

**M.A. (Previous) Music 2017
(VOCAL & INSTRUMENTAL)**

THEORY

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| Paper I | Principles of Music (Shastra) | 100 Marks |
| Paper II | History of Indian Music | 100 Marks |
| | | ----- |
| | | Total 200 Marks |

PRACTICALS

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|-----------|----------------------------|-----------------------|
| Paper III | Main Practical | 125 Marks |
| | Maximum time per candidate | 1.50 Hours |
| Paper IV | Practical- cum- Viva-Voce | 75 Marks |
| Paper V | Stage performance | 100 Marks |
| | | ----- Total |
| | | 300 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.(Previous) Examination
PAPER I**

PRINCIPLES OF MUSIC (SHASTRA)

100 Marks

3 Hrs. Duration

- Unit 1 Shruti, Swara and Types of Scales (Diatonic Chromatic etc.) Shuruti-Swara discourse with reference to 28th Chapter of Bharat Muni's Natya Shastra , Sharngadeva, Ahobala, Pt.,Bhatkhannde, Omkar Nath Thakur and Lalit Kishore Singh
- Unit 2 General ideas of the forms of Vedic Music General ideas of Geeti and Vani Study of the technique involved in the different schools or Gharanas of Vocal and Instrumental Music
- Unit 3 Detailed knowledge of prevalent Talas, of Hindustani Music, knowledge of Dash pranas of Tal, Marga & Deshi Talas of ancient period, Detailed study of defferent Laykaris via. , Dugun, Tigun, Chaugun, Aad, Kuad, Biyad & method to apply them in compositions.
- Unit 4 Division of scale according to the number of severts and cents in a Scale Modern Hindustani and Karnatak Music Scale Western Scale (Ancient and Modern)
- Unit 5 (a) Technique , Presentation and exposition of Vrindra - Vadya and Vrinda-Gaan
(b) New trends in Indian Vrinda-Vadya and Vrinda Gaan
(c) Harmonic and Melodic Music
(d) Study of the Main forms of Indian classical Dances

Note : The question shall be set from each unit out of witch candidate will be expected to answer one question from each unit.

Books Recommended

Bharata Muni : Natya Shatra Matanga Muni : Brihatdeshi

Sharnaga Deva : Sangeet Ratnakar Lochen : Raga Tarangini

Ahobal : Sangeet Parijat

Fox Stangways : The Music Of Hindustan

Rev. Popley : The Music Of India

Sir William Jones : Music And Musical Modes Of Hindustan

G. H. Ranade : Hindustani Music

D. P. Mukherjee : The Music Of India

G. N. Goswami : Raga Thata Ki Etahasik Pristhabhoomi

Swami Prajyananda : Raga O Roop

Pt. V.N. Bhatkande : Sangeet Shastra, Parts I to IV Alin Danielon : North Indian Music

Acharya, K.C.D. Brihaspati : Bharat ka Sangeet Siddhanta

K. Vasudeva Shastri : Sangeet Shastra Pt. Omkar Nath Thakur : Pranav

Bharati O.C. Ganguli : Raga O Ragini

E. Clements : Elements of Indian Music Ramachandran : Karnatak Music Ramachandran : Ragas of Karnatak Music Prof P. Sambamoorthy : South Indian Music

Dr. Lalmani Misra : Bharatiya Sangeet Vadya

Lalit Kishore Singh : Dhvani aur Sangeet

Dr. S.C. Paranjpe : Bharatiya Sangeet ka Itihasa

Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet

Dr. Shaktidan Kaviya : Rangbhini; Sanskriti ki Soram and Rajasthn Sahitya ka Anushilan

Poornima Gehlot (Ed.) : Rajasthan Gata hai

Gatu Vipin Singh (Ed.) : Vaishnava Sangeet Shastra (Chaukhambi, Varanasi)

Laxminarayan Garg : Bharat ke Lokgeet

N.D. Swami : Krishan Rukmani Ri Beli

PAPER II
HISTORY OF INDIAN MUSIC

100 Marks
3 hrs. Duration

- Unit 1 Origin of Music
 Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute
 Evolution & growth of the various Musical forms.
- Unit 2 Evolution and development of Indian Music during ancient medieval and modern
 ages with special reference to the works of Bharat, Matanga, Narad (Sangeet
 Makarand), Sharangadeva, Lochan, Ramamatya, Ahobal, Bhava Bhatt Vyankatmathi,
 Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar
- Unit 3 General ideas of the factors that differentiate Karnatak Music from Hindustani
 Music
 Special study of the Trinity of Karanatak Music
- Unit 4 History evolution of the musical scales of India from ancient to Modern times

 Efforts for development of the art of music by various institutions and artists in the post-
 independence in the field of teaching, performance & writing.
- Unit 5 Evolution of Indian and Western Notation systems, Classification of Ragas : Dasha-
 vidha Ragas of Pt. Sharangdeva Thata Raga , Raga Raganga , Raga - Bheda with special
 reference to Ragas in practice Today

N.B. : Two question from each unit shall be set out of witch candidate will be expected to answer one question from each unit. There shall be no genral choice.

Books Recommended

Mulk Raj Anand : The Hindu View Of Arts
Dr. Cutt Suches : A Short History Of Music
L. Alams : The Primitive Art

Ernest Groups : The Beginning Of Art

Cutt Suches : History Of Musical Instruments

Sureth Vrat Raj : History Of Music

Pt. V. N. Bhatkhande : Historical Survey Of The Music Of Upper India

Pt. V. N. Bhatkhande : A Comparative Study Of Some Of The Music Systems Of 15th , 16th And 18th Centuries

Cutt Suches : Rise Of Music In The Ancient World, East & West

Swami Pragyana : History Of Indian Music

Abdul Fazal (Translated By Girelwin) : Ain-E-Akbari

C. Harrison : Ancient Art And Ritual

Prof. Sambamoorthy : Composers Of Karnatak Music

Dr. Raghavan : Music In Ancient Literature

Bharat : Natya Shastra

Matanga : Brihaddeshi

Sharanga Deva : Sangeet Ratnakar

Lochan : Raga Tarangini

Ahobal : Sangeet Parijat

Rev. Popely : The Music Of India

Sir William Pauls : Music And Musical Modes Of The Hindus

G.H. Ranaade: Hindustani Music

Fox Strangways : Music of Hindustan

Raja S.M. Tagore : History of Music

R. Srinivasan : Indian Music of the South

Pt. Somnath : Raga vibodh

Ramamatya : Swara Mela Kanlanidhi

Dr. Lalmaini Mishra : Bharatiya Sanget Vadya

Athavale, V.R. : Pt Vishnu Digamber (National Book Trust, New Delhi) Dr. Ratanjankhar, : V.N.

Bhatkhande (National book Trust, New Delhi) Bhatkhande translated into Hindi by Gunvant

Madhavlal Vyas: Shri Mallakhsya Sangita (M.P. Hindi Granth Academy)

Dr. Karnani, Chetan : Listening to Hindustani Music (Orient Longman) Dikshit, Pradip Kumar:

Onkarnath Thakur (Faculty of Performing Arts, B.H.U.)

Dr. Vrihaspati and Sulochan Yajurvedi : (i) Musalman aur Bharitya Snagit (ii) Tansen, Khusro aur Sangitagya

Ed. P.N. Chinchore : Bhatkhande Smriti Granth (Indira Kala Viswavidyalaya, Khairgarh, M.P.)

PAPER III & IV
VOCAL AND INSTRUMENTAL MUSIC

SCHEME

PAPER III PRACTICAL : DIVISION OF MARKS

(Examination will last for One hour per candidate at the Maximum)

| | |
|--|----------|
| a) Choice Raga | 20 Marks |
| b) Questioned Raga (Show Khayal/Gasts) | 25 Marks |
| c) Questioned Raga in Two fast Khayals/ Gasts | 25 Marks |
| d) Swara Vistar or Alap | 20 Marks |
| e) Dhrupad / Dhamar Singing | 20 Marks |
| f) Forms of light classical music and folk music | 15 Marks |

Total 125 Marks

PAPER IV PRACTICAL : DIVISION OF MARKS SCHEME

| | |
|---|----------|
| a) Notation writing of any recorded song | 25 Marks |
| b) Viva Voce (Pertaining to general questions on Raga, Laya and Tala) | 25 Marks |
| c) Comparative and critical study of prescribed Ragas | 25 Marks |

Total 75 Marks

Maximum time per candidate 1.30 Hours

Note : Questions will be set on the spot by the External and Internal Examiner.

PAPER V STAGE PERFORMANCE 100 Marks
PRACTICALS

PAPER III AND IV

Compulsory Group :

Amongst the right compulsory Ragas, Six Ragas in which one Bada Khyal and one Chota Khyal may be selected for detailed study : Yaman, Alhaiya-Bilawal, Bihag, Khamaj or Jajiwanti, Bhairva, Bageshwari, Bindrabani-Sarang, Darabari Kanhada

Optional Groups :

- i) Shyam- kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
- ii) Yamini-Bilawal, Devagiri Bilawal, Saraparda-Bilawal, Kukubh Bilawal
- iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malagungji
- iv) Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
- v) Lalit, Pooriya, Bhatiyar, Pancham
- vi) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- vii) Shuddha-Sarang, Madhamad-Sarang, Miyan-ki-Sarang; Lankadahan-Sarang
- viii) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant

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- ii) Yamini-Bilawal, Devagiri, Bilawal, Saraparda-Bilawal, Kukubh Bilawal
- iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malagungji
- iv) Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari v) Lalit, Pooriya, Bhatiyar, Pancham
- vi) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- vii) Shuddha-Sarang, Madhamad-Sarang, Miyan-ki-Sarang; Lankadahan-Sarang
- viii) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant

Note :

- 1- Candidate are required to prepare Six Ragas From the compulsory Group very thoroughly with extensive details.
- 2- Any three from the Optional eight Groups may be selected of which atleast two Ragas from each groups shall be prepared
- 3- One Raga from each of the remaining five groups in which only Fast or Drut Khayals be studies and prepared
- 4- In all, 16 Ragas are to be prepared with 11 Vilambit Khyals, Vilambit Gats and 16 Durt Khyals, Gats
- 5- Candidats should prepare any two types of composition out of the following :
 - a. Dhrupad-Dhamar-Tarana from the prescribed Ragas.
 - b. Besides, either one Thumari or Tappa in Ragas Khamaj, Kafi, Bhairavi

c. For Instrumental Music 'Dhuns' and composition in other Tala than Tritals

- 6- Special attention should be given towards artistic presentation While preparing all the Prescribed 16 Ragas
- 7- Variety of tala should be kept in view for the preparation of Khyalboth in Vilambit and drut Laya compositions. Paper V Stage Performance