

**Department of Music
Tripura University**

Programme: M.A in Hindustani Music (Vocal)

Programme Specific Outcome:

After obtaining this degree Students can be benefited in the following ways:

1. Enhance knowledge in Music history, Musicology, Acoustics, Aesthetics, Understanding different styles of Music including Indian Music, Western Music and Music of South East Asia.
2. Develop skill in regard to performance, Demonstration, Compositions etc.
3. To connect with the Musical community and society at large through effective performance and demonstrations.
4. Lay foundation for musical research.

Semester- I

Course Code	Course Name	L	T	P	C
MV – 701C	Advance Theory Of Musicology	4	0	0	4
MV- 702 E	Music of South East Asia Middle East and Europe	4	0	0	4
MV- 703 C	Ragas based on different Angas (Practical and Demonstration)	0	0	12	6
MV -704 C	Ragas based on different Angas (Practical and Viva Voice)	0	0	12	6
MV- 705 E	Basic Conception of Indian Music	2	0	0	2
MV – 706 E	Practical	0	0	4	2
Semester Total :		10	0	28	24

Semester - II

Course Code	Course Name	L	T	P	C
MV -801 C	History of Indian Music	4	0	0	4
MV – 802 E	Acoustic and Philosophy Of Music	4	0	0	4
MV- 803 C	Ragas based on Different angas (Practical and Viva-Voce)	0	0	12	6
MV – 804 C	Ragas based on Different Angas (Project writing on a musical Area And Practical)	0	0	12	6
Semester Total :		8	0	24	20

Semester - III

Course Code	Name of the Course	L	T	P	C
MV- 901 C	Theory of Taal Western and Karnatic Music	4	0	0	4
MV- 902 E	Aesthetics (General Aesthetics and Musical Aesthetics)	4	0	0	4
MV- 903 C	Ragas based on different Angas (Practical and stage demonstration)	0	0	12	6
MV- 904 C	Ragas based on different Angas (Practical and Viva Voce)	0	0	12	6
	Computer Skills	4	0	0	4
Semester Total:		12	0	24	24

Semester IV

Course Code	Name of the Course	L	T	P	C
MV- 1001 C	Intensive study of Ragang and Biography of Musicians	4	0	0	4
MV- 1002 E	Research Methodology And Dissertation	4	0	0	4
MV- 1003 C	Practical Stage Demonstration	0	0	12	6
MV- 1004 C	Practical (Viva Voce)	0	0	12	6
Semester Total :		8	0	24	20

Programme: M.A in Hindustani Music (Vocal)

Course Specific Outcome

Semester One

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -701 C	Advance Theory of Musicology	Theory core	04	100

At the end of the course students can be benefited in the following ways:

- To acquire scientific knowledge of Theory of Musicology.
- To acquire knowledge of ancient, medieval and modern theories of Indian Music.
- Knowledge of ancient scales, microtones etc.

Course Content:-

UNIT-I

1. STUDY OF SHRUTI

- 1.1 Sruti as depicted by Bharata and his followers.
- 1.2 Establishment of seven swaras on 22 shrutis.
- 1.3 Comparative study of ancient, medieval and modern concept of srutiswara establishment.

2. DETAILED STUDY OF GRAM, SARANA AND MURCHHANA

- 2.1 Sadaj, Madhyam and Gandhar Gram.
- 2.2 Chatu Sarana.
- 2.3 Twenty one (21) types of Murchhana.
- 2.4 Relevance of Murchhana in present day Raag presentation.

3. STUDY OF JATI

3.1 Definition of Jati and its types.

3.2 A detail study of jati as forerunner of Indian ragas.

UNIT-II

1. Time Theory of Indian Classical Raag music

1.1 Concept of Time Theory.

1.2 Purvangavadi and Uttarangavadi ragas.

1.3 Eight Watch Theories.

1.4 Critical evolution of time Theory of Ragas.

List of Books:-

1. Natyashastra – Bharata.
2. Brihaddesi - Matanga.
3. History of Music – Suresh Vart Rai
4. History of Music – Swami Prajnanananda.

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV-702 E	Music of South East Asia Middle East And Europe	Theory Elective	04	100

At the end of the course students can be benefited in the following ways:

- Explore the knowledge of different styles of Music prevailing in South East Asia, Middle East and Europe.
- Explore historical, political, social content of World Music.
- To widen the scope of comparative musical knowledge.

Course Content:-

UNIT –I

1. MUSIC OF CHINA

Anthropological View of Chinese Music.

Chinese Musical note structure

Various Musical instrument of china.

Origin of Chinese pentatonic Scale.

2. MUSIC OF JAPAN

Origin and development of Japanese music with reference to various folklore.

Japanese musical Scale (Hirajosi, In-sana, Itawa etc).

Classification of Japanese singers,

Classification of Japanese singers,

Classification of Japanese Musical Instruments.

UNIT-II

1. MUSIC OF GERMANY:-

Musical development of Germany from First Millennium age to modern age,

Concept of various Musical forms (Orchestra, Symphony, and Choir etc).

Study of Musical Instruments popular with above said form (Flute, Obey, Timpani and Organ)

Contribution of German Musical Maestros (Mozart, Bach, Beethoven etc).

UNIT-III

1. Different types of Raga Classification:-

1.1 Ten (10) fold raga classification like Grama-raga etc.

1.2 Raga- Ragini Classification by various musicologists (Bharat, Kallinath, Hanumat etc.)

1.3 Mela raga and Thaat raga.

1.4 Raganga Classification.

List of Books:

1. Music of the Nations - S.M. Tagore
2. History of Indian Music- Swami Prajnanananda.

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV 703 C	Practical (Stage Demonstration)	Core (Practical)	4	100
<p>At the end of the course students can be benefited in the following ways:</p> <ul style="list-style-type: none"> • Attain rigorous Practical training of Indian Classical ragas based on different angas. • Enhance performance skill. • Connect to the mass through performance, demonstrations. 				

Course Content:

Practical (Stage Performance)

1. Candidates are required to perform one Vilambit and one Drut composition in all the following RAGAS (not less than 30 minutes):
Ramkeli, Patdeep, Alahiya Bilawal, Degiri Bilawal, Multani , Marubihag , Deshi, Sudhkalyan, Bibhas, Jaunpuri and Komalrishabh Ashavari, Ramkali, Bageshree, Bhimpalashree.
2. Candidates are also expected to perform one Thumri or Dadra or Bhajan as the ending piece of the performance.

List of Books:-

1. Kramik Pustak Malika – V.N.Bhatkhande
2. Raag –Vigyan - Pt. Vinayakrao Patwardhan & Dr. Madhusudhan Patwardhan

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV 704 C	Practical (Viva Voce)	Core (Prac)	4	100

At the end of the course students can be benefited in the following ways:

- Comparative knowledge of raga based on different angas.
- Improvise and perform bandish (composition) into a performance.
- To develop confidence to interact with the audience.

Course Content:-

Candidates are required to perform one Vilambit and one Drut composition in any of the prescribed Ragas of their choice, other than the Raga selected for stage performance. Candidates will also be asked to perform other prescribed ragas by External Examiner as per his/her choice.

(MV 703 C may be referred for prescribed ragas)

List of Books:

1. Kramik Pustakmalika by V.N.Bhatkhande
2. Raag Vigyan by Pt.Vinayakrao Patwardhan and Dr. Madhusudhanrao Patwardhan

Semester –II

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -801 C	History of Indian Music	Theory core	04	100
<p>At the end of the course students can be benefited in the following ways:</p> <ul style="list-style-type: none">• To acquire knowledge of music during Vedic, Pauranic, Ramayana, Mahabharata and Gupta period.• To acquire knowledge about the contribution of the eminent Musicologist like Bharata, Matanga, Saranga Dev, Ramamatya, Damodar and so on.• To acquire knowledge about the evolution and development of different musical forms.• To acquire knowledge of different musical instruments.				

Course Content:-

- A. History of Music during Vedic, Pauranic, Ramayan, Mahabharat and Gupta Period.
- B. Historical analysis of the contribution of the eminent Musicologists like Bharata, Matanga, Saranga Dev, Ramamatya, Damodar, Sourindra Mohan Tagore, Achariya Brihaspati.
- C. Evolution and Development of different musical forms (Dhruwad, Kheyal, Tappa, Thumri)
- D. Description of following musical instruments:
Rudra Veena, Saraswati Veena, Sarod, Sitar, Pakhwaj, Tabla, Violin, Sehnai.
- E. Study of Gandharva- Gan, Maarga and Deshi.

List of Books:-

- (1). Bharatiya Sangeeter Itihash by Swami Prajnanananda.**
- (2) Aspects of Indian Music by Sumati Mutatakar.**
- (3) An Introduction to Indian Music by B. Chaitanyadeva.**

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -802 E	Psychology and Acoustics of Music	Theory core	04	100

At the end of the course students can be benefited in the following ways:

- To acquire knowledge of Psychological personality of Musicians.
- To learn music with cognitive process and stimuli response.
- To acquire knowledge about Music and human behavior in the social and cultural field.
- To learn about Acoustics, Sound Production, Medium and Transmission of sound, Reflection, Refraction, Reception.

Course Content:-

A. Psychology of Music

- (1) Musical mind**
- (2) Psychological personality of Musicians.**
- (3) Learning of Music with cognitive process and stimuli response.**
- (4) Music and Human behavior in the social and cultural field.**

Just introduction two items in first part:-

- (1) Intensity and Loudness , Audible loudness, Deciblel**
- (2) Acoustics of auditorium , reverberation time, Live room and dead room
(This part added by Prof. Barin Dey Department of physics, T.U as per your advise).**

B. Acoustics of Music

(1) Definition and Area of Acoustics.

(2) Sound Production, Medium and Transmission of Sound.

(3) Reflection , Refraction , Reception.

List of Books:-

(1) Theory of Indian Music by Raibahadur Bishan Swarup

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -803 E	Practical (stage Performance)	Theory core	04	100

At the end of the course students can be benefited in the following ways:

- Attain rigorous practical training of Indian Classical ragas based on different angas.
- Enhance performance skill
- Connect to the mass through performance, demonstration.
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Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -804 C	Practical (Viva Voce)	Theory core	04	100

At the end of the course students can be benefited in the following ways:

- Comparative knowledge of raga based on different angas.
- Improvise and perform bandish (composition) into a performance.
- To develop confidence to interact with the audience.

Course Content:-

A. Candidates have to perform one Vilambit and Drut composition of their choice, other than the stage demonstration raga from the above prescribed ragas. Candidates will be asked to perform the other ragas by External Examiner according to his /her choice.

B. Project

Project on the musical area and stage demonstration:-

Students have to choose a topic-

A musical area, different angas or ragas and different musical forms for project.

Student may also select folk forms from the North East India for the project.

Students have to prepare a project report and will also have to demonstrate them on the stage.

List of Books:-

(1) Kramik Pustak Malika By V.N.Bhatkhande

(2) Raga-o-Rup by Swami Prajnanananda

Semester-III

Course Code	Name of the	Course	Total Credit	Total Marks
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	course	Structure Core/Elective Theory/Practical		
MV -901 C	Theory of Taal, Western and Karnatic Music	Theory core	04	100
<p>At the end of the course students can be benefited in the following ways:</p> <ul style="list-style-type: none"> • To acquire knowledge of ancient and modern taal system. • To learn marga and desi taal system, different taal notation system, Akar matrik , Danda matrik etc. • To acquire knowledge of western music and karnatic music. 				

Course Content:-

Theory of Taal: Unit-1

- (1) Comparative study of the Ancient and Modern system of Taal.
- (2) Study of Marga and Deshi Taal, Ten Prans of Taal.
- (3) Taal system adapted by Rabindra Nath Tagore.
- (4) Different Taal notation system, Akar Matrik, Danda Matrik notation system etc.
- (5) Detailed study of Karnatic taal system and comparative study of Karnatic and North Indian taal system.

WESTERN MUSIC: Unit-2

- (1) Introduction to Western Music – Classical and Romantic period.
- (2) Staff notation system and tonic solfa.
- (3) Brief studies of different musical composers of three centuries in Western Music, Beethoven, Bach, Mozart, Haydn etc.

KARNATIC MUSIC: UNIT-3

- (1) A short review of Karnatic Music with reference to the great composers and Musicians: Purandar Das, Muthuswami , Tyagraj, Shyamshastri, Venkatmakhin.
- (2) General Introduction of Raag and Taal presentation of Karnatic Music.
- (3) Comparative study of the Karnatic music with North Indian Classical Music in respect of Mela, Raga and Tala.

List of Books:-

(1) Time measure and compositional types in Indian Music by Subhadra Chaudhury.

(2) Dakshin Bharater Sangeet by Dr. Pradip Kumar Ghosh.

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -902 E	Aesthetics	Theory core	04	100
<p>At the end of the course students can be benefited in the following ways:</p> <ul style="list-style-type: none">• To acquire knowledge of Aesthetics and its branches, Nature, Scope, Purpose, Methods and current trends.• To acquire different ideas and opinions of Aesthetics.• To acquire knowledge of Rasa theory of Bharat, Tagore's concept of Aesthetics, the place of Music in fine arts.				

Course Content:

GENERAL AESTHETICS

UNIT-1

Definition of Art and Aesthetics, its branches, Nature, Scope , purpose, Methods and current trends.

UNIT-2

Different ideas and opinions of Aesthetics (quotation of Several Philosophers' views) Plato, Aristotle, Baumgarten.

UNIT- III

Tagore's concept of Aesthetics.

UNIT-IV

The place of Music in fine arts.

UNIT-V

Role of emotion and imagination in music.

Part- B: Musical Aesthetics

UNIT-1

Rasa theory of Bharat

UNIT- II

Bhava and Rasa.

List of Books:

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -903 C	Practical (Stage Performance)	Practical	04	100

At the end of the course students can be benefited in the following ways:

- Comparative knowledge of raga based on different angas.
- Improvise and perform Bandish (composition) into a performance.
 - To develop confidence to interact with the audience.

Course Content:-

- (1) Candidates have to perform one vilambit and one drut composition in any of the following prescribed ragas (not less than 30 minutes):
The prescribed ragas: Mian Ki Todi, Gurjari Todi, Bhupal Todi, Bilashkhani Todi, Darbari Kanada, Suha Kanada, Nayaki Kanada, Marwa, Puriya, Sohini.
- (2) Candidates have to perform, one thumri or dadra or Bhajan as the ending piece of the performance.

List of Books:

- (1) Kramik Pustak Malika by V.N.Bhatkhande

(2) Wisdom of Raga by S. Bandyopadhyaya

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -904 C	Practical (Viva Voce)	Practical	04	100

At the end of the course students can be benefited in the following ways:

- Comparative knowledge of raga based on different angas.
- Improvise and perform Bandish (composition) into a performance.
 - To develop confidence to interact with the audience.

Course Content:

Candidates have to perform one vilambit and one drut composition of their choice, other than the stage demonstration raga from the above prescribed ragas. Candidates will be asked to perform the other ragas by the external examiner according to his/her choice.

List of Books:-

Semester- IV

Course Code	Name of the course	Course Structure	Total Credit	Total Marks
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		Core/Elective Theory/Practical		
MV -1001 C	Biography of Musicians and knowledge of Ragang.	Theory	04	100
<p>At the end of the course students can be benefited in the following ways:</p> <ul style="list-style-type: none"> • To acquire knowledge of the life history of eminent musicians. • To gain knowledge of Ragang. 				

Course Content:

A. Biography of Musicians

Amir Khusrau, Maan Sing Tomar, Sultan Hussain Sharkee, Swami Haridas , Tansen, Nayak Gopal, Baiju Bawra, Sadarang, Fyaz Khan, Haddu Khan, Hassu Khan, Abdul Karim Khan, Bandr Ali Khan, Wazir Khan, Kale Khan, Bade Ghulam Ali Khan, Alladiya Khan, Vishnu Digambar Paluskar, Abdul Wahid Khan, Amir Khan, Bhimsen Joshi, Hirabai Barodekar, Girija Shankar Chakraborty, Radhika Prasad Goswami, Kader Baksh, Bismillah Khan, D.V. Paluskar, Omkarnath Thakur, Ravi Sankar, Alauddin Khan, Vilayat Khan, Ali Akbar Khan, Hanif Ali Khan, V.G. Jog, N.Rajan.

B. Knowledge of Raganga

Intensive study of the following Ragang:-

Kalyan, Bilawal, Bhairav, Kafi, Vairavi, Sarang, Todi, Purvi, Marwa, Ashavari, Khamaj, Malhar and Kanada.

List of Books:-

(1) Indian Music by Thakur Jaidev Singh.

(2) History of Indian Music by Swami Prajnananda.

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -1002 C	Research Methodology and Dissertation	Theory	04	100

At the end of the course students can be benefited in the following ways:

- To acquire knowledge of Research and its types.
- To be familiar with different research problems, Hypothesis and preparation of research proposal of Synopsis.
- To learn about the sources and tools of data collection.

Course Content:-

A. Research Methodology :

- (1) Definition, meaning and types of research.
(Historical, Descriptive, Experimental, Analytical and case study)
- (2) Selection of Research problem, Hypothesis and preparation of Research proposal or synopsis.
- (3) Sources and Tools of data collection.
- (4) Writing Research Report and Bibliography.

B. DISSERTATION :

The candidates have to write a dissertation (not less than 30 pages) on a selected topic, the steps are as follows:

- (1) Selection of dissertation topic
- (2) Selection of guide or supervisor
- (3) Preface and acknowledgement
- (4) Table of content (Chapter and page wise)
- (5) Chapters
- (6) Bibliography.

List of Books:-

- (1) Research Methods in Indian Music by Najma Perveen Ahmad

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -1003 C	Practical(Stage Performance)	Theory	04	100

At the end of the course students can be benefited in the following ways:

- Comparative knowledge of raga based on different angas.
- Improvise and perform Bandish (composition) into a performance.
 - To develop confidence to interact with the audience.

Course Content:

(1) Candidates have to perform one Vilambit and one Drut composition in the following ragas not less than 30 mnt.

The prescribed (detail) ragas : Sudh Sarang, Gaur Sarang , Kaunshi Kanada, Mian Ki Malhar, Gaur Malhar, Surdasi Malhar and Chhayanat, Megh Malhar, Jog , nand.

(2) Some Ragas (non-detail) are to be learnt . The ragas are as follows:

Hamshadhwani , Kalavati, Mashamad Sarang, Sree and Abhogi.

(3) Candidates have to perform one Thumri orv Dadra or Bhajan as the ending piece of the Performance.

List of Books:-

(1) Kramik Pustakmalika by V.N. Bhatkhande.

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MV -1004 C	Practical(VIVA VOCE)	Theory	04	100

At the end of the course students can be benefited in the following ways:

- Comparative knowledge of raga based on different angas.
- Improvise and perform Bandish (composition) into a performance.
 - To develop confidence to interact with the audience.

Course Content:-

Candidates have to perform one Vilambit and Drut composition of their choice, other than the stage demonstration raga from the above prescribed ragas. Candidates will be asked to perform the other ragas by External Examiner according to his/her choice.