

MUSIC

1. Candidates applying for admission to M.A. (Previous) courses or study shall be eligible for admission if they have passed B.A. with Music from a recognised University or only B.A. with having passed any one of the following examination :-
 - i. B.Mus. of Banaras Hindu University or
 - ii. 'Sangeet Visharad' of Bhatkhande Sangeet Samiti, Lucknow or
 - iii. 'Sangeet Prabhakar' of Prayag Sangeet Samiti, Allahabad or
 - iv. 'Sangeet Ratna' of Shanker Gandharva Mahavidyalaya, Bombay or
 - v. 'Sangeet Visharad' of A.B. Gandharva Mahavidyalaya, Mandal, Bombay or
 - vi. 'Sangeet Vid' of Indira Kala Sangeet Vishwavidyalaya, Khairagarh (M.P.)
2. There shall be two papers in theory and two practicals in M.A. Previous and same number in M.A. Final. Each theory paper will carry 100 marks. The candidate will have to obtain pass marks in both theory and practical separately in both the examinations.
3. Candidates can offer either vocal Music or Instrumental Music in M.A. In case of Instrumental Music the candidate can offer any one of the following Instruments :-
 - i. Sitar
 - ii. Violin
 - iii. Israj
 - iv. Sarod.

M.A. (Previous) Music

Paper I - AESTHETICS AND SCIENCE OF MUSIC

1. General principles of Aesthetics as applied to Music.
2. Rasa and its place in Musical Aesthetics. Four classical theories of Rasa.
3. Importance of Chhanda in Indian Music.
4. The place of Music among other Fine Arts. Characteristics features of emotional expression through Music.
5. Rythmic Patterns and its relation to Emotion.
6. Diferent varieties of Gomaks and Kaku ahead according to 'Sangeet Ratnakar'.

Paper II - History of Music (Medieval - 1200 to 1800)

1. Indian Sangeet composers and Shastrakar with a critical study of their countribution to Musical theory. Amir Khusro, Tansen, Swami haridas, Sharangdeo, Ahobal, Lochan, Pundarik, Ramamatya, Vyankatmakhi.
2. A historical and critical of swar (shuddha and Vikrita) on the basis of the following Shastrakars :- Bharat, Sharangdeo, Ramamatya, Somnath, Pundarik, Ahobal, Lochan & Vyonkatmakhi.
3. Raga Classification :
(a) Ragong (b) Melu That (c) Raag Ragini.
4. Study of the following Topics namely :
(a) Vaggaykara (b) Alapti (c) Sathaya
5. A critical study of the Ragas prescribed for M.A. previous examination.

6. Reading & Writing of notation and composition.
7. Ability of write Laykaris.

Practical Examination

This will be divided into two parts carrying 200 marks as following :-

Part I - Viva-Voce test 100 marks vocal or Instrumental.

Part II - Stage performance (Nearly one hour duration - 100 marks) stage performance according to the students choice in the following three parts :-

- a. Vilmlit khyal or Gata and Drutkhyal or Gata in one Raga (Nearly 30 minutes duration).
- b. One composition of Dhruvpad Anga. Student of Instrumental Music may take some tal other than Trital (Nearly 15 minutes Duration.)
- c. Light classical Music (Thummri or Tappa) or Dhun on Instrument.

Ragas Prescribed for detailed study :-

1. Alhaiya Bilawal, Devgiri Bilawal, Yammi Bilawal.
 2. Bindrabani Sarang Shudha Sarang Miyan Ki sarang
 3. Yaman Kalyah Shyamkalyan' Puriyakalyan.
 4. Bihag, Maru bihag'Nand,
 5. Bagishwari' Malgun ji' Rageshwari.
 6. Malkauns Chandrakauns, Jogkauns.
- i. One vilambit khyals or Masitkhani Gat and one Drut khyal or Rajakhani Gat in any one of the basic ragas i.e. Alhaiya Bilawal, Bindrabani Sarang, Yaman Kalyam, Bihag, Bageshwari & Malkauns with full Gayaki, Drut

- Khyals or in Rajakhani Gat in each of the above Ragas with full Gayaki.
- ii. Six vilambit khyals or Masitkhani Gat and Drut Khyals or Razjakhani Gat with full Gayaki in all the remaining ragas prescribed for the course
 - iii. Two Taranas, Two Dhruvpads and two Dharmars in any of the prescribed Ragas, students of Instrumental Music should learn Masitkhani Geet in the following Tals :- Jhaptal, Rupak, Ektal
 - iv. Light classical Music - Two thumri or Tappa or Bhajan kasi, khamaj and pilu students offering Instrumental Music should learn two Dhuns in these kagas.
 - v. Candidates should be able to play simple Thaks of Reental, Jhaptal, Ektal, Dadra on Tabla.
 - vi. Candidates must have a practice of these layakaries by hands :- $3/2$, $3/4$, $4/3$.

M.A. (Final) Music

Paper I - APPLIED THEORY OF MUSIC

1. Characteristics of the Ragas with detailed and comparative study prescribed for the final examination.
2. Composition and notation of the prescribed ragas of the course.
3. Elementary knowledge of staff Notation.
4. A critical study of Bhatkhande and Vishwa Digamber notation system.
5. A critical survey of the efforts made to solve the Shruti problem by Ancient, Mediaeval and present Music scholars.
6. A comparative study of Hindustani and Karnatak paddhati (Swar Raga and Tal)

Paper II - MODERN HISTORY OF MUSIC

1. Knowledge of the following musical forms of composition :-
Prabandha, Dhrupada, Khyal, Tarana, Chaturang, Trivat, Thumri, Tappa, Dadra, Gazal and Bhajan etc.
2. A general knowledge of Karnatak forms of Music.
3. A critical and historical study of the main charanas of Indian vocal Instrumental Music with their characteristic features.
4. Biographies of the following Musicians and scholars of Indian Music with their contribution in it. V.N. Bhattachande, it. Vishnu Digamber Palosker ud Alladiya Khan, Ud Abdul Karim Khan, Ud Amir Khan, Ud Faiyaz Khan, Pt. Omker Nath Thakur, Ud Enayat Khan and Ud Allauddeen Khan.
5. Group singing and its importance & application in Indian Music (for vocal Music students only).
6. A critical and historical study of one's own Instrument and general knowledge of other Indian instruments.
7. Vrinda-Vadan (orchestra) and its development in Indian Music (for Instrumental Music students only).

PRACTICAL EXAMINATION

This will be divided into two parts carrying 200 marks as follows :-

Part I - Viva-Voce test 100 Marks

Part II - Stage performance (Nearly one hour duration 100 marks)

Stage performance according to students choice in the following three parts.

- a. Vilambit khyal or Gata and Drut Khyal or Gata in one Raga (Nearly 30 minutes duration).
- b. One composition of Dhruvpad Anga. Students of Instrumental Music may take some tal other than Trital (Nearly 15 minutes duration).
- c. Light classical Music (Thumri or Tappa or Bhajan or Dhun on Instrument.

Ragas Prescribed for detailed study :

1. Bhairav, Ahir Bhairav, Gunkri.
 2. Jaunpuri, Gandhari, Komal Asawari.
 3. Bhimpalasi, Hanskinkani, Patdeep.
 4. Miyan Malhar, Sur-Malhar, Megh Malhar.
 5. Darbari Kanhra, Nayaki Kanhara, Abhogi Kanhra.
 6. Maduvanti, Gorakhkalyan, Bilaskhani Todi, Deshi Todi.
- i. One vilambit khyal or Masitkhani Gat and one Drut khyal or Razakhani Gat in any one of the basic Ragas i.e. Bhairav, Jaunpuri, Bhimpalasi Miyan-Malhar, Darbari kanhara & with full Gayaki. Drut khyala or Razakhani Gat in each of the above Ragas withs full Gayaki.
 - ii. Six vilambit khyals of Masitkhani Gat and Drut khyals or Razakhani Gat with full Gayaki in all the remaining ragas prescribed for the final examination.
 - iii. Two Taranas, Two Dhruvpads and two Dhamars in any of the prescribed ragas, students of Instrumental Music should learn Masitkhani Gats in the following Talas :- JHAPTAL, RUPAK & EKTAL.
 - iv. Light classical Music, two thummri or Tappa or Bhajan Tilang, Bhairavi and Desh. Students offering Instrumental Music should learn two Dhuns in these ragas.

- v. Candidates should be able to play simple thekas of Dhamar, Jhumra Deepchandi and Kaharava.
- vi. Candidates must have a practice of the following layakaries by hand :-
5/4, 4/5

Books Recommended :

HISTORY OF MUSIC AND APPLIED THEORY :

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| 1. Music of Hindustan. | Strangways |
| 2. Rag and Ragni. | D.C. Ganguly |
| 3. Rag & Ragni. | A.N. Sangal |
| 4. Hindustani Music Rythre. | Vishwa Das Shirali |
| 5. Indian Music To-day. | S.K. Chaubey |
| 6. Sangeet Shastra. | K. Vaahdev Shastri |
| 7. Sangeet Chistmas. | Acharya Brahaspati |
| 8. Bhartiya Sangeet Vadhya. | Dr. Lalmani Misra |
| 9. History of Music. | Suresh Vrat Raj |
| 10. Historical survey of Music of Upper India. | Bhatkhande |
| 11. A Comparative study of some of the
Music system of 15,16, 17 & 18th century. | Bhatkhande |
| 12. History of Indian Music. | Swami Ram Saran |
| 13. Ain-E-Akbari. | Abdul Fazal |
| 14. Composers of Karnatak Music. | Samb Murthy |
| 15. Natya Shastra. | Bharat (English
Translation by
Dr. M. Ghosh) |

AESTHETICS AND SCIENCE OF MUSIC

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| 1. What is Music | Tolstoy |
| 2. Music A Science or an Art | Radfield |
| 3. Philosophy of Music | William Pole. |
| 4. Sound | Catch Sutterly |
| 5. Dhvani Aur Sangeet | L.K. Singh |
| 6. Hindustani Music | Ranade. |
| 7. Science and Music | Oames Jeam. |
| 8. What is Art | Tagore |
| 9. Effects of Music | Max Schohen & Gatewood. |
| 10. Sources of Music | Percey Brown |
| 11. Music and its appreciation | J. Mc. Pherson. |
| 12. Visualized Music | Percy Brown. |
| 13. Kala aur Sanskriti | Dr. Vasudev Saran Agarwal |
| 14. Cultural Aspect of Music & Dancing | Sriniwas Ajanger |
| 15. Indian concept of Music | K. Ramaswamy |
| 16. Comparative Aesthetics Vol. I & II | K. C. Pandey |
| 17. Psychology of Music | H.P. Krishna Rao |
| 18. How to Listen to good Music | K.B. Green |
| 19. Psychology of Musicians | Perry C. Book |
| 20. Psychology of Music | Pols. |
| 21. Evolution of the Art of Music | D.C. Hubert. |

22. Indian Aesthetics and Art Activity	Proceeding of A Seminar- Indian Institute of advanced study Simla.
23. Saundarya shastra	H.L. Sharma
24. Theory of Indian Music	Bishan Swaroop
25. Melody of Music of India	N.M. Adyanthalaya
26. Saundarya Tattva	Dr. S.N. Gupta
27. Rasa Siddhanta	Dr. Nagendra
28. Rasa Siddhanta	Dr. Nirmala Jain
29. Music & its appreciation	Mr. Coplond
30. Nayaik Nayakia Bhed aur Rag Ragni	Dr. Pradeep Kumar
31. Vagayakar Sant Haridas	Ashynee Kumar Diwedi
32. The Musical Heritage of India	Dr. M.R. Gautam
33. Yaggeykar Pt. Onkar Nath Thakur	Dr. Pradeep Kumar Dixit
34. Hamare Sangeet Ratna	Garg, Sangeet Karyalaya Hathras

PRACTICAL

1. Sangeetanjili Vol. I to VI	Pt. Omkar Nath Thakur
2. Kramik pustak malika vol. IV & V & VI	Bhatkhande
3. Aprachlit Rag Vol I, II & III	J.D. Palki
4. Raga Vigyan IV, V, VI & VII	V.N. Patwardhan

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| 5. Thumri Ank | Sangeet Karyalaya Hathras |
| 6. Thummri Gayaki | Tulsi Ram Devangam |
| 7. Thummri Tarangun | Rajabhaiya Poochwale |
| 8. Bhartiya Sangeet Mala Vol. I, II & III | P.S. Pandit |
| 9. Bhav Rang Lahri Bhag 2 & 3 | Pt.B. R. Bhatt. |