characteristics of Research, Criteria and qualities of research, scope, Significance of research, Problem of research, selection of research problem, Criteria of research problem selection, Establishment of research objectives, Types of research and Research process

II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

III Documentation:

Field work, collection of factual data, Questioner, interviews etc.

IV. Computer Application:

Basics of Computer implication, Use of word processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management.

Course No. P-2 Elective Course (Practical)

4 Credit – 100 marks (80+20)
Qualifying Marks – 50%

Course Objective: Raga-raganga classification is based on the principle of finding selected aspects (anga) of fundamental ragas and classifying ragas accordingly. In this course, the student is expected to learn few raganga ragas, the characteristic phrases of the prescribed ragas along with vilambit and drut compositions.

Course Learning Outcome: The student acquires knowledge about the raganga paddhati and is expected to illustrate through phrases and compositions, ragas of different angas.

Contents

Candidates should learn any two ragas from each anga (both detail & non – detail group)

A. Bhairav Anga:

Detail: i. Bhairav, ii. Ramkali, iii. Ahir Bhairav, iii. Jogia, iv. Basant Mukhari

Non Detail: i. Anand Bhairav, ii. Bhairav Bahar

B. Bilawal Anga:

Detail: i. Alhaiya Bilawal, ii. Yamni Bilawal, iii. Devgiri Bilawal

Non detail: i. Deshkar, ii. Bihagda iii. Sarparda Bilawal, iv. Kukubh Bilawal, v. Shukla Bilawal

C. Malhar Anga:

Detail: i. Mian-ki-Malhar, ii. Gaud Malhar, iii. Megh Malhar.

Non detail: i. Surdasi Malhar, ii. Ramdasi Malhar

D. Marwa Anga :

Detail: i. Puriya, ii. Marwa, iii. Sohini, iv. Bhatiyar

Non-detail: i. Jait

SEMESTER II

Course No. P-3 Elective Course (Practical)

4 Credit – 100 marks (80+20)

Qualifying Marks – 50%

Course Objective: To learn characteristic phrases and compositions in ragas of Todi anga and Sarang anga.

Course Learning Outcome: Ability to clearly distinguish and sing phrases and compositions in ragas categorized under the Todi and Sarang angas

Contents

Candidates should learn any two ragas from each angas [both detail & non-detail group].

A. Todi Anga :

Detail: i. Mian – ki – Todi, ii. Gurjari Todi, iii. Bilaskhani Todi

Non-detail: i. Bhupal Todi, ii. Bahaduri Todi, iii. Salagvarali

B. Sarang-Anga :

Detail: i. Brindavani Sarang, ii. Suddha Sarang, iii. Madhmad Sarang

Non-detail: i. Mian-ki-Sarang, ii. Badhansa Sarang.

Course No. P-4 Part-A Theory

50 marks – 2 credit (40+10) Qualifying Marks – 50%

Course Objective: To learn about theory of Hindustani music with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome: To acquire a critical understating of music theory and an analytical approach towards musicology

Contents

- i) Origin and development of Hindusthani Classical Music (Vocal) as per musicological texts.
- ii) Knowledge of different Vocal Music Gharanas
- iii) Detailed Knowledge of own discipline and a few other recognised disciplines.
- iv) Knowledge of Musicology and rudiments of Instrumental Music and Percussion Music

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

50 marks – 2 credit (40+10) Qualifying Marks – 50%

Course Objective: Review of relevant research work

Course Learning Outcome: The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Contents

Reviewing of published research work in the relevant field of research and written presentation of a synopsis on the proposed area/title of research before BOS; The Patha-Samiti (BOS) concerned shall evaluate the Synopsis, approve the proposed title and or suggest any change, if necessary, of the title of the research topic. The Patha-Samiti (BOS) concerned shall finally nominate the supervisor for each candidate.

SEMESTER III**Course No. P-5 (Part-A) Practical: Elective course**

50 marks – 2 credit (40+10) Qualifying Marks – 50%

Course Objective: To learn characteristic phrases and compositions in ragas of Kanada anga and Kalyan anga.

Course Learning Outcome: Ability to clearly distinguish and sing phrases and compositions in ragas categorized under the Kanada and Kalyan angas.

Contents

Candidates should learn any two ragas from each angas [both detail & non detail group]

A. Kanada Anga :

Detail: i. Darbari Kanada, ii. Nayaki Kanada, iii. Kausi Kanada.

Non detail: i. Adana, ii. Sahana, iii. Suha, iv. Bahar

B. Kalyan Anga :

Detail: i. Yaman, ii. Suddha Kalyan, iii. Bhupali

Non-detail: Kamod, ii. Hamir, iii. Chhayanat, iv. Nand

Course No. P-5 (Part-B) Final synopsis Presentation

50 marks – 2 credit (40+10) Qualifying Marks – 50%

Course Objective: To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome: The student is expected to analyse research material based on literature review and data collection and write and make a final presentation of the synopsis on his/her relevant area of research.

Contents

During this course there is further consolidation of the proposed title of research work and a final presentation of the synopsis is made before the Patha Samiti (BOS).

SEMESTER IV

8 credit course of 200 marks divided in two parts.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective: This course is divided into two parts: In Part A, the student learns about practical demonstration in a raga chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome: The student is expected to give a stage performance in a raga of his/her choice chosen from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

Contents

Part-A Practical

2 Credit course: 50 marks

Stage Demonstration (Chosen by the student from the prescribed syllabus of course No. P-2, course No. P-3 and course No. P-5 (Part-A) of half an hour duration)

Course no. P-6 Part – B

6 credit course: of 150 marks

Dissertation: 100 marks

Viva Voce: 50 marks

Qualifying marks 50%

References

1. Bagchee, Sandeep. (1998). *NAD Understanding Raga Music*. Mumbai: Eeshwar
 2. Chaube Sushil Kumar. (2005). *Sangeet Ke Gharanon Ki Charcha* (in Hindi). Lucknow. Uttar Pradesh Hindi Sansthan
 3. Deshpande , Vamanrao. (1987). *Indian Musical Traditions: An Aesthetic Study of the Gharanas in Hindustani Music*. (S. Deshpande, & V. Devadhar, Trans.) Mumbai: Popular Prakashan Pvt. Ltd.(Originally published as 'Gharandas gayaki' in Marathi)
 4. Dhond, M.V. (1974). *The Evolution of Khyal*. New delhi: Sangeet Natak Academy
 5. Floyd, J.F. *Survey Research Methods*. New Delhi: Sage Publications
 6. Kothari, C.R. (1985). *Research Methodology: Methods and Techniques*. New Delhi: Wiley Eastern Ltd.
 7. Miner, A. (1997). *Sitar and Sarod in the 18th and 19th centuries*. Delhi: Motilal Banarasidass
 8. Najma, Praveen Ahmad. (2002). *Research methods in Indian Music*. New Delhi: Manohar Publishers Ltd.
 9. Ranade Ashok Da. (1998). *Essays in Indian Ethnomusicology*. New Delhi: Munshiram Manoharlal
 10. Ranade Ashok Da. (2006). *Music Contexts: A Concise Dictionary of Hindustani music*. New Delhi: Promilla & Co
 11. Ranade Ashok Da. (2006). *Perspectives on Music: Ideas and Theories*. New Delhi and Chicago: Promilla and Co. Publishers
 12. Singh, Thakur Jaidev. (1995). *Indian Music*. Kolkata: Sangeet Research Academy
 13. SRA Publication. 2005. *Stylistic patterns of the pathfinders of Hindustani Classical Music in the Last Century*. Kolkata: Department of Academic Research, ITC Sangeet Research Academy
 14. Wade Bonnie C. (1997). *Khyal, Creativity within North India's Classical Music tradition*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd
 15. Jha Ramashraya. *Abhinav Geetanjali Vol. I-V*. (Hindi)
 16. Thakur Omkarnath. *Sangeetanjali Vol. I-V*. (Hindi)
 17. Ratanjankar S.N. *Abhinav Geetmanjiri Vol. I-III*. (Hindi)
 18. Bhatkhande V.N. *Kramik Pustak Malika Vol. I-VI*. (Hindi)
 19. Bhatkhande V.N. *Hindustani Sangeet Shastra Vol. I to IV* (Hindi)
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M.PHIL. SYLLABUS
Department of Hindusthani Classical Music

Subject: HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL- SITAR
Programme Code: M Phil (44) Course Code: 476

SEMESTER I

Course No.P-1 (Theory) Research Methodology and Techniques
4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective: This course includes focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome: The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Contents

I. Research Methodology

Content of Course:

Definition of research, Objectives of Research, Characteristics of Research, Criteria and qualities of research, scope, Significance of research, Problem of research, selection of research problem, Criteria of research problem selection, Establishment of research objectives, Types of research and Research process

II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

III Documentation:

Field work, collection of factual data, Questioner, interviews etc.

IV. Computer Application:

Basics of Computer implication, Use of word processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management.

Course No. P-2 Elective Course (Practical)

4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective: Raga-raganga classification is based on the principle of finding selected aspects (anga) of fundamental ragas and classifying ragas accordingly. In this course, the student is expected to learn few raganga ragas, the characteristic phrases of the prescribed ragas along with masitkhani and razakhani gats/ compositions.

Course Learning Outcome: The student acquires knowledge about the raganga paddhati and is expected to illustrate through phrases and compositions, ragas of different angas.

Contents

Candidates should learn any two ragas from each angas (both detail & non - detail group)

E. Bhairav Anga:

Detail: i. Bhairav, ii. Ramkali, iii. Ahir Bhairav, iii. Jogia, iv. Basant Mukhari

Non Detail: Anand Bhairav, ii. Bhairav Bahar

F. Bilawal Anga:

Detail: i. Alhaiya Bilawal, ii. Yamni Bilawal, iii. Devgiri Bilawal

Non detail: i. Deshkar, ii. Bihagda iii. Sarparda Bilawal, iv. Kukubh Bilawal, v. Shukla Bilawal

G. Malhar Anga:

Detail: i. Mian-ki-Malhar, ii. Gaud Malhar, iii. Megh Malhar.

Non detail: i. Surdasi Malhar, ii. Ramdasi Malhar

H. Marwa Anga :

Detail: i. Puriya, ii. Marwa, iii. Sohini, iv. Bhatiyar

Non-detail: i. Jait

SEMESTER II

Course No. P-3 Elective Course (Practical)

4 Credit - 100 marks (80+20)

Qualifying Marks - 50%

Course Objective: To learn characteristic phrases and compositions in ragas of Todi anga and Sarang anga.

Course Learning Outcome: Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Todi and Sarang angas

Contents

Candidates should learn any two ragas from each angas [both detail & non-detail group].

C. Todi Anga :

Detail: i. Mian - ki - Todi, ii. Gurjari Todi, iii. Bilaskhani Todi

Non-detail: i. Bhupal Todi, ii. Bahaduri Todi, iii. Salagvarali

D. Sarang-Anga :

Detail: i. Brindavani Sarang, ii. Suddha Sarang, iii. Madhmad Sarang

Non-detail: i. Mian-ki-Sarang, ii. Badhansa Sarang.

Course No. P-4 Part-A Theory

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To learn about theory of Hindustani music with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome: To acquire a critical understating of music theory and an analytical approach towards musicology. The student is expected to have a thorough understanding of the different gharanas of Sitar.

Contents

- i. Origin and development of Sitar as per Musicological texts.
- ii. Knowledge of different Gharanas of Sitar.
- iii. Detailed knowledge of Sitar and few other recognized Musical Instruments.
- iv. Knowledge of Musicology and rudiments of Vocal and Percussion Instruments.

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: Review of relevant research work

Course Learning Outcome: The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Contents

Reviewing of published research work in the relevant field of research and written presentation of a synopsis on the proposed area/title of research before BOS; The Patha-Samiti (BOS) concerned shall evaluate the Synopsis, approve the proposed title and or suggest any change, if necessary, of the title of the research topic. The Patha-Samiti (BOS) concerned shall finally nominate the supervisor for each candidate

SEMESTER III**Course No. P-5 (Part-A) Practical : Elective course :**

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To learn characteristic phrases and compositions in ragas of Kanada anga and Kalyan anga.

Course Learning Outcome: Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Kanada and Kalyan angas.

Contents

Candidates should learn any two ragas from each angas [both detail & non detail group]

A. Kanada Anga:

Detail : i. Darbari Kanada, ii. Nayaki Kanada, iii. Kaushi Kanada.

Non detail : i. Adana, ii. Sahana, iii. Suha, iv. Bahar

C. Kalyan Anga:

Detail : i. Yaman, ii. Suddha Kalyan, iii. Bhupali.

Non-detail : Kamod, ii. Hamir, iii. Chayanat, iv. Nand.

Course No. P-5 (Part-B) Final synopsis Presentation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome: The student is expected to analyse research material based on literature review and data collection and write and make a final presentation of the synopsis on his/her relevant area of research.

Contents

During this course there is further consolidation of the proposed title of research work and a final presentation of the synopsis is made before the Patha Samiti (BOS).

SEMESTER IV

8 credit course of 200 marks divided in two parts.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective: This course is divided into two parts: In Part A, the student learns about practical demonstration in a raga chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome: The student is expected to give a stage performance in a raga of his/her choice chosen from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

Contents

Part-A Practical:

2 Credit course: 50 marks

Stage Demonstration (Chosen by the student from the prescribed syllabus of course No. P-2, course No. P-3 and course No. P-5 (Part-A) of half an hour duration)

Course no. P-6 Part – B

6 credit course: of 150 marks

Dissertation: 100 marks

Viva Voce: 50 marks

Qualifying marks 50%

References

1. Floyd, J.F. Survey Research Methods. New Delhi: Sage Publications
 2. Kothari, C.R. (1985). Research Methodology: Methods and Techniques. New Delhi: Wiley Eastern Ltd.
 3. Miner, A. (1997). Sitar and Sarod in the 18th and 19th centuries. Delhi: Motilal Banarasidass
 4. Najma, Praveen Ahmad. (2002). *Research methods in Indian Music*. New Delhi: Manohar Publishers Ltd.
 5. Ranade Ashok Da. (1998). *Essays in Indian Ethnomusicology*. New Delhi: Munshiram Manoharlal
 6. Singh, Thakur Jaidev. (1995). *Indian Music*. Kolkata: Sangeet Research Academy
 7. Bhatkhande V.N. *Hindustani Sangeet Shastra Vol. I to IV* (Hindi)
 8. Bhatkhande V.N. *Kramik Pustak Malika Vol. I-VI*. (Hindi)
 9. Ratanjankar S.N. *Abhinav Geetmanjiri Vol. I-III*. (Hindi)
 10. Thakur Omkarnath. *Sangeetanjali Vol. I-V*. (Hindi)
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M.PHIL. SYLLABUS
Department of Hindusthani Classical Music

Subject: HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL- ESRAJ
Programme Code: M Phil (44) Course Code: 477

Semester-I

Course No.P-1 (Theory) Research Methodology and Techniques
4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective: This course includes focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome: The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Contents

I. Research Methodology

Content of Course:

Definition of research, Objectives of Research, Characteristics of Research, Criteria and qualities of research, scope, Significance of research, Problem of research, selection of research problem, Criteria of research problem selection, Establishment of research objectives, Types of research and Research process

II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

III Documentation:

Field work, collection of factual data, Questioner, interviews etc.

IV. Computer Application:

Basics of Computer implication, Use of word processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management.

Course No. P-2 Elective Course (Practical)

4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective: Raga-raganga classification is based on the principle of finding selected aspects (anga) of fundamental ragas and classifying ragas accordingly. In this course, the student is expected to learn few raganga ragas, the characteristic phrases of the prescribed ragas along with gats/ compositions.

Course Learning Outcome: The student acquires knowledge about the raganga paddhati and is expected to illustrate through phrases and compositions, ragas of different angas. Candidates should learn any two ragas from each angas (both detail & non - detail group)

Contents

I. Bhairav Anga:

Detail: i. Bhairav, ii. Ramkali, iii. Ahir Bhairav, iii. Jogia, iv. Basant Mukhari

Non Detail: Anand Bhairav, ii. Bhairav Bahar

J. Bilawal Anga:

Detail: i. Alhaiya Bilawal, ii. Yamni Bilawal, iii. Devgiri Bilawal

Non detail: i. Deshkar, ii. Bihagda iii. Sarparda Bilawal, iv. Kukubh Bilawal, v. Shukla Bilawal

K. Malhar Anga:

Detail: i. Mian-ki-Malhar, ii. Gaud Malhar, iii. Megh Malhar.

Non detail: i. Surdasi Malhar, ii. Ramdasi Malhar

L. Marwa Anga :

Detail: i. Puriya, ii. Marwa, iii. Sohini, iv. Bhatiyar

Non-detail: i. Jait

Semester II

Course No. P-3 Elective Course (Practical)

4 Credit - 100 marks (80+20)

Qualifying Marks - 50%

Course Objective: To learn characteristic phrases and compositions in ragas of Todi anga and Sarang anga.

Course Learning Outcome: Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Todi and Sarang angas

Contents

Candidates should learn any two ragas from each angas [both detail & non-detail group].

E. Todi Anga :

Detail: i. Mian - ki - Todi, ii. Gurjari Todi, iii. Bilaskhani Todi

Non-detail: i. Bhupal Todi, ii. Bahaduri Todi, iii. Salagvarali

F. Sarang-Anga :

Detail: i. Brindavani Sarang, ii. Suddha Sarang, iii. Madhmad Sarang

Non-detail: i. Mian-ki-Sarang, ii. Badhansa Sarang.

Course No. P-4 Part-A Theory

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To learn about theory of Hindustani music with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome: To acquire a critical understating of music theory and an analytical approach towards musicology. The student is expected to have a thorough understanding of the different playing styles of Esraj.

Contents

- i. Origin and development of Esraj as per Musicological texts.
- ii. Knowledge of different Gharanas/playing styles of Esraj.
- iii. Detailed knowledge of Esraj and few other recognized Musical Instruments.
- iv. Knowledge of Musicology and rudiments of Vocal and Percussion Instruments.

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: Review of relevant research work

Course Learning Outcome: The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Contents

Reviewing of published research work in the relevant field of research and written presentation of a synopsis on the proposed area/title of research before BOS; The Patha-Samiti (BOS) concerned shall evaluate the Synopsis, approve the proposed title and or suggest any change, if necessary, of the title of the research topic. The Patha-Samiti (BOS) concerned shall finally nominate the supervisor for each candidate

Semester III**Course No. P-5 (Part-A) Practical : Elective course :**

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Candidates should learn any two ragas from each angas [both detail & non detail group]

Course Objective: To learn characteristic phrases and compositions in ragas of Kanada anga and Kalyan anga.

Course Learning Outcome: Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Kanada and Kalyan angas.

A. Kanada Anga:

Detail : i. Darbari Kanada, ii. Nayaki Kanada, iii. Kaushi Kanada.

Non detail : i. Adana, ii. Sahana, iii. Suha, iv. Bahar

B. Kalyan Anga:

Detail : i. Yaman, ii. Suddha Kalyan, iii. Bhupali.

Non-detail : Kamod, ii. Hamir, iii. Chayanat, iv. Nand.

Course No. P-5 (Part-B) Final synopsis Presentation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome: The student is expected to analyse research material based on literature review and data collection and write and make a final presentation of the synopsis on his/her relevant area of research.

Contents

During this course there is further consolidation of the proposed title of research work and a final presentation of the synopsis is made before the Patha Samiti (BOS).

Semester IV

8 credit course of 200 marks divided in two parts.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective: This course is divided into two parts: In Part A, the student learns about practical demonstration in a raga chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome: The student is expected to give a stage performance in a raga of his/her choice chosen from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

Contents

Part-A Practical:

2 Credit course: 50 marks

Stage Demonstration (Chosen by the student from the prescribed syllabus of course No. P-2, course No. P-3 and course No. P-5 (Part-A) of half an hour duration)

Course no. P-6 Part – B

6 credit course: of 150 marks

Dissertation: 100 marks

Viva Voce: 50 marks

Qualifying marks 50%

References

11. Floyd, J.F. Survey Research Methods. New Delhi: Sage Publications
12. Kothari, C.R. (1985). Research Methodology: Methods and Techniques. New Delhi: Wiley Eastern Ltd.
13. Miner, A. (1997). Sitar and Sarod in the 18th and 19th centuries. Delhi: Motilal Banarasisidass

14. Najma, Praveen Ahmad. (2002). *Research methods in Indian Music*. New Delhi: Manohar Publishers Ltd.
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 16. Singh, Thakur Jaidev. (1995). *Indian Music*. Kolkata: Sangeet Research Academy
 17. Bhatkhande V.N. *Hindustani Sangeet Shastra Vol. I to IV* (Hindi)
 18. Bhatkhande V.N. *Kramik Pustak Malika Vol. I-VI*. (Hindi)
 19. Ratanjankar S.N. *Abhinav Geetmanjiri Vol. I-III*. (Hindi)
 20. Thakur Omkarnath. *Sangeetanjali Vol. I-V*. (Hindi)
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M.PHIL. SYLLABUS
Department of Hindusthani Classical Music

Subject: HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL- TABLA
Programme Code: M Phil (44) Course Code: 478

Semester-I

Course No.P-1 (Theory) Research Methodology and Techniques
4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective: This course focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome: The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Contents

I. Research Methodology

Content of Course:

Definition of research, Objectives of Research, Characteristics of Research, Criteria and qualities of research, scope, Significance of research, Problem of research, selection of research problem, Criteria of research problem selection, Establishment of research objectives, Types of research and Research process

II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

III Documentation:

Field work, collection of factual data, Questioner, interviews etc.

IV. Computer Application:

Basics of Computer implication, Use of word processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management.

Course No. P-2 Elective Course (Practical)

4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective

- To have a thorough understanding of theka along with vistar of the prescribed talas including some rare talas
- To learn the art of accompaniment of various genres such as khayal, dhrupad and semi classical forms.

Course Learning Outcome

- Ability to play theka of the prescribed talas along with improvisation
- Ability to have an enhanced understanding in the art of accompaniment of vocal and instrumental music

Contents

- A. Detail study of Rudratal, Ada- Choutal, Rupak tal and Trital with Uthan, Peshkar, Kayada, Rela, Tukra, Gat, Chakkardar etc.
 - B. Study of the following obsolete Talas with Kayada, Rela, Tukra, Chakkardar etc.
 - i. Kaidfarodast
 - ii. Jaymongal.
 - C. Accompaniment with classical vocal music, Rabindra Sangit, and other light classical songs in the talas of the prescribed syllabus.
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Semester II

Course No. P-3 Elective Course (Practical)

4 Credit - 100 marks (80+20)

Qualifying Marks - 50%

Course Objective: In this course, the student is expected to learn the theka of the prescribed rare talas and also have an enhanced understanding of the art of accompaniment

Course Learning Outcome: The learner is expected to have a command to play and acquire a detailed knowledge of the prescribed rare talas. The student is also expected to have a perceptive knowledge about the nuances of accompanying instrumental music.

Contents

- A. Detail study of Pancham Sawari, Dhamar, Sikhartal and Jhamptal with Uthan, Peshkar, Kayada, Rela, Tukra, Gat, Chakkardar etc.
- B. Study of the following obsolete Talas with Kayada, Rela, Tukra, Chakkardar etc;
 - i. Kumbh
 - ii. Ganesh.
- C. Accompaniment with classical instrumental music, in the talas of the prescribed syllabus.

Course No. P-4 Part-A Theory

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To learn about theory of Tabla with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome: To acquire a sound knowledge of music theory and an analytical approach towards musicology

Contents

- i) Origin and development of Tabla as per Musicological texts
- ii) Knowledge of different Gharanas of Tabla

- iii) Detailed knowledge of Tabla and few other recognised Percussion Instruments.
- iv) Knowledge of Musicology and rudiments of Vocal and Instrumental Music.

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: Review of relevant research work

Course Learning Outcome: The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Contents

Reviewing of published research work in the relevant field of research and written presentation of a synopsis on the proposed area/title of research before BOS; The Patha-Samiti (BOS) concerned shall evaluate the Synopsis, approve the proposed title and or suggest any change, if necessary, of the title of the research topic. The Patha-Samiti (BOS) concerned shall finally nominate the supervisor for each candidate.

Semester: III

Course No. P-5 (Part-A) Practical: Elective course

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective :In this course, the student will learn the thekas and boles of rare talas as well as will learn the Laggi and Ladi to accompany with the songs of Thumri style.

Course Learning Outcome: The learner is expected to have a command to play and acquire a detailed knowledge of the prescribed rare talas. The student is also expected to have a perceptive knowledge about the talas and bols used in the songs of Thumri style.

Contents

- (A) Detailed study of Kayada-Fardost, Nasruk, Gaja-jhampa with Peshkar, Kayada, Rela, Tukra, Gat, Chakkardar etc.
- (B) Study of Laggi and Ladi in the following Talas:–
Deepchandi, Punjabi, Dhumali.
- (C) Ability to recite all the above mentioned Talas and Boles by clapping hands.

Course No. P-5 (Part-B) Synopsis Preparation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome: The student is expected to analyse research material based on literature review and data collection and write and make a presentation of the synopsis on his/her relevant area of research.

Contents

During this course there is further consolidation of the proposed title of research work and a final presentation of the synopsis is made before the Patha Samiti (BOS).

Semester IV

8 credit course of 200 marks divided in two parts.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective: This course is divided into two parts: In Part A, the student learns about practical demonstration (Tabla) in a tala chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome: The student is expected to give a stage performance (Tabla) based on content from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

Contents

Part-A Practical:

2 Credit course: 50 marks

Stage Demonstration (Chosen by the student from the prescribed syllabus of P-3 & P-5 (Part-A) of half an hour duration

Course no. P-6 Part - B

6 credit course: of 150 marks

Dissertation: 100 marks

Viva Voce: 50 marks

Qualifying marks 50%

References

21. Floyd, J.F. Survey Research Methods. New Delhi: Sage Publications
 22. Kothari, C.R. (1985). Research Methodology: Methods and Techniques. New Delhi: Wiley Eastern Ltd.
 23. Najma, Praveen Ahmad. (2002). *Research methods in Indian Music*. New Delhi: Manohar Publishers Ltd.
 24. Ranade Ashok Da. (1998). *Essays in Indian Ethnomusicology*. New Delhi: Munshiram Manoharlal
 25. Singh, Thakur Jaidev. (1995). *Indian Music*. Kolkata: Sangeet Research Academy
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M.PHIL. SYLLABUS
Department of Hindusthani Classical Music

Subject: HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL- PAKHAWAJ
Programme Code: M Phil (44) Course Code:479

Semester-I

Course No.P-1 (Theory) Research Methodology and Techniques
4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective: This course includes focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome: The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Contents

I. Research Methodology

Content of Course:

Definition of research, Objectives of Research, Characteristics of Research, Criteria and qualities of research, scope, Significance of research, Problem of research, selection of research problem, Criteria of research problem selection, Establishment of research objectives, Types of research and Research process

II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

III Documentation:

Field work, collection of factual data, Questioner, interviews etc.

IV. Computer Application:

Basics of Computer implication, Use of word processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management.

Course No. P-2 Elective Course (Practical)

4 Credit - 100 marks (80+20)
Qualifying Marks - 50%

Course Objective

- To have a thorough understanding of pakhawaj talas (including some rare talas) along with vistar of the prescribed talas
- To learn the art of accompaniment of various genres such as khayal, dhrupad and semi classical genres

Course Learning Outcome

- Ability to play on the pakhawaj, the prescribed talas with improvisation
- Ability to have an enhanced understanding in the art of accompaniment of vocal and instrumental music

Contents

- D. Detail study of Badatal ki Sawari, Bramhatal, Lakshamital and Sooltala with all varieties of Parans and Chakkardar etc.
- E. Study of the following obsolete Tals with Paran & Chakkardar etc; i. Kaidfarodast ii. Nisoruk
- F. Accompaniment with Dhrupad and Rabindra Sangit of Dhrupad Ang in the tals of the prescribed syllabus.

Semester II

Course No. P-3 Elective Course (Practical)

4 Credit - 100 marks (80+20)

Qualifying Marks - 50%

Course Objective: In this course, the student is expected to learn the theka of the prescribed rare talas and also have an enhanced understanding of the art of accompaniment

Course Learning Outcome: The learner is expected to have a command to play and have a detailed knowledge of the prescribed rare talas. The student is also expected to have a perceptive knowledge about the nuances of accompanying instrumental music.

Contents

- A. Detail study of Pancham Sawari, Rudra, Dhamar, Sikhartal with all varieties of Parans and Chakkardar etc.
- B. Study of the following obsolete Tals with Paran & Chakkardar etc;
 - i. Chandra char tal ii. Jaymangal tala.
- C. Accompaniment with classical instrumental music, in the tals of the prescribed syllabus.

Course No. P-4 Part-A Theory

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To learn about theory of pakhawaj with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome: To acquire a sound knowledge of music theory and an analytical approach towards musicology

Contents

- A. Origin and development of Pakhawaj as per musicological texts.

- B. Knowledge of different Gharana of Pakhawaj.
- C. Detailed knowledge of Pakhawaj and few other recognized Percussion Instruments.
- D. Knowledge of Musicology and rudiments of vocal and instrumental music.

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: Review of relevant research work

Course Learning Outcome: The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Contents

Reviewing of published research work in the relevant field of research and written presentation of a synopsis on the proposed area/title of research before BOS; The Patha-Samiti (BOS) concerned shall evaluate the Synopsis, approve the proposed title and or suggest any change, if necessary, of the title of the research topic. The Patha-Samiti (BOS) concerned shall finally nominate the supervisor for each candidate.

Semester: III

Course No. P-5 (Part-A) Practical: Elective course

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective :In this course, the student will learn the thekas, paranas and chakradars of rare and obsolete talas. Students will also learn the system of accompaniment with the songs of Dhrupad Ang.

Course Learning Outcome :The learner is expected to have a command to play and acquire a detailed knowledge of the prescribed rare and obsolete talas. The student is also expected to have a perceptive knowledge about the talas and paranas used in the songs of Dhrupad Ang.

Contents

- (A) Detailed study of Kayada-fardost, Gaja-jhampa, Chandra-char-tal with different types of Parans and Chakradars.
- (B) Study of the following obsolete talas with Paranas and Chakradars. Arjuntal, Basantal, Saraswatital.
- (C) Accompaniment with the songs of Dhrupad Ang.

Course No. P-5 (Part-B) Synopsis Preparation

50 marks - 2 credit (40+10) Qualifying Marks - 50%

Course Objective: To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome: The student is expected to analyse research material based on literature review and data collection and write and make a presentation of the synopsis on his/her relevant area of research.

Contents

During this course there is further consolidation of the proposed title of research work and a final presentation of the synopsis is made before the Patha Samiti (BOS).

Semester IV

8 credit course of 200 marks divided in two parts.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective: This course is divided into two parts: In Part A, the student learns about practical demonstration (Tabla) in a tala chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome: The student is expected to give a stage performance (Tabla) based on content from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

Contents

Part-A Practical:

2 Credit course: 50 marks

Stage Demonstration (Chosen by the student from the prescribed syllabus of P-3 & P-5 (Part-A) of half an hour duration

Course no. P-6 Part - B

6 credit course: of 150 marks

Dissertation: 100 marks

Viva Voce: 50 marks

Qualifying marks 50%

References

26. Floyd, J.F. Survey Research Methods. New Delhi: Sage Publications
 27. Kothari, C.R. (1985). Research Methodology: Methods and Techniques. New Delhi: Wiley Eastern Ltd.
 28. Najma, Praveen Ahmad. (2002). *Research methods in Indian Music*. New Delhi: Manohar Publishers Ltd.
 29. Ranade Ashok Da. (1998). *Essays in Indian Ethnomusicology*. New Delhi: Munshiram Manoharlal
 30. Singh, Thakur Jaidev. (1995). *Indian Music*. Kolkata: Sangeet Research Academy
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