

## M.A. MUSIC

Second Semester

Paper – CC 05 (Theory)

### History of Music (Medieval & Modern Period)

Full Marks: 100

CIA 30 Marks

Exam 05.2021

ESE 70 Marks

#### UNIT 1:

1. History Music in Muslim Period.
2. Contribution of Sadarang in Khayal Gayan Shalleh.
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 – Nayad
  - (d) Sangeet Darpan - Darabdar

#### UNIT 4:

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

#### UNIT 5:

1. Detail knowledge of Instruments of Modern Period.

#### Reference Book:

1. Pt. Thakur Jajdev 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 Vibheshan
5. Prof. Lavanya Kirti Singh 'Kavya' – Bhartiya Sangeet Granth

Ramesh  
24/11/19

Ashu  
24/11/19

24/11/19

**M.A MUSIC**  
**Second Semester**  
**Paper – CC06 (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. Shrinivasa and Pt. V N Bhaskhanda.
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 Chatustayi.
2. Detail Study of Murchana and Development of Thata from Murchana.
3. General study of Geeti and Naari.

**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 instruments of Bihar.
2. The origin & historical development of veena instrument.
3. Origin & historical development of Tabla.

**UNIT 5.**

1. Kaku, Sandhi Prakash Raga, importance of Ardhwadarshak Swar, Gat, meed, Kar, Gamak, Ladi, Mukhi, Khatka, Janjama, Nyas, Manjar, Sthaya, Vidari, Tirobbhav, Aabbbhav.

**Reference Books-**

1. Pt. Lalmani Mishra – Bharatiya Sangeet Vadya
2. Pt. Jagdish Narayan Pathai – Sangeet Shastra Praveen
3. Prof. Swatantra Shastri – Bharatiya Sangeet ka Vaigyanik Vishleshan
4. Dr. Anand Kumar – Raga Ek Adhyayan
5. Pt. Gajendra Narayan Singh – Bihar ke Sangeet Parampara

*Ramesh*  
24/01/2019

*Abhy*  
24/01/19

*24/01/19*

StudyOrigin.IN

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

Full Marks: 100

OA 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 / Maat Khari Gat and Chota Kheyal / RaasKhari Gat in different Talas with Aalap, Taan/ Tuda – 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 Teenkali and other than Teenkali 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 16 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 – Mogal Todi, Sahana Kanhara, Harodhwani Nat Bhairav, Deshi Chandrakoush and Jogkanti.
2. The knowledge of writing notation of Thumri, Dadra or Tappa in the following Ragas – Desh, Pila, 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, Rudra, Farodast, Shikhar and Matt Talas in thak, dugh, Jhur, Khaggon, and, kusal and viled laya.

**Reference Books –**

1. Pt. V.N. Bhatkhande – Gramik Pustak Malika (Bhag 1 se 6)
2. Vinayak Rao Patwardhan – Raag Vigyan (Bhag 1 se 7)
3. Pt. Omkarnath Thakur – Sangeetanjali
4. Pt. Ramashray Jha 'Ramrang' – Abhinav Geetanjali (Bhag 1 se 5)

*Ramank*  
24/11/19

*Abhinav*  
24/11/19

*24/11/19*

**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, Kausiki Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Asawari, Shree and Jag.
  - b. Dhrupad Ang (10, 12 and 14 matras) - Bilaskhani Todi, Kausiki Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Asawari, Shree and Jag.
2. Demonstration of the following Style of Vocal / Instrument in Ragas – Dakh, 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 languages.

*Ravindra*  
24/3/2019

*Abhinav*  
24/3/19

*Chandana*  
24/3/19

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

Full Marks: 100

CA 50 marks

EE 50 marks

- |    |   |   |
|----|---|---|
| 1. | tags demonstration on Dhrupad ang/ Khyal ang/ Instrument Style. | 5 |
| 2. | tags demonstration on Semi-Classical.                           | 5 |
| 1. | resp Discussion.  | 5 |

StudyOrigin.IN

Ramab  
24/10/19

Abay  
24/10/19

24/10/19