

**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. Vinodyavati Devi and Smt. Sharda Sinha

**UNIT 4.**

1. Life history and compositions 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 Siddhant
2. Prof. Pradeep Kumar Dixit – Saras Sangeet
3. Prof. Swatantra Sharma – Sangeet, Rasa or Saundarya
4. Krishna Devi Upadhyay – Bhojpur Lok Geet
5. Dr. Shanti Jain – Lok Geeto Ke Sandarbh aur Aaryam
6. Dr. Swasti Verma – Sangeet, Samaj or Parampara

*Abhishek*  
22/11/19

*Ramesh*  
24/11/19

*24/11/19*

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

Full Marks: 100  
 Time: 3 hrs

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 Felix Mendelssohn.

**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 / Razakhani Gat in Western Notation System.

**Reference Books –**

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

StudyOrigin.IN

Ramesh  
24/12/2019

Abhishek  
24/12/19

24/12/19

24/12/19

24/12/19

24/12/19

**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 Bhatkhande – Kramik Pustak Malka (Dhag 1 to 6)
2. Vinayak Rao Patwardhan – Raag Vigyan (Dhag 1 to 7)
3. Pt. Oshkambh Thakur – Sangeetanjali
4. Pt. Ramashray Jha "Ramrang" – Abhinav Geetanjali (Dhag 1 to 5)

*Ramesh*  
24/12/2019

*Abhinav*  
24/12/19

*[Signature]*  
24/12/19

M.A MUSIC  
Third Semester  
Paper - CC 13  
Practical

Full Marks: 100

CA 50 marks

ESE 50 marks

1. Demonstration of vilambit/ Masitkhani gat of the following Ragas - Yaman, Ahirya 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 kheyal / Razakhani Gat with alap, taan/ toda-jhala in the following Ragas - Purvi, Bhairav, Multani, Lalit, Puriya, Miya Maihar and Kailashi.

Reena  
24/11/19

Ashwini  
24/11/19

24/11/19

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

Full Marks: 100

CIA 50 marks

ESI 50 marks

1. Demonstration of Swarimalika and Lekhan 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.

Study Origin.IN

*Kamakhya*  
24/8/19

*Arshad*  
24/3/19

*Arshad*  
24/3/19