

**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, Mourya, 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 Sanchakar – (a) Matang, (b) Sarangdev, (c) Narad.
2. Detail Study of the following Granth –  
(a) Vrihaddeshi  
(b) Sangeet Ratnakar  
(c) Nardya 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 Itihaas 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

Raam  
24/11/2023

Abhishek  
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 Saptak (Ancient to Modern)

#### UNIT 3.

1. Classification of Ragas –  
(a) Jati Classification and Dashvidh Rag Classification  
(b) Raga – Ragini Classification and Meli Rag Classification  
(c) Thata Rag Classification and Ragang Classification
2. Jai-Gayan.

#### UNIT 4.

1. The Gharanas of Indian Music (Vocal / Instruments).
2. Gharanas of Drupid 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 Narayan Patilok – Sangeet Shashtra Praveen
3. Prof. Swatantra Sharma – Bhartiya Sangeet ka Vaidyanik Vichleshan
4. Dr. Arvind Kumar – Raga Ek Adhyayan
5. Pt. Gajend's Naryan Singh – Bihar ke Sangeet Gharane

Ranvir  
24/05/19

Hoban  
24/05/19

Anam  
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.

(a) For the students of Kheyal Ang – The knowledge of writing Notation of Vilambit Kheyal / Masitkharī Gat and Chota Kheyal / Razakharī Gat in different Talas with Aalap, tala tola, jhala, of above Ragas of Serial no. 1.

(b) For the students of Dhrupad Ang – the knowledge of writing notation of Dhrupads and Dhamars in different Laykaris of Ragas of Serial no. 1.

(c) For the Students of Instrumental Music, the knowledge of writing Gat compositions in other than Teental in ragas of Serial no. 1.

#### UNIT 2.

1. For the students of Kheyal Ang – The knowledge of writing Notation one Dhrupad and one Dhamar in different laykaris/ one Gat of 10, 12 and 14 matras in different Laykaris.

2. For the students of Dhrupad Ang – the knowledge of writing one Vilambit and one Chota Kheyal with Aalap-tan.

#### UNIT 3.

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

2. Comparative Study of the Ragas of Unit 1 and Unit 3.

#### UNIT 4.

1. The knowledge of writing Notation of Thumri, Dadra/Dhrun in the following Ragas – Khama, Kafi and Tilak.

2. The development and changes of playing techniques of Instrument in Modern Age.

#### UNIT 5.

1. The knowledge of writing of Talas – Teental, Ada Choutaal, Choutaal, Sultaal, Tira, Kherwa, Dadra and the Talas of Thumri and Dadra in Taal, dagan, tigan, chaugun, ead and folded laya.

#### Reference Books –

1. Pt. V N Bhatkhande – Kramik Pustak Malika (Bhag 1 se 6)

2. Vinayak Rao Patwardhan – Raag Vigyan (Bhag 1 se 7)

3. Pt. Omkarnath Thakur – Sangeetanjalī

4. Pt. Ramachray Jha 'Ramrang' – Abhinav Geetanjalī (Bhag 1 se 5)

Ramach  
24/11/2019

Abhinav  
25/11/19

25/11/19

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 trykates.

StudyOriginal.in

Ramesh  
24/5/15

Ashutosh  
24/5/15

24/05/15

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