

M.A. MUSIC
First Semester
Paper – CC 01 (Theory)
History of Music (Ancient Period)

Full Marks: 100

OIA 30 Marks

ESE 70 Marks

UNIT 1.

1. Classification of History of Indian Music.
2. Music of Pre-Ancient Period.
3. Music in Ancient Period.

UNIT 2.

1. Music in Vedic Age.
2. Music in Epic Age – Ramayana & Mahabharata Age.
3. Music in Puran & Prati-Sankhya Period.

UNIT 3.

1. Music in Jain, Mौरya, Buddhist & Gupta Age.
2. Music in Bharat Age.
3. Detail Study of "Natyashastra" of Maharshi Bharat.

UNIT 4.

1. The lives and achievement of the following Granthakar – (a) Matang, (b) Sarangdev, (c) Narad.
2. Detail Study of the following Granth –
(a) Vrihaddeshi
(b) Sangeet Ratnakar
(c) Nardiyā Shiksha

UNIT 5.

1. Detail Study of Folk Song of Bihar.
2. Detail Study of Vidyapati Sangeet.

Reference Book-

1. Pt. Thakur Jaidev Singh – Bharatiya Sangeet ka Itihaas
2. Pt. Sharchchandra Sridhar Paranjpey - Bharatiya Sangeet ka Itihaas
3. Pt. Bhagwat Sharan Sharma – Bharatiya Sangeet ka Itihaas
4. Pt. Bhagwat Sharan Sharma – Bharatiya Itiha me Sangeet
5. Prof. Swatantra Sharma – Bharatiya Sangeet ka Aitihyaak Vichreshan
6. Prof. Lavanya Kirti Singh 'Kavya' – Bharatiya Sangeet Granth
7. Dr. Aena Sahay – Pt. Lochan Kirti Raga Tarangini

Ranvir
24/11/2023

Abhinav
24/11/23

24/11/23

M.A MUSIC

First Semester

Paper – CC 02 (Theory)

Principles of Music

Full Marks: 100

CIA: 30 marks

ESE: 70 marks

UNIT 1.

1. Sound, production and propagation of sound, Echo.
2. Noise, Resonance Reverberation.
3. Propagation of Sound through different Media – Microphone, Gramophone, Tape Recorder, Television, Radio, Computer.

UNIT 2.

1. Maad - Swara - Shruti.
2. Shruti – Swara Arrangement.
3. Comparative study of the Shruti, Swar and Saptaak (Ancient, to Modern)

UNIT 3.

1. Classification of Ragas –
(a) Jati Classification and Dashvidhi Rag Classification
(b) Raga – Ragini Classification and Mel Rag Classification
(c) Thara Rag Classification and Ragang Classification
2. Jati-Gayan.

UNIT 4.

1. The Gharanas of Indian Music (Vocal / Instruments).
2. Gharanas of Orissa in India.
3. Angas of Thumri Shaly.

UNIT 5.

1. Comparative Study of Swara and Tala System of Hindustani and Karnatik Music.
2. Study of different types of Veena in Ancient Period.

Reference Books –

1. Pt. Lalmani Mishra – Bhartiya Sangeet Vadya
2. Pt. Jagdish Nanayan Pathak – Sangeet Shastra Praveen
3. Prof. Swatantra Sharma – Bhartiya Sangeet ka Vaigyanik Vichleshan
4. Dr. Arvind Kumar – Raga Ek Adhyayan
5. Pt. Gajendra Naryan Singh – Bihar ke Sangeet Gharane

Ramk
24/05/19

Hoban
24/05/19

Arjun
24/05/19

M.A MUSIC

First Semester

Paper – CC 03

Applied Theory

Full Marks: 100

CIA 30 marks

ESE 70 marks

UNIT 1.

1. Detail study of following Ragas :-

Siyam Kalyan, Devgiri Bilawal, Ahar Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar & Bagesri.

- For the students of Kheyal Ang – The knowledge of writing Notation of Vilambit Kheyal / Masitkharī Gat and Chota Kheyal / Rasakhani Gat in different Talas with Aalap, taan toda, jhalā, of above Ragas of Serial no. 1.
- For the students of Dhrupad Ang – the knowledge of writing notation of Dhrupads and Dhamars in different Laykaries of Ragas of Serial no. 1.
- For the Students of Instrumental Music, the knowledge of writing Gat compositions in other than Teental in ragas of Serial no. 1.

UNIT 2.

- For the students of Kheyal Ang – The knowledge of writing Notation one Dhrupad and one Dhamar in different laykaries/ one Gat of 10, 12 and 14 matras in different Laykaries.
- For the students of Dhrupad Ang – the knowledge of writing one Vilambit and one Chota Kheyal with Aalap-taan.

UNIT 3.

- General Study of the following Ragas – Puriya Kalyan, Yamani Bilawal, Vairagi, Dhanashri, Madhmad Sarang, Bihagda, Megh Malhar.
- Comparative Study of the Ragas of Unit 1 and Unit 3.

UNIT 4.

- The knowledge of writing Notation of Thumri, Dadra/Dhrun in the following Ragas – Khama, Kafi and Tilang.
- The development and changes of playing techniques of Instrument in Modern Age.

UNIT 5.

- The knowledge of writing of Talas – Teental, Ada Choutaal, Choutaal, Sultaal, Tivra, Keheras, Dadra and the Talas of Thumri and Dadra in Thuf, dagan, tigan, chaugun, aad and kuaad lays.

Reference Books –

- Pl. V N Bhatkhande – Kramik Pustak Malika (Bhag 1 se 6)
- Vinayak Rao Patwardhan – Raag Vigyan (Bhag 1 se 7)
- Pl. Dinkarnath Thakur – Sangetanjalī
- Pl. Ramachray Jha ‘Ramrang’ – Abhinav Geetanjalī (Bhag 1 se 5)

Ramach
24/11/2019

Abhinav
25/11/19

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M.A. MUSIC

First Semester

Paper – CC 04 (Practical)

Practical Vocal/Instrument

Full Marks: 100

O/A 50 Marks

ESE 50 Marks

1. The Demonstration of any one style of Vocal/Instrument in Ragas – Kalyan, Bilawal, Bhairav, Sarang, Bihag, Malhar and Kafi ang –
 - (a) Khyal Ang (Teentaal and other than Teentaal) – Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar & Bagesri.
 - (b) Dhrupad Ang (10, 12 and 14 matras) – Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar & Bagesri.
2. Demonstration of Thumri, dadra/Dhun of the following style of Vocal/Instrument in Ragas – Khama, Kafi and Tilang.
3. Demonstration of Tarana and Trivat in any two Ragas.
4. Demonstration of Geet, Gazal & Bhajan/Dhun.
5. Demonstration of Talas given in paper CC 03 in different laykaries.

Ramesh
24/5/1999

Ashok
24/5/1999

Ramesh
24/05/1999

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M.A. MUSIC

Second Semester

Paper – CC 05 (Theory)

History of Music (Medieval & Modern Period)

Full Marks: 100

CIA 30 Marks

Time: 3 Hrs

ESE 70 Marks

UNIT 1:

1. History Music in Muslim Period.
2. Contribution of Sadarang in Khayal Gayan Shalleys.
3. Development of Karnatik Music with reference to - Swan-Mel-Kalanidhi, Raga tarwa Viboch, and Chatundandi Prakashika.

UNIT 2:

1. The Study of the History of Music of Modern period
2. The Contribution of Pt. V.D.Palushkar and Pt.V.N.Bhatkhande in the Development of Modern Music.

UNIT 3:

1. Detail Study of Following Granth –
 - (a) Raga Tarangini – Lochan
 - (b) Sangeet Parijat-Ahobal
 - (c) Sangeet Makrand – Narad
 - (d) Sangeet Darpan - Damodar

UNIT 4:

1. The lives and achievement of the following Musicians – Pt. Omkamath Thakur, Pt. Ramchatur Malik, Pt. Ramashraya Jha, Pt. V.D.Palushkar, & Pt. V.N.Bhatkhande.

UNIT 5:

1. Detail knowledge of Instruments of Modern Period.

Reference Book:-

1. Pt. Thakur Jaidev Singh – Bhartiya Sangeet Ka Itihaas.
2. Pt. Sharatchandra Sridhar Paranjpey – Bhartiya Sangeet Ka Itihaas
3. Pt. Bhagwat Sharan Sharma – Bhartiya Sangeet Ka Itihaas
4. Pt. Bhagwat Sharan Sharma – Bhagwat Itihaas me Sangeet
5. Prof. Swatantra Sharma – Bhartiya Sangeet ka Aitihaasik Vibhleshan
6. Prof. Lavanya Kirti Singh 'Kavya' – Bhartiya Sangeet Granth

Ramesh
24/11/19

Ashu
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M.A MUSIC
Second Semester
Paper – CC 06 (Theory)
Principles of Music

Full Marks: 100

CIA 30 marks

EST 70 marks

UNIT 1.

1. The musical intervals (Shruti and Swaras) the way of measuring of Shruti and Swaras in a string of Veena according to Pt. Shrinivasi and Pt. V N Bhaskhande.
2. The ratio of vibrations between the no. of two notes.
3. Swara Samvad – Shada) Madhyam & Shada) Pancham.

UNIT 2.

1. Details Study of Gram and Sama Chaturstai.
2. Detail Study of Murchana and Development of Thata from Murchana.
3. General study of Geeti and Vaani.

UNIT 3.

1. Classification of Instruments.
2. (a) Prabandh Gayan.
- (b) Jati Gayan.
3. Nibaddha gaan & Anibaddha gaan

UNIT 4.

1. The origin & historical development of various musical Gharanas of Bihar.
2. The origin & historical development of own instrument.
3. Origin & historical development of Tabla.

UNIT 5.

1. Kaku, Sandhi Prakash Raga, importance of Ardhwadarshak Swar, Gat, meed, Kan, Gamak, Ladi, Mukhi, Khatka, Samjama, Nyas, Alankar, Sthaya, Vidari, Tirobhar, Aabibhar.

Reference Books-

1. Pt. Lalmani Mishra – Bhartiya Sangeet Vadya
2. Pt. Jagdish Narayan Pathak – Sangeet Shastra Praveen
3. Prof. Swatantra Sharma – Bhartiya Sangeet ka Vaigyanik Vishleshan
4. Dr. Arvind Kumar – Raga Ek Adhyayan
5. Pt. Gajendra Narayan Singh – Bihar ke Sangeet Parampara

Ramesh
24/01/2019

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MLA MUSIC
Second Semester
Paper – CC 07 (Theory)
Applied Theory

Full Marks: 100

OIA 30 marks

ESE 70 marks

UNIT 1.

1. Detail study of the following Raga –
Bilaskhani Todi, Kaushik Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Aasawari, Shree and Jog.
 - a. For the students of Kheyal Ang – The knowledge of writing notation of Vilambit / Mast Khani Gat and Chota Kheyal / Rasakhani Gat in different Talas with Aalap, Taan/ Toda – Itala of the above Ragas.
 - b. For the Students of Dhrupad Ang - The knowledge of writing notation of Dhrupad and Dhamar in different layakaries.
 - c. For Instrumental Students, the writing of Gat of Teenatal and other than Teenatal of the above Ragas.

UNIT 2.

1. For the students of Kheyal Ang – Knowledge of writing of one Dhrupad and one Dhamar in different layakaries/ writing of a Gat of 10, 12 and 14 matras in different layakaries.
2. For the Students of Dhrupad Ang – Knowledge of writing of one Vilambit and one Chota Kheyal with Aalap taan.

UNIT 3.

1. General Study of the following Ragas – Bhopal Todi, Sahana Kanhara, Harodhwani Nat Bhairav, Deshi Chandrakoush and Jogkoush.
2. The knowledge of writing notation of Thumri, Dadra or Tappa in the following Ragas – Desh , Pils, and Bhairavi.

UNIT 4.

1. Comparative study of the Ragas of Unit no. 1 and 2.
2. Influence of Kheyal and Thumri on String instrument.

UNIT 5.

1. The knowledge of writing of Laxmi, Brahma, Ruzra, Farodast, Shikhar and Matt Talas in thak, dagan, ngun, chaugun, aad, kusaad and viled laya.

Reference Books –

1. Pt. Y N Bhatkhande – Kramik Postak Malika (Bhag 1 se 6)
2. Vinayak Rao Patwardhan – Raag Vignyan (Bhag 1 se 7)
3. Pt. Omkarnath Thakur – Sangeetanjali
4. Pt. Ramashray Jha 'Ramrang' – Abhinav Geetanjali (Bhag 1 se 5)

Ramank
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Abhinav
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M.A MUSIC

Second Semester

Paper – CC 08 (Practical)

Practical Vocal/ Instrument

Full Marks: 100

CIA 50 marks

ESE 50 marks

1. Demonstration of any style of Vocal / Instrument in the following Ragas of Todi, Kanhara, Gauri, Nat, Asawari, Shree Ang –
 - a. Kheyal Ang (Teentaal and other than teentaal)- Bilaskhani Todi, Kaushik Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Asawari, Shree and Jog.
 - b. Dhrupad Ang (10, 12 and 14 matras) - Bilaskhani Todi, Kaushik Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Asawari, Shree and Jog.
2. Demonstration of the following Style of Vocal / Instrument in Ragas – Dech, Pilu and Bhairavi (Thumri, Dadra, Tappa/Dhun).
3. Demonstration of Chaturang and Raga-Mala in any two Ragas.
4. Demonstration of Talas given in Paper CC 07 in different layakaries.

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M.A MUSIC
Second Semester
Paper – CC 09 (Theory)

Practical

Full Marks: 100

CA 50 marks

ESE 50 marks

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|----|---|---|
| 1. | tagg demonstration on Dhrupad ang/ Khyel ang/ Instrument Style. | 5 |
| 2. | tagg demonstration on Semi-Classical. | 5 |
| 3. | roup Discussion. | 5 |

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M.A. MUSIC
Third Semester
Paper – CC 10 (Theory)
Aesthetic and Folk Music

Full Marks: 100

CIA 30 Marks

ESE 70 Marks

UNIT 1.

1. Rasa, Different views regarding kinds of Rasa.
2. Principles of Rasa.
3. Process of Rasa effect through the swar composition.
4. Raga, Rasa & Emotions.
5. Rhythm & Emotions.
6. Origin of Rasa & Bhava from different Swars & Ragas.
7. Taal & Chhand.

UNIT 2.

1. Music & Aesthetics.
2. Aesthetical Elements in Music.
3. General Views of Art and Aesthetic of Western Philosophy.
4. Pictorial representation of Ragas.

UNIT 3.

1. Detail Study of Folk Music of own regional area – Sanskar Geet, Functional Geet, Religious Geet, Agro Geet, Jati Geet, Seasonal Geet, etc.
2. Detail study of Folk Instrument and Folk Dance.
3. The Life History & contribution of following Regional folk musicians – Smt. Vinodhvasini Devi and Smt. Sharda Sinha

UNIT 4.

1. Life history and contributions of Mahakavi Vidyapati / Mahendra Mishra / Bhikhari Thakur.
2. Detail study about the songs of Mahakavi Vidyapati / Mahendra Mishra / Bhikhari Thakur.
3. General Study of regional Lok Gathas.

UNIT 5.

1. Knowledge of writing the notation of regional Folk Songs.
2. Knowledge of writing the notation of Vidyapati / Mahendra Mishra / Bhikhari Thakur Geet.

Reference Books –

1. Dr. Nagendra – Rasa Siddhanti
2. Prof. Pradeep Kumar Dixit – Saras Sangeet
3. Prof. Swatantra Sharma – Sangeet, Rasa or Saundarya
4. Krishna Devi Upadhyay – Bhojpuri Lok Geet
5. Dr. Shanti Jain – Lok Geeto Ke Sandarbh aur Aayam
6. Dr. Swasti Verma – Sangeet, Samaj or Parampara

Abhishek
22/11/19

Ramesh
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M.A. MUSIC
Third Semester
Paper – CC 11 (Theory)
Western Music

Full Marks: 100

CIA 30 Marks
 ESE 70 Marks

UNIT 1.

1. General Knowledge of Western Swar and Saptak.
2. Major Tone, Minor Tone & Semi Tone.
3. General Knowledge of Western Notation System.

UNIT 2.

1. Knowledge of Western Taal lipi System.
2. Comparative Study of Hindustani and Western Tabla System.

UNIT 3.

1. Comparative Study of Harmony & Melody
2. Life Sketch and contribution in Music of following Western Musicians – Bach, L.V. Beethoven, W.A. Mozart, and Frederic Menubis.

UNIT 4.

1. Detail study of Orchestra.
2. The General Principles of Voice Culture. The Sound and its technique structure.

UNIT 5.

1. Knowledge of writing of Chhota Kheyal / Razakhari Gat in Western Notation System.

Reference Books –

1. Prof. Swatantra Sharma – Paschatya Swarlipi Padhdhati evam Bhartiya Sangeet
2. Bhagwat Sharan Sharma – Paschatya Sangeet
3. Vasant – Sangeet Visharad

Ramesh
24/12/2019

Abhishek
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Arjun
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M.A MUSIC
Third Semester
Paper – CC 12 (Theory)
Applied Theory

Full Marks: 100

CIA: 30 marks

ESE: 70 marks

1. Writing of notations of the bandish (Kheyal, Dhrupad, Dhamar, Thumri, etc.) in Ragas of Paper CC 12.
2. Detail introduction of Ragas of Paper CC 12.
3. Comparative Study of different Ragas of Previous and Paper CC 12.
4. Ability to compose the given Pada/Bol.
5. Knowledge of writing of Swarnalika and Lakshan Geet in any two Ragas.
6. Writing Short notes on different types of Geet i.e. Dhrupad, Dhamar, Thumri, Dadra, Holi, Chaiti, Kajri, etc.

Reference Books-

1. Pt. V N Bhattachande – Kramik Pustak Malika (Bhag 1 to 6)
2. Vinayak Rao Patwardhan – Raag Vigyan (Bhag 1 to 7)
3. Pt. Oshkarnath Thakur – Sangeetanjali
4. Pt. Ramashray Jha "Ramrang" – Abhinav Geetanjali (Bhag 1 to 5)

Ramesh
24/12/19

Abhinav
24/12/19

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M.A MUSIC
Third Semester
Paper - CC 13
Practical

Time: 100 min

Date: _____

Full Marks: 100

CA 50 marks

ESI 50 marks

1. Demonstration of vilambit/ Masitkhani gat of the following Ragas - Yaman, Alhaiya Bilawal, Manwa, Todi, Chayanat, Puriya Dharwadhee, Madhuwanti and Darbari Kashara.
2. For Dhrupad Students - Detail study of Dhrupad with alap and layakaris in the above Ragas.
3. Chota khayal / Razakhani Gat with alap, taan/ toda-jhala in the following Ragas - Purvi, Bhairav, Multani, Lalit, Puriya, Miya Maihar and Kallawati.

Reena
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Ashwini
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M.A MUSIC
Third Semester
Paper – CC 14 (Theory)
Practical

Full Marks: 100

CIA 50 marks

ESI 50 marks

1. Demonstration of Swarnalika and Lakshmi Geet in any two Ragas.
1. Ability to present self compose of pada/bols accordingly.
2. Demonstration of different types of Geet i.e. Dhrupad, Dhamar, Thumri, Sargam, Dadra, Holi, Kajri, Chaiti, etc.
3. Comparative Study of the Ragas of Paper CC 13.

Ramabhar
24/8/19

Abhinav
24/3/19

24/3/19

M.A MUSIC
Fourth Semester
Paper – EC.01
Stage Demonstration

Full Marks: 100

CIA 40 marks

ESE 50 marks

1. Stage Demonstration of Kheyal/ Dhrupad/ Instrumental Style. (CC-13 Ragas)
2. Stage Demonstration of Semi Classical/ Light Song/ Dhun.

Ramkrishna
24/3/19

Abhinav
24/3/19

24/3/19

Pranav
24/3/19

Pranav
24/3/19

M.A MUSIC

Fourth Semester

Paper - EC 02

Project & Viva

Full Marks: 100

CIA 50 marks

ESE 50 marks

1. Project Work.

2. Viva.

Ramesh

24/03/19

Ashish

24/03/19

Arjun

24/03/19

M. S. S.

24/03/19

S. S. S.

24/03/19

M.A MUSIC

Fourth Semester

Paper – DSE 04 (Theory)

History of Music (Medival & Modern Period)

Full Marks. 100

CIA 30 marks

ESE 70 marks

UNIT 1.

1. History of Music in Muslim Period.
2. Contribution of Sadarang in Khayal Gayan Shalayi.
3. Development of Karnatik Music with reference to – Swan-Mel-Kalanidhi, Raga Tarwa Vibodh, and Chaturdandi Prakashika.

UNIT 2.

1. The Study of the History of Music of Modern Period.
2. The contribution of Pt. V. D. Paluskar and Pt. V. N. Shasthinde in the development of Modern Music

UNIT 3.

History of Film Music.

UNIT 4.

The lives and achievement of the following Musicians – Pt. Omkarnath Thakur, Pt. Ramchatur Malik, Pt. Ramashraya Jha, Pt. V. D. Paluskar, & Pt. V N Shasthinde.

UNIT 5.

Detail knowledge of instruments of Modern Period.

Reference Books –

1. Pt. Thakur Jaidav Singh – Bhartiya Sangeet ka Itihaas
2. Pt. Sharchchandra Sridhar Ranajpey - Bhartiya Sangeet ka Itihaas
3. Pt. Bhagwat Sharan Sharma - Bhartiya Sangeet ka Itihaas
4. Pt. Bhagwat Sharan Sharma – Bhartiya Itihaas me Sangeet
5. Prof. Swatantra Sharma – Bhartiya Sangeet ka Aitahaasik Vishleshan
6. Prof. Lavanya Kirti Singh "Kavya" – Bhartiya Sangeet Grantha

Ramchatur
24/3/19

Abhinav
24/3/19

24/3/19