



## M.A. in Indian Music

### 1<sup>st</sup> Semester

PAPERS CODE	PAPERS NAME	INTERNAL	EXTERNAL	TOTAL
MAM101	Principles of Music (Shastra)	40	60	100
MAM102	Main Practical Maximum time per candidate	40	60	100
MAM103	Case Study	40	60	100
<b>Total</b>		<b>120</b>	<b>180</b>	<b>300</b>

### 2<sup>nd</sup> Semester

PAPERS CODE	PAPERS NAME	INTERNAL	EXTERNAL	TOTAL
MAM201	History of Indian Music	40	60	100
MAM202	Practical- cum- Viva-Voce	40	60	100
MAM203	Stage performance	60	40	
<b>Total</b>		<b>140</b>	<b>160</b>	<b>300</b>

### 3<sup>rd</sup> Semester

PAPERS CODE	PAPERS NAME	INTERNAL	EXTERNAL	TOTAL
MAM301	Voice Culture and Philosophy of Music	40	60	100
MAM302	Practical cum-Viva-Voce	40	60	100
MAM303	Stage performance	40	60	100
<b>Total</b>		<b>120</b>	<b>180</b>	<b>300</b>

### 4<sup>th</sup> Semester

PAPERS CODE	PAPERS NAME	INTERNAL	EXTERNAL	TOTAL
MAM401	Psychology of Music	40	60	100
MAM402	Main Practical	40	60	100
MAM403	Stage performance	60	40	100
<b>Total</b>		<b>140</b>	<b>160</b>	<b>300</b>

#### **PAPER I ; PRINCIPLES OF MUSIC (SHASTRA); Paper Code: MAM101**

#### **60 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.,Bhatkhande, 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 : Brihatddeshi

Sharnga Deva : Sangeet Ratnakar Lochan : 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 Etihasik 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; Paper Code: MAM102**

**60 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 postindependence in the field of teaching, performance & writing.

Unit 5 eEvolution of Indian and Western Notation systems, Classification of Ragas : Dashavidha 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 Insturuments

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 Pragyanaada : History Of Indian Music

Abdul Fazal (Translated By Grelwin) : 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 (Nationla book Trust, New Delhi) Bhatkhande translated into Hindi by Guntant

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

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

Onkarnath Thakur ( Faculty of Perfosrming 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**

(Examinaton 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

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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 PRACTICAL

Stage Performance 100 Marks

### **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 Jaijaiwanti, 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, Panoram
- vi) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- vii) Shuddha-Sa rang, Madhamad- Sarang, Miyan-ki - Sa rang ; Lankadahan-Sarang
- viii) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant
- 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, Panoram
- vi) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- vii) Shuddha-Sa rang, Madhamad-Sarang, Miyan-ki - Sa rang ; 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 reamaining five groups in which only Fast or Drut Khyals 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. Dhruvad-Dhamar-Tarana from the prescribed Ragas.
    - b. Besides, either one Thumari or Tappa in Ragas Khamaj, Kafi, Bhairavi
    - c. For Instrumentel 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

### **PAPER VI; 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 principles of Aesthetics to music
- b) Aesthetics ideas in music basic ideas of Ragas and its ten Lakshanas (RagaDasha 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 Spencer : Short Studies In Nature

Leo Tolstoy : What Is Music

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

Williams Pole : Philosophy Of Music

Irwin Edman : Arts And The Man

G. H. Rands : Civilisation, Science And Religion

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

Max Schoenfeld And Esther Garwood : Effect Of Music

Eric Bloom : Sources Of Music

S. N. Das Gupta : Fundamentals Of Indian Arts

Panreya Brown : Visualised Music

Maud Mann : Some Conceptions Of Music

C. P. Srinivasa Iyengar : 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 Sastri : Indian Concept Of The Beautiful

K. C. Pandey : Comparative Aesthetics E. F. Carrington : Philosophy Of Beauty Gilbert And

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

Books Of Sound

Helmholtz : Sensation Of Tones

Swami Pradyumanand : Music; Its Form, Function 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 Satterly : Sound

Susanne Langer : Philosophy in a New Key

**PAPER VII (A) ; 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

#### **PAPER VII (B) CASE STUDY**

The student opting for case studies shall choose a topic from socio-legal field or socio-literary (field of music) and do the following :

- (i) Collection of Data
- (ii) Analysis of Data
- (iii) Conclusion/recommendation

The Case Study should be hand written ranging 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.

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 & Industrial Psychology Norman R. F. Maier : Psychology Of Industry
- Manly P. Hill : Herapeutic Of Music
- B. C. Deva : Psycho-Acoustics
- Max Schoen And Easter Gate/Wood : Therapeutic Of Music
- William Pole : Philosophy Of Music
- Eric Bloom : Source Of Music
- B. Bellamy Gardner : Therapeutic 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 VIII 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

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 : मनावेज्ञानिक 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 लिगे  
सौन्दर्य शास्त्र : डॉ. हरद्वारी लाल शर्मा  
सौन्दर्य शास्त्र के तत्व : डॉ. विमल कुमार सौन्दर्य तत्व : डॉ. एस.एन. दास गुप्त  
पत्रिकाएं : छायाण्ट उ.प.सं.ना. अकादमी, लखनऊ

#### PAPER IX PRACTICAL

Maximum time per candidate : 1.5 Hours

#### Scheme

Allotment of Marks :

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

#### PAPER X PRACTICAL

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

#### PAPER VIII & IX PRACTICAL

Compulsory Group :

Ragas for detailed and critical study : Marawa, Shree Chhayanat, Gaud- Malhar, Miyan-Ki-Malhar, Todi, Malkaums And Bahar

Optional Groups :

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

Note :

- Candidates are required to prepare any six Ragas from the Compulsory Groups very thoroughly with extensive elaboration and critical study
- 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
- Choice is given to candidates to select and prepare five Drut Khayals/Gatas from the remaining 6 groups.
- In all, 16 Ragas are to be prepared with 11 Vilambit Khayals and 16 Durt Khayals/Gatas
- 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.
- Special attention should be given towards artistic presentation while preparing all the prescribed Ragas.
- 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 Serie