

सेवा में,

दिनांक - 13.6.2018

अपर सचिव
राजभवन, पटना
बिहार

विषय - पाठ्यक्रम से संबंधित

महाशय,

निवेदनपूर्वक कहना है कि आज
दिनांक - 13.6.2018 को स्नातकोत्तर संगीत
विषय के पाठ्यक्रम में आंशिक सुधार कर
आपकी ओर प्रेषित है।

सधन्यवाद

1. डॉ. नीला चौधरी
संगीत विभाग
मगध महिला महाविद्यालय,
पटना विश्वविद्यालय,
पटना, बिहार

2. प्रो. निशा भा
विश्वविद्यालय संगीत विभाग,
त्रि. माँ. माँ. वि, भागलपुर
बिहार

हस्ताक्षर
नीला चौधरी
13.06.2018

निशा भा
13.6.2018

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

Full Marks. 100

CIA 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 'Natya Shashtra' of Maharshi Bharat.

UNIT 4.

1. The lives and achievements of the following Granthakar—(a) Matang, (b) Sarangdev, (c) Narad.
2. Detail study of the following Granth –
 - (a) Vrihaddeshi
 - (b) Sangeet Ratnakar
 - (c) Nardiya Shiksha

UNIT 5.

1. Detail study about Indian Classical Dance
2. Detail study about Rabindra Sangeet

Reference Books-

1. Pt. Thakur Jaidev Singh – Bhartiya Sangeet ka Itihaas
2. Pt. Sharchchandra Sridhar Paranjpey - 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
7. Dr. Reena Sahay –Pt. Lochan Krit Raga Tarangini

Nisha
13.6.2018

Nisha
13.06.18

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. Naad -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 Mel Rag Classification
 - (c) Thata Rag Classification and Ragang Classification
2. Jati Gayan.

UNIT 4.

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

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 Pathak – Sangeet Shashtra Praveen
3. Prof. Swatantra Sharma – Bhartiya Sangeet ka Vaigyanik Vishleshan
4. Dr. Arvind Kumar – Raga Ek Adhyayan
5. Pt. Gajendra Naryan Singh – Bihar ke Sangeet Gharane

Nishatha
13.6.2018

Nishatha
13.6.18

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 :-

Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar & Bagesri.

- (a) For the students of Kheyal Ang – The knowledge of writing Notation of Vilambit Kheyal / Masitkhani Gat and Chota Kheyal / Razakhani Gat in different Talas with Aalap, taan toda, 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 Laykaries 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 laykaries/ one Gat of 10, 12 and 14 matras in different Laykaries.
2. For the students of Dhrupad Ang – the knowledge of writing one Vilambit and one Chota Kheyal with Aalap-taan.

UNIT 3.

1. General Study of the following Ragas – Puriya Kalyan, Yamani Bilawal, Vairagi, Dhanashri, Madhmada 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/Dhun in the following Ragas – Khamaj, Kafi and Tilang.
2. The development and changes of playing techniques of Instrument in Modern Age.

UNIT 5.

1. The knowledge of writing of Talas – Teentaal, Ada Choutaal, Choutaal, Sultaal, Tivra, Keherwa, Dadra and the Talas of Thumri and Dadra in Thah, dugun, tigung, chaugun, aad and kuaad 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 – Sangeetanjali
4. Pt. Ramashray Jha 'Ramrang' – Abhinav Geetanjali (Bhag 1 se 5)

NishuTha
13.6.2018

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13.6.18

M.A MUSIC
First Semester
Paper – CC 04 (Practical)
Practical Vocal/Instrument

Full Marks. 100

CIA 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) Kheyal 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.

1. Demonstration of Thumri, Dadra/ Dhun of the following style of Vocal/ Instrument in Ragas – Khamaj, Kafi and Tilang.

2. Demonstration of Tarana and Trivat in any two Ragas.

3. Demonstration of Geet, Gazal, & Bhajan/Dhun.

4. Demonstration of Talas given in Paper CC 03 in different laykaries.

Neha Jha
13.6.2018

Neha Jha
13.6.18

M.A. MUSIC
Second Semester
Paper – CC 05 (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 Shailey.
3. Development of Karnatik Music with reference to – Swar-Mel-Kalanidhi, Raga Tatwa 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. Bhatkhande in the development of Modern Music

UNIT 3.

1. History of Film Music.

UNIT 4.

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

UNIT 5.

1. Detail knowledge of Instruments of Modern Period.

Reference Books –

1. Pt. Thakur Jaidev Singh – Bhartiya Sangeet ka Itihaas
2. Pt. Sharchchandra Sridhar Paranjpey - 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 Aitihaasik Vishleshan
6. Prof. Lavanya Kirti Singh 'Kavya' – Bhartiya Sangeet Grantha

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

Full Marks. 100

CIA 30 marks
ESE 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. Shrinivas and Pt. V N Bhatkhande.
2. The ratio of vibrations between the no. of two notes.
3. Swara Samvad – Shadaj Madhyam & Shadaj Pancham.

UNIT 2.

1. Details Study of Gram and Sarna Chatustayi.
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, Murki, Khatka, Jamjama, Nyas, Alankar, Sthaya, Vidari, Tirobhav, Aabirbhav.

Reference Books-

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

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M.A MUSIC
Second Semester
Paper – CC 07 (Theory)
Applied Theory

Full Marks. 100

CIA 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 / Masit Khani Gat and Chota Kheyal / RazaKhani Gat in different Talas with Aalap, Taan/ Toda – Jhala 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 Teentaal and other than Teentaal 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, Hansdhwani Nat Bhairav, Deshi Chandrakoush and Jogkaush.
2. The knowledge of writing notation of Thumri, Dadra or Tappa in the following Ragas – Desh , Pilu, and Bhairavi.

UNIT 4.

1. Comparative study of the Ragas of Unit no. 1 and 3.
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 thah, dugun, tigung, chaugun, aad, kuaad and viaad 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 – Sangeetanjali
4. Pt. Ramashray Jha 'Ramrang' – Abhinav Geetanjali (Bhag 1 se 5)

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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, Aasawari, Shree Ang –
 - a. Kheyal Ang (Teentaal and other than teentaal)- Bilaskhani Todi, Kaushik Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Aasawari, Shree and Jog.
 - b. Dhrupad Ang (10, 12 and 14 matras) - Bilaskhani Todi, Kaushik Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Aasawari, Shree and Jog.
2. Demonstration of the following Style of Vocal / Instrument in Ragas – Desh, 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

CIA 50 marks
ESE 50 marks

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|----|--|---|
| 1. | tage demonstration on Dhrupad ang/ Kheyal ang/ Instrument Style. | S |
| 2. | tage demonstration on Semi-Classical. | S |
| 3. | roup Discussion. | G |

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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 Instruments and Folk Dance
3. The life history & contribution of following Regional folk musicians – Smt. Vindhyavasini 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 Siddhant
2. Prof. Pradeep Kumar Dixit – Saras Sangeet
3. Prof. Swatantra Sharma – Sangeet, Rasa or Saundarya
4. Krishna Dev Upadhyay – Bhojpuri Lok Geet
5. Dr. Shanti Jain – Lok Geeto ke Sandarbh aur Aayam

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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 Tala Systeem.

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 Yehudi Menuhin.

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 Paddhati evam Bhartiya Sangeet
2. Bhagwat Sharan Sharma – Paschatya Sangeet
3. Vasant – Sangeet Visharad

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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 13.
2. Detail introduction of Ragas of Paper CC 13.
3. Comparative Study of different Ragas of Previous and Paper CC 13.
4. Ability to compose the given Pada/Bol.
5. Knowledge of writing of Swarmalika 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 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)

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M.A MUSIC
Third Semester
Paper – CC 13
Practical

Full Marks. 100

CIA 50 marks

ESE 50 marks

1. Demonstration of vilambit/ Masitkhani gat of the following Ragas - Yaman, Alhaiya Bilawal, Marwa, Todi, Chayanat, Puriya Dhanashree, Madhuwanti and Darbari Kanhara.
2. For Dhrupad Students – Detail study of Dhrupad with aalap and layakaries in the above Ragas.
3. Chota Kheyal / Razakhani Gat with aalap, taan/ toda-jhala in the following Ragas – Purvi, Bhatiyar, Multani, Lalit, Puriya, Miya Malhar and Kalawati.

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

Full Marks. 100

CIA 50 marks

ESE 50 marks

1. Demonstration of Swarmalika and Lakshan 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.

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

Full Marks. 100

CIA 50 marks

ESE 50 marks

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

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M.A MUSIC
Fourth Semester
Paper – EC 02
Project & Viva

Full Marks. 100

CIA 50 marks

ESE 50 marks

1. Project Work.
2. Viva.

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M.A MUSIC

Fourth Semester

Paper – DSE 01 (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 Shailey.
3. Development of Karnatik Music with reference to – Swar-Mel-Kalanidhi, Raga Tatwa 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. Bhatkhande 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 Mallik, Pt. Ramashraya Jha, Pt. V. D. Palushkar, & Pt. V N Bhatkhande.

UNIT 5.

Detail knowledge of Instruments of Modern Period.

Reference Books –

1. Pt. Thakur Jaidev Singh – Bhartiya Sangeet ka Itihaas
2. Pt. Sharchchandra Sridhar Paranjpey - 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 Aitihaasik Vishleshan
6. Prof. Lavanya Kirti Singh 'Kavya' – Bhartiya Sangeet Grantha

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