

**M.A. (Final Music) (VOCAL & INSTRUMENTAL)**

THEORY

Paper I	Voice Culture and Philosophy of Music	100 Marks
Paper II	Psychology of Music	100 Marks
Paper III	Dissertation/ Stage Performance	100 Marks

-----  
Total 300 Marks

PRACTICALS

Paper IV	Main Practical	125 Marks
Paper V	Practical cum-Viva-Voce	75 Marks

-----  
Total 200 Marks  
Grand Total 500 Marks

Note :

- 1- The Practical paper will be set at the spot by the Board of Examination consisting of one external examiner and one internal examiner.
- 2- Only such candidates as have secured at least 55% marks in the aggregate of the aggregate of all the papers prescribed for the M.A. Previous Examination shall be allowed to offer dissertation which shall be typed and submitted in triplicate so as to reach the Registrar at least three weeks before the commencement of the theory examination. The dissertation shall be submitted to two external examiners one of whom shall conduct the oral test on the dissertation. The average of the marks awarded by the two examiners out of 60 shall be the marks of a candidate. The Viva- Voce on the dissertation shall carry 40 marks.
- 3- Occasional demonstration will be held to encourage and promote performing talent of students and further to strengthen them for practical examination. They have to actively participate in at least three out of four demonstrations

**M.A.(Final) Examination**

**PAPER I**

**VOICE CULTURE AND PHILOSOPHY OF MUSIC**

100 Marks

3 Hours Duration

Unit 1 :

- a) Anatomy and Physiology of Human Throat and Ear
- b) Human Voice and its technique

- c) Voice Culture Historical survey from Sangeet Ratnakar to the present day
- d) Elementary Theory of sound, its production and propagation

Unit 2 :

- a) Art and concept of beauty
- b) Place of Music in Fine Art
- c) Music and Religion

Unit 3 :

- a) Application of general principal of Aesthetics to music
- b) Aesthetics ideas in music basic ideas of Ragas and its ten Lakshanas (Raga-Dasha Lakshanas)
- c) Emotional experience in life through music

Unit 4 :

- a) Functions of music
- b) Pictorial aspect of music
- c) Role of music in Indian Philosophy
- d) Concept of music in the Western World

Unit 5 :

- a) Raga and Rasa
- b) Aesthetic experience through the art music
- c) Music as the embodiment of the spirit of Indian Culture and ideas of art
- d) Art appreciation and music listeners e) Nayak Nayaika Bhed

*Books Recommended*

Herbert Anticilief : Short Studies In Nature

Leo Tolstoy : What Is Music

John Reelfield : Music A Science And/Or Art Christopher Caudwell : Illusion And Reality

Willams Pole : Philosophy Of Music

Irwin Edman : Arts And The Man

G. H. Rande : Civilisation, Science And Religion

James Jeans : Science And Music J. Macpherson : Forms In Music Tagore : What Is Arts

Max Schoeu And Esther Gar Wood : Effect Of Music

Eric Bloom : Sources Of Music

S. N. Das Gupta : Fandamantals Of Indian Arts

Panrey Brown : Visualised Music

Mavd Mann : Some Conceptions Of Music

C. P. Srinivasa Iyenger : The Cultural Aspect Of Indian Music And Dancing

Dr. Nagendra : Saundarya Shastra Ka Siddhanta

Alexander Wood : The Physics Of Music

Dr. Vasudeva Saran : Kala Aur Sanskriti

K. S. Ramaswami Shastri : Indian Concept Of The Beautiful

K. C. Pandey : Comparative Aesthetics E. F. Carritik : Philosophy Of Beauty Golbert And Knhu

: A History Of Aesthetics Mialvi Ruder : Modern Books Of Aesthetics Borton : Text Books Of Sound

Helm Holtz : Sensation Of Tones

Swami Pragyand : Music; Its From, Fuction And Value

M. R. Gautam : The Musical Heritage Of India Ashok Ranade : Music And Musicians Of

Hisdustan Dave, G. C. : The Music Of India

Catch and Sattery : Sound

Susane Langer : Philosophy in a New Key

**PAPER II**  
**PSYCHOLOGY OF MUSIC**

100 Marks  
3 Hours Duration

Unit 1 :

- a) Definition and Scope of psychology
- b) Relation of psychology with music
- c) Emotional integration through music

Unit 2 :

- a) Application of Music in Education psychology and Social psychology
- b) Mind and Music

Unit 3 :

- a) Taste in music
- b) Application of Music in Abnormal Psychology and Industrial Psychology
- c) Feelings, Emotion and Application of music

Unit 4 :

- a) Sensation to Hearing in Music
- b) Attention Role of interest in Attention (Music)
- c) Imagination and Creative activity in Music

Unit 5 :

- a) Learning Music
- b) Importance of heredity and environment in Music
- c) Musical aptitude tests

*Books Recommended*

Robert S. Wood Worth : Contemporary School Of Psychology

William Dougall : An Outline Of Psychology

Edward Podolsky, M. D. (Ed.) : Music Therapy, Dept. Of  
Psychiatry, Kings Courty Hospital, Brooklyan, New York

K. L. Brown And Karl A. Menninger : The Psychodynamics Of  
Every Day Behavior

Parcy C. Buck : Psychology Of Musicians Carl E. Seashore : Psychology Of Music Maris  
Gingslber : The Psychology Of Society

Albert Walton : Fundamentals & Industrial Psychology Milton L. Bhun : Experimental &  
Industrical Psychology Norman R. F. Maier : Psychology Of Industry

Manly P. Hill : Herapeutic Of Music

B. C. Deva : Psycho-Acoustics

Max Schoen And Easther Gate/Wood : Therapeutic Of Music

William Pole : Philosophy Of Music

Eric Bloom : Source Of Music

B. Bellamy Gardner : Therapecutic Quality Of Music

Dewtch : Psychology Of Music

Dr. (Mrs) Shyamla Varanase : Psychology Of Music

Muesell : Psychology Of Music

Seashore : Psychology Of Music (2nd Edition)

### **PAPER III DISSERTATION/STAGE PERFORMANCE**

100 Marks

Dissertation on any musical subject not dealt with so far, along with Viva-Voce Only such candidate as have secured atleast 55% marks in the aggregate of all the papers prescribed for M.A., Previous Examination shall be allowed to offer dissertation which shall be typed and submitted in triplicate so as to reach the registrar atleast three weeks before the commencement of the theory examination. The dissertation shall be submitted to two external examiners of whom one shall conduct the oral test on the dissertation. The average of the marks awarded by the two examiners out of 60 shall be the marks of a candidate. The vivavoce on the dissertation shall carry 40 Marks. Stage Performance in either Dhrupad or Khayal styles in the prescribed Ragas before an invited audience

Note :The assessment will be made by a panel of two examiners of whom one shall be external.

PAPER IV MAIN PRACTICAL

Maximum time per candidate :	1.5 Hours
Scheme	
Allotment of Marks :	
a) Choice Raga	25 Marks
b) Vilambit Khayal/Gata	30 Marks
c) Drut Khayal/Gata	25 Marks
d) Swara-Vistar or Alap	20 Marks
e) Dhrupad-Dhamar/Gatas other than trital	25 Marks
	-----
	Total 125 Marks

N. B. : The practical papers will be set on the spot by the external and internal examiners

*Books Recommended*

राग मल्हार दर्शन : डॉ. गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली

भारतीय शास्त्रीय संगीत : मनोवैज्ञानिक आयाम, डॉ. साहित्य कुमार नाहर, प्रतिमा प्रकाशन दिल्ली

भारतीय सौन्दर्य शास्त्र की भूमिका : डॉ. नगेन्द्र

भारतीय सौन्दर्य शास्त्र का तात्विक विवेचन एवं ललित कलाएं : डॉ. रामलखन शुक्ला सौन्दर्य तत्व और

काव्य सिद्धान्त : डॉ. सुरेन्द्र बार लिंगे

सौन्दर्य शास्त्र : डॉ. हरद्वारी लाल शर्मा

सौन्दर्य शास्त्र के तत्व : डॉ. विमल कुमार सौन्दर्य तत्व : डॉ. एस.एन. दास गुप्त

पत्रिकाएं : छायानट उ प.सं.ना. अकादमी, लखनऊ

## PAPER V PRACTICAL

Maximum time per candidate :

1.5 Hours

Scheme

Allotment of Marks :

- |   |          |
|---|----------|
| a) Extempore compositions from the given Song or the swara Patterns | 25 Marks |
| b) Notation writing of any recorded song                            | 25 Marks |
| c) Comparative and Critical study of prescribed Ragas               | 25 Marks |

-----  
Total 75 Marks

N.B. : The practical papers will be set on the spot by the external and internal examiners.

## PAPER IV & V PRACTICAL

*Compulsory Group :*

Ragas for detailed and critical study :

Marawa, Shree Chhayana, Gaud- Malhar, Miyan-Ki-Malhar, Todi, Malkauns And Bahar

*Optional Groups :*

- i) Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav
- ii) Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi
- iii) Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
- iv) Shuddha-Malhar, Sur-Malhar, Ramadasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar
- v) Bhairav-Bahar, Basant- Bahar, Kedar- Bahar, Begeshri- Bahar
- vi) Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa Sindhura
- vii) Nat-Bihag, Maru- Bihag, Savani- Bihag, Pat- Bihag, Nand, Bihagada
- viii) Gujari- Todi, Bilaskhani- Todi, Bhupal- Todi, Asavari- Todi (Komal, Rishabh, Asavari)
- ix) Deshi, Khat, Devagandhar, Gandhari, Nat- Bhairvi

Note :

- 1- Candidates are required to prepare any six Ragas from the Compulsory Groups very thoroughly with extensive elaboration and critical study
- 2- Any three groups from the Optional. Nine groups may be selected and at least two Ragas from each of the selected groups may be prepared
- 3- Choice is given to candidates to select and prepare five Drut Khayals/Gatas from the remaining 6 groups.
- 4- In all, 16 Ragas are to be prepared with 11 Vilambit Khayals and 16 Durt



Khayals/Gatas

- 5- Candidates should prepare two Dhrupads and two Dhamars and two Taranas in any of the Ragas prescribed. Besides, two Thumaris or Tappas in any of the Ragas : Pillu, Tilang, Sindhura and Kaphi are to be prepared.
- 6- Special attention should be given towards artistic presentation while preparing all the prescribed Ragas.
- 7- Variety of Talas may be kept in view while learning composition

*Books Recommended*

Pt. V. N. Bhatkhande : Karmik Pustak Malika, Pt. II To VI Umadekar : Raga Suman Mala

Dr. S. N. Ratanjankar : Abhinava Geet Manjari Series

G. N. Natu : Geeta Samooha, Part I And II Patki : Aprasiddha Raga

Pt. V. N. Patwardhan : Raga Vigyana, Pt. I To VII Pt. Omkar Nath Thakur : Sangeetanjali