

M.J.P. ROHILKHAND UNIVERSITY BAREILLY



महात्मा ज्योतिबा फुले
रुहेलखण्ड विश्वविद्यालय, बरेली

NEW SYLLABUS FOR POST GRADUATION IN MUSIC AS PER THE GUIDELINES PROVIDED BY THE GOVERNMENT OF THE NEW EDUCATION POLICY-2020

PREPARED BY

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|----------------------------|----------------------------------------------------------------------------|---------|
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H.O.D (MUSIC) N.K.B.M.G.PG College Chandausi | 16-3-23 |
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| 8- Dr. Surendra Nath Soren | Delhi University, Delhi. | |

Mahatma Jyotiba Phule Rohilkhand University

Bareilly

New Syllabus

(M.A. Music Vocal)

As per the Guidelines Provided

By

**The Government for the Implementation of the New
Education Policy 2020**

PREPARED BY

1. PROF. SONIYA BINDRA (Convener) Music, MJPRU Bareilly

NEW SYLLABUS FOR POST-GRADUATION IN MUSIC

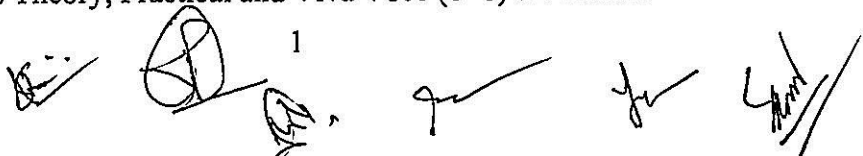
Presently it is expected that the students after successfully completing Post-Graduation in music (Vocal) would be well equipped to do well deeper to general knowledge as researcher, understand the advancements in Music Theories and application and the knowledge -based decision making. Hence, The Programme of Post-Graduation in Music (Vocal) has a strong Theoretical and Performing Art Focus with in Stage emphasis on Practically applications.


The programme of Post-Graduation in music in spread over two years. Each year is divided in to Two semester. The Programme required students in take a combination of core courses (Major) and electives (Minor) and performing Art/Survey/Analysis/Project Report/Dissertation/Case study etc. A Student is required to complete a minimum of 96 credits (40 credits in 1 year and 56 credits in 2nd years) for the completion of the programme and the award of the Master of Art in music degree the entire programme is based on CBCS system.

In brief, the entire programme of Past-Graduation in Music has organized into four semesters. In first semester, these are four core-compulsory papers each carry 8 (credits' (4+4) Theory, 12 credits (6+6) practical cum viva-voce.

In the 2nd semester, there are four core- compulsory papers each of these four papers.

Each carry (4+4) 8 credits Theory, Practical and Viva Voce (6+6) 12 credits.

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Again, in 3rd semester, there are 6 core-compulsory papers each of these 6 papers will carry 28 credits (Two Theory paper is (4+4) 8 credits, two practical is (6+6) 12 credits, Project Ist is 4 credits, Projects II is 4 credits)

In 4th semester, there are 6 core-compulsory papers each of these 6 papers will carry 28 credits (Two Theory papers is 8 (4+4) credits, two practical is (6+6) 12 credits, Dissertation is 4 credits and A Project is 4 credits)

Beside in each semester each student will have to undergo 2 Practical, carrying 12 credits per semester at the III & IV semester in 2nd year.


Students will have to submit detailed project report or Dissertation. Which will be evaluated through viva-voce jointly by the supervisor (Internal) and External examiner. First year (I and II semester is carry on 800 marks and IInd year (III+IV sem.) is carry on 1200 marks, Post-Graduation in M.A. (Music) is carry on total marks is 2000.






Guidelines for Project and Dissertation

The purpose of under taking a project is to conduct a systematic study related to any performing Art, Stage Performance and about "Gharana and Bazz". Arising in a Music field and musician Autobiography etc. The entire project will be guided by a faculty member as well as by a institution. The detailed final project report will be evaluated through a viva-voce jointly by the supervisor internal and the external examiner.

As regards for dissertation through this student will undertake an original research work base on the area of his/her research interest. The Dissertation work can be in own handwriting or typing. The Dissertation or project will be carried out under the guidance and supervision of a faculty members. Who will be monitor the progress of the work. Students will have to give an interims presentation before a panel of faculty during semester. At the

end of the year students will submit a complied dissertation and it will be evaluated through the viva-voce jointly by the supervisor (Internal) and External examiner.


(Prof. Soniya Bindra)
Convener



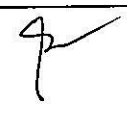
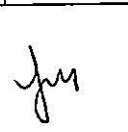


    

National Education Policy-2022-23

Common Minimum Syllabus M.A. Music (Vocal) for M.J.P. Rohilkhand University Bareilly

Semester-wise Titles of the Papers in M.A. (Music Vocal)

Year	Sem.	Course Code M.M.		Paper Title	Theory/Practical	Credits
M.A.I	I		100	Theoretical survey of Indian music	Theory Paper-I	4
M.A.I	I		100	Scientific study of Indian music	Theory Paper-II	4
M.A.I	I		100	Practical cum-Viva-Voce	Practical-I	6
M.A.I	I		100	Stage Performance	Practical-II	6
						20
M.A.I	II		100	Principles of Indian music	Theory Paper-I	4
M.A.I	II		100	Traditional music & Instruments of India	Theory Paper-II	4
M.A.I	II		100	Practical cum Viva-Voce	Practical-I	6
M.A.I	II		100	Stage Performance	Practical-II	6
						20
M.A.II	III		100	History of modern period after independence	Theory Paper-I	4
M.A.II	III		100	Applied music theory	Theory Paper-II	4
M.A.II	III		100	Practical cum Viva- Voce	Practical-I	6
M.A.II	III		100	Stage Performance	Practical-II	6
M.A.II	III		100	Case study	Project-I	4
M.A.II	III		100	Project Report	Project-II	4
						28
M.A.II	IV		100	Psychology and Philosophy of music	Theory-I	4
M.A.II	IV		100		Theory-II	4
M.A.II	IV		100	Aesthetics of music	Practical-I	6
M.A.II	IV		100	Practical cum Viva-Voce	Practical-II	6
M.A.II	IV		100	Stage Performance	Project-I	4
M.A.II	IV		100	Dissertation and Analysis I	Project-II	4
						28
Total Marks			2000		Total Credits	96



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Programme/Class:M.A Previous	Year:First	Semester: First Paper:Ist
Subject: Music Vocal		
Course Code:	Course Title:-Theoretical survey of Indian Music	
Credits: 04	Course : Compulsory	
Max.Marks:100	Internal Assessment-- 25	External Assessment -75

Units	Topics
I	<ul style="list-style-type: none"> History of vedic sangeet Origin of music, evolution and growth Evolution development of Indian music during Medieval period
II	<ul style="list-style-type: none"> Brief history of Gharanas Comparative study of Gwalior, Kirana, Agra & Patiala Gharana. Merits and demerits of Gharanas
III	<ul style="list-style-type: none"> Writing of Dhrupad and Dhamar in notation with different Layakaries in ragas prescribed for practical paper of Ist semester. Theoretical study of the ragas prescribed for practical paper of Ist semester.
IV	<ul style="list-style-type: none"> Study of the main forms of Indian Classical Music (Prabandh, Khayal, Dhrupad, Dhamar, Tarana, Tappa and Thumari)
V	<ul style="list-style-type: none"> Comparative study of Hindustani and Karnatic music with reference of Swar, Raga and Tala

Books Recommended:-

1. Bhartiya sangeet ka itihās by Umesh Joshi 21
2. Bhartiya sangeet ka itihās by Dr. Sharad Chandra Shreedhar Paranjape.
3. Sangeet padhatiyo ka tulnatamak adhyayn by Dr. Sharad Chandra Shreedhar Paranjape.
4. Dhrupad aur usaka vikās by Acharya Kailash Chandradev Vrahaspati.
5. Natya Shastra 28TH Adyay by Acharya Kailash Chandradev Vrahaspati.
6. Samgaan Uadhabhav, Yayahar aur Sidhant by Dr. Pankaj Mala Sharma
7. Bhartiya Sangeet, Taal aur Rup vidhan by Dr. Shubhadra Choudhary
8. Performing Arts evm Media by Dr. Lalit Mohan
9. Abhinav Geetanjali by Pt. Ramasrya Jha

Programme /Class : M.A.Previous	Year: First	Semester:First, Paper -IInd
Subject:Music Vocal		
Course Code :	Course Title :Scientific Study of Indian Music	
Credits-04	Core- Compulsory	
Max.Marks :100	Internal Assessment :25	External Assessment :75

Units	Topics
I	Elementary knowledge of Sound and its Production and propagation Recording and reproduction of sound
II	Two characteristics of musical sound. (1) Harmony & Melody (2) Musical Intervals and measuring them Study of Time Theory of Ragas, its Significance and Development
III	General principles of Voice Culture
IV	The Contribution to music by the following musicians and Musicologist Pt.Vishnu Narayan Bhatkhande, Pt.Omkarnath Thakur,
V	Detailed Study of different Laykaries in dugun,aad,kuad and bihad with special reference Of Teen tala,Punjabi tala, Sul tala & tilwara tala

Recommend Books :-

- 1.Dhwani aur Sangeet by Lalit Kishor Singh
- 2.Bharat ka Sangeet Siddhanta by Acharya Kailash Brahaspati
- 3.Hindustani Music by G.H.Ranade
- 4.Sangeet Shastra by K.Vasudev Shastri
- 5.Raga Vibodh by Somnath
- 6.Bhartiya Sangeet ka Eetihās by Dr.Sharad Chandra Shreedhar Paranjape
- 7.Bhartiya Sangeet mai Tala aur Rup Vilakchan by Dr.Subhadra Choudhary
- 8.Voice Culture,Gyan evam Parampara by Kanta Prasad mishra
- 9.Voice Culture,the art of developing the quality of Voice by Dr.Maumita Banerjee
- 10.Tala Prakash by Bhagwat Sharan Sharma
- 11.Evolutionists of Raga and Tala in Indian Music by Dr.M.R.Gautam

Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Vocal		
Course Code	Course Title- Practical, Cum-Viva Voce I	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Classical and comparative study and practice of following Ragas Detail- (A) Rageshri (रागेश्री) - Bageshri (बागेश्री) (B) Jog (जोग) - Chandrakons (चन्द्रकौंस) (C) Alahiya Bilawal (अल्हैया बिलावल) - Devgiri Bilawal (देवगिरी बिलावल)
II	Non detail Ragas, Khamaj or Kafi Raag.
III	Ragas marked as (I) from Ragas mentioned above indicates intensive study and practical. Each Raga elaborated with Vilambit khayal, and two Madhyalaya khyals or one Drut khayal with either one Lakchan Geet or one Drut khayal in any Taal. Other Than Teental with extempore Alaps and Taans.
IV	Demostration of Dhrupad and Dhamar Dugun, Teegun, Chogun Laykari in anyone of the above mentioned Ragas.
V	Ability of Demostration Taals onhand given below with their Theka and Dugun, Teegun, Chogun Laykari- (तिगुन, चौगुन लयकारी) 1. Teental (तीनताल) 2. Punjabi (पंजाबी) 3. Deepchandi (दीपचन्दी) 4. Aadachar Taal (आड़ा चार ताल)

Recommend Books :-

1. Bharata Muni : Natya Shatra Matanga Muni : Brihatddeshi
2. Sharnga Deva : Sangeet Ratnakar Loche : Raga Tarangini
3. Ahobal : Sangeet Parijat
4. Fox Stangways : The Music Of Hindustan
5. Rev. Popley : The Music Of India
6. Sir William Tones : Music And Musical Modes Of Hindustan
7. G. H. Ranade : Hindustani Music

Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Vocal		
Course Code	Course Title- Stage Performance Practical II	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Intensive Practice of one Raga from Ragas mentioned below elaborated with vilambit Khayal, Madhyalaya Khayal and Tarana with extempore Alaps, Jor Alaps and Taans. (Detailed Raga vistaar) presentation before The Class Faculies and invited audience- (A) Rageshri (रागेश्री) - Bageshri (बागेश्री) (B) Jog (जोग) - Chandrkons (चन्द्रकौन) <i>Chandrakons / चन्द्रकौन</i> (C) Alhaiya Bilawal (अल्हैया बिलावल) - Devgiri Bilawal (देवगिरी बिलावल) Non Detailed-Khamaj (खमाज) or Kafi (काफी)
II	Dhrupad and Dhamar in Ragas of syllabus with full rendering and different interpretations.
III	Special Presentation is any two Ragas is your syllabus.
IV	Knowledge of Lakshan Geet in any one of the above-mentioned Ragas.
V	Ability to Demonstrate Taals on hards given below with their Theka and Dugun, Teegun, Chougun Layakaris. Teental (तीनताल) Punjabi (पंजाबी) Deepchandi (दीपचन्दी) Aadachar Taal (आड़ा चार ताल)

Recommend Books :-

1. D. P. Mukherjee : The Music Of India
2. G. N. Goswami : Raga Thata Ki Etihask Pristhabhoomi
3. Swami Prajyananda : Raga O Roop
4. Pt. V.N. Bhatkande : Sangeet Shastra, Parts I to IV Alin Danielon : North Indian Music
5. Acharya, K.C.D. Brihaspati : Bharat ka Sangeet Siddhanta
6. K. Vasudeva Shastri : Sangeet Shastra Pt. Omkar Nath Thakur .
7. Pranav Bharati O.C. Ganguli : Raga O Ragini

Programme /Class : M.A. Previous	Year: First	Semester: Second Paper: Ist
Subject: Music Vocal		
Course Code:	Course Title :-Principles of Indian Music	
Credits: 04	Course : Compulsory	
Max.Marks:100	Internal Assessment-- 25	External Assessment -75

Units	Topics
I	Detailed Study of Shruti,Swar,Gram & Murchana
II	Shruti,swar discourse of Bharat,Sharangdev,Ahobal & Lochan
III	Historical evolution of the musical scales of India from Ancient to Modern times
IV	Detailed Structure of Rag-Ragini classification.
V	Define 'Kaku' in Indian classical music
VI	General idea of 'Rabindra Sangeet' and its impact of classical music.

Recommend Books-

1. Features principles and techniques of Indian Music by Stranaway.A.H
2. Sangeet Shastra by K.Vasudev Shastri
3. Bhartiya sangeet Vegyanik vishaleshan by Prof.Swatantra Sharma
4. Swar vigyan evm Ganit by Kanta prasad Mishra
5. Sangeet Manjusha by Prof.Indrani Chakravarty
6. Madyakalin sangeet evm usaka tatkalinsamaj par prabhav by Namita Banerjee
7. Swar evm raga by Dr.Renu Jain
8. Soundrya shastra ke sandarbh mai Bhartiya sangeet kala by Ramashrya Shukla
9. Dhawani evm sangeet by Prof.Lalit Kishor
10. Bhartiya sangeet ka itihash by Dr. Sharad Chandra Shreedhar Prajanpe

Programme /Class : M.A. Previous	Year: First	Semester: Second Paper: IInd
Subject: Music Vocal		
Course Code:	Course Title :-Traditional Music & Instruments of India	
Credits: 04	Course : Compulsory	
Max.Marks:100	Internal Assessment-- 25	External Assessment -75

Unit	Topics
I	History and Classification of Indian Musical Instruments
II	Detailed knowledge of the following Musical Instruments :- Tabala,Tanpura,Pakhawaj,Sarangi & Sitar
III	Theoretical Study of Ragas prescribed for practical Music paper (II Semester)
IV	Impact of Folk Music on Indian Classical Music & Vice-versa
V	Detailed study of different Folk Styles -Chaiti,Kajari,Hori,Barahmasa,Ghoomar,Garaba & Lavani
VI	Study of tala's used for different varieties of classical,semi-classical & folk music

Recommended Books:-

1. Musical instruments of India by B.Chaitanya Deva
2. The Story of Indian music and its instruments by Ethel Rosenthal
3. Bhartiya sangeet ka itihās Dr.Surat Thakur
4. Bhartiya sangeet ka itihās by Dr.Thakur Jaidev Singh
5. Indian folk-epics and other folk lore by Dr.Mohan Patel and Dr.Prashant Patel
6. Sangeet Ratanawali by Ashok kumar Yaman
7. Music education and other essays by Prof.R.C.Mehata
8. Folklore by Dr.M.V.Vishanu Namboodiri
9. Sangeet shastra sursari by Shree Awadesh Pratap Singh Tomar
- 10.Sangeet paddatiyo ka tulnatamak Adhyayan by Dr.Sharad Chanra Shree Dhar Prajanpe

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Programme/Class: M.A. Previous	Year: First	Semester: Second
Subject: Music Vocal		
Course Code	Course Title- "Practical Cum-Viva -Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Ragas for detailed and critical study- (A) Bihag (बिहाग) - Maru Bihag (मारु बिहाग) (B) Ahir Bairav (अहीर भैरव) (C) Bheem Plasi (भीम प्लासी) - Pattdeep (पट्टदीप)
II	Non detailed Ragas BHAIRAVI (भैरवी) DESH RAAG (देस राग)
III	Dhrupad and Dhamar in Ragas of Syllabus with full enderring and extempore (UPAJ) and different inter pretations.
IV	Special presentation in any two Ragas.
V	Ability to recite the Thekas in single, double and quadruple (Thah, Dugun and Chougun) of Jatt Taal (जट ताल), Basant Taal (बसन्त ताल), Dhamar (धमार ताल) and Rudra Taal (रुद्र ताल)

Recommend Books :-

1. E. Clements : Elements of Indian Music Ramachandran : Karnatak MuSic Ramachandran .
2. Ragas of Karnatak Music Prof P. Sambamoorthy : South Indian Music
3. Dr. Lalmani Misra : Bharatiya Sangeet Vadya
4. Lalit Kishore Singh : Dhvani aur Sangeet
5. Dr. S.C. Parânjpe : Bharatiya Sangeet ka Itihasa
6. Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet
7. Dr. Shaktidan Kaviya : Rangbhini; Sanskriti ki Soram and Rajasthn Sahitya ka Anushilan
8. Poornima Gehlot (Ed.) : Rajasthan Cata hai

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Programme/Class: M.A. Previous	Year: First	Semester: Second
Subject: Music Vocal		
Course Code	Course Title- "Stage Performance"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Intensive practice of one Raga from Ragas mentioned below elaborated with Vilambit Khayal, Madhyalaya Khyals and Tarana with extempore Alaps, Jar Alaps and Taans. (Detailed Raga vistaar) Presentation before the class, Faculties and invited audience.
II	Detailed Ragas- (A) Bihag (बिहाग) - Maru Bihag (मारु बिहाग) (B) Ahir Bairav (अहीर भैरव) (C) Bheem Plasi (भीम प्लासी) - Pattddeep (पट्टदीप)
III	Now Detailed Ragas (A) Bhairavi (भैरवी) Desh Raag (देशराग)
IV	Ability to recite the Thekas Thah, Degun, Tigun or Chougun of Dhamar (धमार ताल), Jhap Taal (झपताल), Ek Taal (एक ताल), Roopak Taal (रूपक ताल)

Recommend Books :-

1. E. Clements : Elements of Indian Music Ramachandran : Karnatak MuSic Ramachandran .
2. Ragas of Karnatak Music Prof P. Sambamoorthy : South Indian Music
3. Dr. Lalmani Misra : Bharatiya Sangeet Vadya
4. Lalit Kishore Singh : Dhvani aur Sangeet
5. Dr. S.C. Paranjpe : Bharatiya Sangeet ka Itihasa
6. Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet
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Programme /Class : M.A. Final	Year: Second	Semester: IIIrd Paper -Ist
Subject: Music Vocal		
Course Code :	Course Title : History of modern period after independence	
Credits-04	Core- Compulsory	
Max.Marks :100	Internal Assessment :25	External Assessment :75

Units	Topics
I	<ul style="list-style-type: none"> Brief history of Hindustani music of 20th & 21st centuries Historical evolution of music in modern era with special reference to Pt.Vishnu Narayan Bhatkhande & Pt.Vishnu Digamber Paluskar.
II	<ul style="list-style-type: none"> What is the meaning of Notation system in music & its importance Evolution of Indian & Western Notation system
III	Comparative study of North Indian, Karnatic & Western Music Write a bandish of any raga in staff notation or Pt.Vishnu Digamber Paluskar Paddati.
IV	Significance of Vrindvadan & Vrindgaan in Hindustani Music, its technical aspect & presentation.
V	Efforts for the development of the art of music by various Institutions and artists in the post Independence Era in the field of Teaching, Performance & Writing.

Recommended Books:-

1. Bhartiya Sangeet ka vaigyanik Vishaleshan by Prof.Swantra Sharma
2. Paschatya swarlipi paddati evm Bhartiya sangeet by Prof.Sawtantra Sharma
3. Sangeet Ratnakar by Sharang dev
4. Hindustani sangeet shastra by Bhagawat Sharan Sharma
5. Raga Visharad by Basant
6. Sangeet granth sar by Bhagwat Sharan Sharma
7. A comparative study of some of the music system of the 15th & 16th and 18th centuries by Pt. Bhatkhande
8. Hindustani music by G.H.Ranadey
9. Utter Bhartiya sangeet ka itihās by Ram Avatar Veer
10. Condemnation and appreciation of arts by Dr.Debashree Bhattacharya

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Programme /Class :M.A.Final	Year: Second	Semester:IIIrd Paper -IInd
Subject:Music Vocal		
Course Code :	Course Title :Applied Music Theory	
Credits-04	Core- Compulsory	
Max.Marks :100	Internal Assessment :25	External Assessment :75

Units	Topics
I	Knowledge of the ancient musicology from selected text of Natya Shashtra,Sangeet Ratnakar & Vrahadeshi
II	Critical & Comparative study of Ragas prescribed in practical papers in IIIrd Semester.
III	Different musical forms of Karnatic Sangeet -Varnam,Padam,Tillana,Jawali & Keertanam
IV	Write notation of Vilambit Khyal with aalap and taan in the ragas prescribed in the practical paper of IIIrd Semester
V	New trends and characteristics of Indian Classical Music
VI	Research Methodology in music (meaning,area & sources)
VII	The role of Folk music in Indian rituals
VIII	Essay on any given topics for not less than 500 words 1.Scope of employment in music field. 2.Digitization in music 3.Music & fine arts

Recommended Books:-

- 1.Research methodology in Indian music by Amit Kumar Verma
- 2.Research methodologies in music education by Kay Ann Hartwig
- 3.Sangeet marg darshika by Dr.Sangeeta Gurang
- 4.Hindustani sangeet mai ragang by Dr.Jyoti Mishra
- 5.Bhartiya sangeet mai nibandh by Dr.Subhadra Choudhary
- 6.Tala kosh by Acharya Girish Chandra Srivastava
- 7.Raga Vigyan bhag 1-4 by shree Vinayak Patwardhan
- 8.Bhartiya sangeet ka itihās by Umesh Chandra
- 9.Abhinav Geetanjali by Pt.Ramashrya Jha



Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Vocal		
Course Code	Course Title- "Practical Cum-Viva-Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Classical and comparative study and practice of following Ragas-Detailed- Khani (बिलासखानी तोड़ी) Vilas Kani Todi- Bhoopali Todi (भूपाली तोड़ी) कान्हरा (दरबारी कान्हरा) Darbari Kanhra- Abhogi Kanhra (अभोगी कान्हरा) कान्हरा Gorakh (मधुवन्ती) Madhuvanti- Gorakh Kalyan (गोरख कल्याण)
II	Light Music- Non Detailed Raag Jhin Jhoti- PILLU (झिंझोटी-पीलू)
III	Tumri (Two) in popular Ragas of Tumri style with full rendering and extempore and different interpretation.
IV	Knowledge and preliminary practice of other styles of semi classical vocal.
V	Ability to recite the Thekas in Thah, Dugun Theegun Chougun of Dhamar Taal (धमार ताल), Shikhar Taal (शिखर ताल), Char Taal (चार ताल), Ek Taal (एक ताल).

Recommend Books :-

1. Herbert Anticilief : Short Studies In Nature
2. Leo Tolstoy : What Is Music
3. John Recfield : Music A Science And/.Or Art Christopher Caudwell Illusion And Reality
4. Willams Pole : Philosophy Of Music
5. Irwin Edman : Arts And The Man
6. G: H. Rande : Civilisafion, Science And Religion .
7. James Jeans : Science And Music J. Macpherson : Forms In Music Tagore : What Is Arts
8. Max Schoeu And Esther Gar Wood : Effect Of Music

Programme/Class: M.A. Final	Year: Second	Semester: IIIrd
Subject: Music Vocal		
Course Code	Course Title- Practical II- Stage Performance	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Classical and comparative study and practice of following Ragas- (बिलासखानी तोड़ी) Vilas ^{Kharu} Kani Todi- Bhoopali Todi (भूपाली तोड़ी) (दरबारी काहिरा) Darbari Kanhra- Abhogi Kanhra (अभोगी काहिरा) काहिरा (मधुवन्ती) Madhuvanti- Gorakh Kalyan (गोरख कल्याण)
II	Non-Detail Jhin Jhoti- PILLU (झिंझोटी-पीलू)
III	Ragas marked as from Ragas mentioned above indicates intensive study and practice. Each Raga elaborated with Vilambit Khayal and Two Madhyalaya Khyals or one Drut Khyal with either on Lakchan geet or one Drut Khyal in any Taal, other than Teen Taal with extempore Alap, JOR-Alap and Taans.
IV	Practice and Presentation of light vocal styles i.e Geet, Gazal, Bhajan.
V	Knowledge and Practice of other forms and styles of light vocal.

Recommend Books :-

1. Eric Bloom : Sources Of Music
2. S. N. Das Gupta Fandamantals Of Arts Panrey Brown : Visualised Music
3. Mavd Mann : Some Conceptions Of Music
4. C. P. Srinivasa lyenger : The Cultural Aspect Of Indian Music And Dancing
5. Dr. Nagendra : Saundarya Shastra Ka Siddhanta
6. Alexander Wood : The Physics Of Music
7. Dr. Vasudeva Saran : Kala Aur Sanskriti
8. K. S. Ramaswami Shastri : Indian Concept Of The Beautiful

Programme/Class: M.A. Final	Year: Second	Semester: IIIrd
Subject: Music Vocal		
Course Code	Course Title- Case Study (II)	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	The student opting for case studies shall choose a Topic from socio-legal field or socio-literary (Filed of music) and do the following- I – Collection of Data II- Analysis of Data III- Conclusion/Recommendation
II	The case study should be hand written renging between 70 to 120 pages. This paper will be off only to the regular students no Non-collegiate shall be allowed to opt for this.

Recommend Books :-

1. K, C. Pandey : Comparative Aesthetics E. F. Carritik : Philosophy Of Beauty Golbert And Knhu :
2. A History Of Aesthetics Mialvi Ruder : Modern books Of Aesthetics Borton : Text Books Of Sound
3. Helm Holtz : Sensation Of Tones
4. Swami Pragyand : Music; Its From, Fuction And Value
5. M. R. Gautam: The Musical Heritage Of India Ashok Ranade : Music And Musicians Of
6. Hindustan Dave, G. C.: The Music Of India
7. Catch and Sattery : Sound
8. Susane Langer : Philosophy in a New Key
9. Pt. V.N. Bhatkhande: Karmik Pustak Malika, Pt. II to VI Umadekar: Raga Suman Mala
10. Dr. S.N. Ratanjankar: Abhinav Geet Manjari Series

Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Vocal		
Course Code	Course Title- "Project Work I"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	<p>Project report on ancient and medieval Texts (Any one or more) and analysis of its content.</p> <p>Or</p> <p>Project report on Musicians, musicologists, institutions and groups working in the music field.</p> <p>Or</p> <p>Any other Topic relevant to music suggested by subject experts.</p> <p>Or</p> <p>Research methodology Base on music.</p>

Recommend Books :-

1. राग मल्हार दर्शन : डॉ० गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली
2. भारतीय शास्त्रीय संगीत: मनोवैज्ञानिक आयाम, डॉ० साहित्य कुमार नाहर, प्रतिमा प्रकाशन दिल्ली
3. भारतीय सौन्दर्य शास्त्र की भूमिका: डॉ० नगेन्द्र
4. भारतीय सौन्दर्य शास्त्र का तात्त्विक विवेचन एवं ललित कलाएं : डॉ० रामलखन शुक्ला सौन्दर्य 5. तत्व और काव्य सिद्धान्त: डॉ० सुरेन्द्र बार लिंगे
6. सौन्दर्य शास्त्र: डॉ० हरद्वारी लाल शर्मा
7. सौन्दर्य शास्त्र के तत्व: डॉ० विमल कुमार सौन्दर्य तत्व: डॉ० एस०एन० दास गुप्त
8. पत्रिकाएं : छायाण्ट उप.सं.नां. अकादमी, लखनऊ

Programme/Class: M.A Final	Year: Second	Semester: IVth Paper: Ist
Subject: Music Vocal		
Course Code:	Course Title :-Psychology and Philosophy of music	
Credits: 04	Course : Compulsory	
Max.Marks:100	Internal Assessment-- 25	External Assessment -75

Units	Topics
I	<ul style="list-style-type: none"> • Definition and scope of Psychology. • Relation of Psychology with Music
II	<ul style="list-style-type: none"> • Music therapy for stress management • Mind & music
III	<ul style="list-style-type: none"> • Emotional integration through music • Concept of raga dhyān.
IV	Role of music in Indian Philosophy
V	Comparative study of ragas prescribed for IIIrd & IVth semester
VI	Writing of Drupad and Dhamar in notation with all laykaries in ragas prescribed for practical paper of IVth semester

Recommended Books:-

- 1.The importance of tone,tune & text in Indian music by Dr.Debshree Bhattacharya
2. Features,principlesand technique of Indian music by Strangway A.H
3. Bhartiya sangeet shiksha aur uddesh by Poonam Datta
4. Sangeet chintan by Dr.Aakanshi
5. Bhartiya shastra ka darshan parak anusheelan by Vimala Musalgankar
6. Sangeet Chintan by Rabindra Thakur
7. Aadhunik kal mai Shastriya Sangeet by Hukum Chandra
8. Sangeet dharshan by Vijay Luxmi Jain
9. Sangeet evm manovigyan by Vasudha Kulkarni
- 10 Bhartiya sangeet ke muladhar by Sudha Shrivastava

Programme /Class : M.A. Final	Year: Second	Semester:IVth Paper -IInd
Subject:Music Vocal		
Course Code :	Course Title : Aesthetics of music	
Credits-04	Core- Compulsory	
Max.Marks :100	Internal Assessment :25	External Assessment :75

Units	Topics
I	History of aesthetics and its principles
II	Art and concept of beauty. Place of music in fine arts.
III	Ras, its varieties and its relation with music Brief study of four classical concept of Ras
IV	Emotional expression through music & rhythm
V	Definition of 'Vageyakar' and its characteristics
VI	Principles of Bandhish composition
VII	Relation of music with literature.
VIII	Biographical and analytical study of different musicians and scholars-Vidhushi Prabha Atre,Pt.Ramashray Jha,Bare Gulam ali,Amir khusaro,Dr.prem lata Sharma, Kishori Amonkar

Recommend Books:-

1. Ras manjari by Bhanu Mishra
2. Sahitya darpan by Vishawa nath
3. Studies in nayak-nayika bhed by Chail Bihari Gupta
4. Ras Siddhant by Dr.Nagendra
5. Soundrya shastra by Hardwari lal Sharma
6. Bhartiya sangeet evm soundrya shastra by Dr.Anupam Mahajan
7. Soundrya ras evm sangeet by Dr.Swatantra Sharma
8. Hindustani Sangeet Shastra by Bhagawat Sharan Sharma
9. Rag soundrya by Ramakant Diwedi
10. Indian concept of Rhythm by A.K.Sen

Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Vocal		
Course Code	Course Title- "Practical II - Viva-Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	An Intensive study of basic Ragas with Alap, Vilambit and Drut compositions- (A) Gudak (गुप्तक) - Nat Bhairav (नट भैरव) (B) Shyam Kalyan (श्याम कल्याण) - Puriya Kalyan (पूरिया कल्याण) (C) Shudh Sarang (शुद्ध सारंग) - Madhamad Sarang (मधमाद सारंग) (D) Kalawati (कलावती) - Swatantra Raga (स्वतंत्र राग)
II	Not Detailed Raags- (A) Shiv Ranjani शिव रंजनी - Tilak Kamod (तिलक कामोद)
III	At least one composition in each of the following forms- (A) Bhajan/Geet/Ghazal (B) Playing of Simple Theka of Teentaal (C) Ability of Playing harmonium and acoustic Tanpura
IV	Ability to recite the Thekas in Thah, Dugun, Chougun of Pancham Sawari, Gaj Jhampa and Jhoomra Taals

Recommend Books:-

1. Robert S. Wood Worth: Contemporary School Of Psychology
2. William Dougall : An Outline Of Psychology
3. Edward Podolsky, M. D. (Ed.) : Music Therapy, Dept. Of
4. Psychiatry, Kings Courty Hospital, Brooklyan, New York
5. K.L. Brown And Karl A. Menninger : The Psychodynamics Of Every Day Behavior
6. Parcy C. Buck : Psychology Of Musicians Carl E. Seashore : Psychology Of Music Maris
7. Gingslber : The Psychology Of Society
8. Albert Walton : Fundamentals & Industrial Psychology Milton L. Bhun : Experimental &
9. Industrical Psychology Norman R. F. Maier : Psychology Of Industry
10. Manly P. Hill : Herapeutic Of Music

Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Vocal		
Course Code	Course Title- Practical I - Stage Presentation	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Intensive practice of one Raga from Ragas mentioned below elaborated with Vilambit Khayal, Madhyalaya Khyals and Tarana with extempore Alap, Jor Alaps and Taans. (Detailed Raga Vistaar) Presentation before the class, faculties and invited audience- (A) ^{Gunaak} Gudak (गुणक) – Nat Bhairav (नट भैरव) (B) Shyam Kalyan (श्याम कल्याण) – Puriya Kalyan (पूरिया कल्याण) (C) Shudh Sarang (शुद्ध सारंग) – Madhamad Sarang (मधमाद सारंग) (D) Kalawati (कलावती) – Swatantra Raga (स्वतंत्र राग)
II	(A) Thumri/Dadra/Must be prepared.
III	Light Music following Raga- Shiv Ranjani (शिव रंजनी) - Tilak Kamod (तिलक कामोड)
IV	At least one composition in each of the following forms Bhajan/Geet/Ghazal.
V	Ability to recite the Thekas in Thah, Dugun, Teegun, Chougun of Pancham Sawari, Gaj Jhampa, and Jhoomra Taals.

Recommend Books:-

1. B. C. Deva : Psycho-Acoustics
2. Max Schoen And Easter Gate/ Wood : Therapeutic Of Music
3. William Pole : Philosophy Of Music
4. Eric Bloom : Source Of Music
5. B. Bellamy Gardner : Therapeutic Quality Of Music
6. Dewtch : Psychology Of Music
7. Dr, (Mrs) Shyamla Varanase : Psychology Of Music
8. Muesell : Psychology Of Music
9. Seashore : Psychology Of Music (2nd Edition)

Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Vocal		
Course Code	Course Title- Dissertation and Analysis I	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	<p>Dissertation on Topic/Problem related to music.</p> <p>Or</p> <p>Visit to music program, conference, seminar presentation, workshops, concerts and live demonstrations under guidance of subject experts.</p> <p>Or</p> <p>Group/Solo presentation fully recorded in professional Studio with all Technical requirements under guidance of subject experts and under copy right of university and department.</p>

Note-Project Report should be according to the supervisor recommendation & students interested topic.

Reference Books/संदर्भ पुस्तकें

- | | |
|------------------------|--------------------------|
| 1. राग विज्ञान भाग-1-4 | — श्री विनायक पटवर्धन |
| 2. संगीत शास्त्र | — श्री तुलसी राम देवांगन |
| 3. संगीत सुरसीर-1-2 | — श्री रामसिंह तोमर रागी |
| 4. अभिनव गीतांजली-1-5 | — पं० रामाश्रम झा |

16-9-21

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Vocal	Course Title- Project Work-II	
Course Code	Core-Compulsory	
Credits-04	Internal Assessment-25	External Assessment-75
Max. Marks: 100		

Units	Topics
I	<p>Project report in Music Therapy-</p> <p>(A) Introduction and difinitions</p> <p>(B) Modern approaches and researches, Abnormal Psychology and neurological, approaches in Music Therapy</p> <p>(C) Music Therapy in Indian Tradition</p> <p>Or</p> <p>Project report on Musicians, musicologists, institutions and groups working in the music filed.</p> <p>Or</p> <p>Any other topic relevant to music suggested by subject experts</p>

Reference Books/संदर्भ पुस्तकें

1. राग विज्ञान भाग-1-4
2. संगीत शास्त्र
3. संगीत सुरसीर-1-2
4. अभिनव गीतांजली-1-5

- श्री विनायक पटवर्धन
- श्री तुलसी राम देवांगन
- श्री रामसिंह तोमर रागी
- पं० रामाश्रम झा

प्रोफेसर (डॉ०) सोनिया बिन्द्रा
संयोजिका, यादव समिति (संगीत) विषय
संयोजिका (संगीत) विषय

प्रो० सोनिया बिन्द्रा
संयोजिका (संगीत)

