UNIT 1.
2. Music in Pre-Ancient Period.

UNIT 2.
1. Music in Vedic Age.
2. Music in Epic Age-Ramayana & Mahabharata Age.

UNIT 3.
1. Music in Jain, Mourya, Buddhist & Gupta Age.
2. Music in Bharat Age.
3. Detail study of ‘Natyashastra’ 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. Study of different Types of Veenas in Ancient Period.
2. Other instruments in Ancient age

Reference Books-
5. Prof. Swatantra Sharma- Bhartiya Sangeet ka Aitihaasik Vishleshan.
6. Prof. Lawanya Kirti Singh ‘Kabya’- Bhartiya Sangeet Grantha.
7. Dr. Reena Sahay- Pt. Lochan Krit Raga Tarangini.
8. Dr. Pushpam Narain- Sangeet Aur Jeevan.
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.
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 Dashvihd Rag Classification
   (b) Mel Rag Classification and Raga- Ragini Classification
   (c) Thata Rag Classification and Ragang Classification
2. Jati Gayan.

UNIT 4.
1. The Gharnas of Indian Music (Vocal/Intrumental).
2. Gharnas of Dhrupad in India.
3. Angas of Thumri.

UNIT 5.
2. Karnatak names of popular Hindustani Ragas.
3. Classification of Instruments.

Reference Books-
1. Pt. Lalmani Mishra – Bhartiya Sangeet Vadya
3. Prof. Swatantra Sharma – Bhartiya Sangeet ka Vaigyanik Vishleshan
4. Dr. Arvind Kumar – Raga Ek Adhyayan
6. Dr. Ved Prakash – Bhartiya Sangeet, Dhrupad aur Darbhanga Gharana
7. Prof. Pushpam Narain – Sangeet Deepika
UNIT 1.
1. Detail study of following Ragas:-
   Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar &
   Bageshree.
   (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 Dharmars 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,
   Madhmad 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, tigun, chugun, aad
   and kuaad laya.

Reference Books-
1. Pt. V N Bhatkhande- Kramik Pustak Malika (Vol. 1 to 6)
2. Vinayak Rao Patwardhan- Raag Vigyan (Vol. 1 to 7)
3. Pt. Omkarnath Thakur- Sangeetanjali
4. Pt. Ramashray Jha ‘Ramrang’- Abhinav Geetanjali (Vol. 1 to 5)
UNIT 1.

1. The Demonstration of any one style of Vocal/Instrumental 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 & Bageshree.
   (b) Dhrupad Ang (10, 12 and 14 matras) - Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar & Bageshree.

2. Demonstration of Thumari, Dadra/Dhun of the following style of Vocal/Instrumental in Ragas-Khamaj, Kafi and Tilang.

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


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

UNIT 2.

UNIT 3.
1. Brief History of Film Music
2. Contribution of Classical Film Music Directors and Classical Playback Singers/instrumentalists.

UNIT 4.
1. The lives and achievements of the following Musicians- Pt. V. D. Palushkar

UNIT 5.
1. Knowledge of instruments of Modern Period.
2. Importance of Music in life, Music and Psychology, Music and Therapy, Music and Philosophy.

Reference Books-
5. Prof. Swatantra Sharma- Bhartiya Sangeet ka Aitihaasik Vishleshan.
6. Dr. Lawanya Kirti Singh ‘Kabya’- Bhartiya Sangeet Grantha.
7. Pankaj Raag – Dhunon Ki Yatra
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.

UNIT 2.
1. Details Study of Gram and Sarna Chatustayi.
2. Detail Study of Murchana and Development of Thata from Murchana.

UNIT 3.
1. Classification of instruments.
2. (a) Prabandh Gayan.
   (b) Jati Gayan.

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.

Reference Books-
3. Prof. Swatantra Sharma- Bhartiya Sangeet ka Vaigyanik Vishleshan.
4. Dr. Arvind Kumar- Raga Ek Adhyayan.
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 the 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, tigun, chaugun, aad, kuaad and viaad laya.

Reference Books-
1. Pt. V N Bhatkhande- Kramik Pustak Malika (Vol. 1 to 6)
2. Vinayak Rao Patwardhan- Raag Vigyan (Vol. 1 to 7)
3. Pt. Omkarnath Thakur- Sangeetanjali (Vol. 1 to 5)
4. Pt. Ramashray Jha ‘Ramrang’- Abhinav Geetanjali (Vol. 1 to 5)
UNIT 1.

1. Demonstration of any style of Vocal / Instrumental 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 / Instrumental in Ragas - Desh, Pilu and Bhairavi (Thumari, 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.
M.A MUSIC
Second Semester
Paper-CC 09 (Practical)
Vocal / Instrumental

Full Marks. : 100

1. Stage demonstration on Dhrupad ang/Kheyal ang/ instrumental Style.
2. Stage demonstration on Semi-Classical.
M.A MUSIC
Third Semester
Paper-CC 10 (Theory)
Aesthetics and Folk Music

Full Marks. : 100

CIA 30 Marks
ESE 70 Marks

UNIT 1.
1. Rasa, Different views regarding kinds of Rasa.
4. Raga, Rasa & Emotions.
5. Rhythm & Emotions.
7. Taal & Chhand.

UNIT 2.
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. General study of regional Lok Gathas.

UNIT 4.
1. Life history and contributions of Mahakavi Vidyapati/Mahendra Mishra/Bhikhari Thakur.
2. Details study about the songs of Mahakavi Vidyapati/Mahendra Mishra/Bhikhari Thakur.
3. The life history & contribution of following Regional Folk musicians - Smt. Vindhyavasini Devi and Smt. Sharda Sinha.

UNIT 5.
1. Knowledge of writing the notation of regional Folk Songs.
2. Knowledge of writing the notation of Vidyapati/Mahendra Mishra/ Bhikhari Thakur’s 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- Bhojputi Lok Geet
5. Dr. Shanti Jain- Lok Geetor ke Sandarbh aur Aayam
6. Dr. Lawanya Kirti Singh ‘Kabya’– Sangeet Sudha.
7. Dr. Pushpam Narain - Mithila ki Lok Gathayen: Sangeet ki Drishti mein.
8. Dr. Pushpam Narain–Sangeet Deepika.
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 System.

UNIT 3.
2. Life sketch and contribution in Music of following Western Musicians.  
   Bach, L. V. Beethoven, W.A. Mozart, and Yehudi Menuhin.

UNIT 4.
1. Introduction of Orchestra, Remix and Fussion.
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.
2. Music Management: Programme Arrangement, Artist contact, comparing, stage 
   arrangement, light/Sound Arrangement.

Reference Books-
1. Prof. Swatantra Sharma- Pashchatya Swarlipi Paddhati evam Bhartiya Sangeet.
3. Vasant- Sangeet Visharad.
UNIT 1.
   1. Writing of notations of the bandish (Kheyal, Dhrupad, Dhamar, Thumri, etc.) in Ragas of Paper CC 13.
   4. Ability to compose the given Pada/Bol.
   5. Knowledge of writing of Swarimalika and Lakshan Geet in any two Ragas.
   6. Writing Short notes on different types of Geet i.e. Dhrupad, Dhamar, Thumari, Dadra, Holi, Chaiti, Kajri, etc.

Reference Books-
   1. Pt. V N Bhatkhande- Kramik Pustak Malika (Vol. 1 to 6)
   2. Vinayak Rao Patwardhan- Raag Vigyan (Vol. 1 to 7)
   3. Pt. Omkarnath Thakur- Sangeetanjali (Vol. 1 to 5)
   4. Pt. Ramashray Jha ‘Ramarang’ – Abhinav Geetanjali (Vol. 1 to 5)
M.A MUSIC  
Third Semester  
Paper-CC 13 (Practical)  
Vocal / Instrumental

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.
M.A MUSIC  
Third Semester  
Paper-CC 14 (Practical)  
Vocal / Instrumental

Full Marks. : 100  
CIA 50 Marks  
ESE 50 Marks

1. Demonstration of Swarmalika and Lakshan Geet in any two Ragas.
2. Ability to present self compose & pada/bols accordingly.
3. Demonstration of different types of Geet i.e. Dhrupad, Dhamar, Thumari, Sargam, Dadra, Holi, Kajri, Chaiti, etc.
4. Presentation of Regional folk songs according to unit 04 of paper CC 10.
M.A MUSIC
Fourth Semester
Paper-EC 01
Stage Demonstration
Vocal / Instrumental

Full Marks. : 100

CIA 50 Marks
ESE 50 Marks

1. Stage Demonstration of Kheyl/ Dhrupad/ instrumental Style. (CC-13 Ragas)
Full Marks. : 100

1. Project Work.
2. Viva.
UNIT 1.
4. History of Music in Muslim Period.

UNIT 2.

UNIT 3.
3. Brief History of Film Music

UNIT 4.

UNIT 5.

Reference Books-
15. Dr. Lawanya Kirti Singh ‘Kabya’- Bhartiya Sangeet Grantha.
16. Pankaj Raag – Dhunon Ki Yatra
17. Uma Garg – Sangeet ka Saundaryya Bodh.
18. Prof. Lawanya Kirti Singh ‘Kabya’- Laxmikant Pyarelal.