

**MAGADH MAHILA COLLEGE  
PATNA UNIVERSITY  
Department of Music**

**Syllabus – Master of Arts (Music)**

*Vocal/Instrumental*

1. There will be four semester in M.A. class. Each semester will be of 6(six) months duration. One can be admitted into M.A. fourth semester only after passing first to third semester.
2. Students can be admitted to either in Music Vocal or Instrumental.
3. There will be four papers carrying 100 marks each in which two papers will be of Theory paper and two papers will be Practical papers in each semester.
4. Minimum 40% marks are required for passing Theory paper and minimum 45% marks are required for Practical papers. Each student will have to pass in Theory and Practical papers separately.

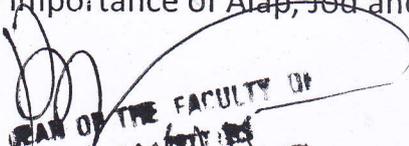
**First semester**

**Theory**

**Vocal/Instrumental**

**Paper-I “History of Music (Ancient Period)” Full Marks-100**

1. Classification and History of Indian Classical Music.
2. Music in Pre and Proto Historic period.
3. Music in Vedic age.
4. Music in Bharat age.
5. Music in Epic age (Ramayana & Mahabharata age).
6. Music in Jain, Buddhist, Maurya and Gupta period.
7. The detailed study of The Music of Natya Shastra of Pandit Bharat.
8. The importance of Alap, Jod and Jhala in Instrumental Music.

  
DEAN OF THE FACULTY OF  
MUSIC  
PATNA UNIVERSITY

## **Paper-II“Principles of Music and Applied Theory”FullMarks-100**

1. Sound, Production and Propagation of Sound, Echo.
2. Swara, Nad, Shruti, Noise, Resonance, Reverberation.
3. Classification of Ragas: - Jati Classification, Raga-Ragini Classification, Time Theory of Ragas.
4. The Gharanas of Indian Music, Vocal/ Instrumental.
5. Ability of write an essay (maximum 600 words) on Contemporary Music.
6. Detailed study of the following Raga of Kalyan, Bilawal, Bhairav and Bihag Ang.  
Shyam Kalyan, Devgiri Bilawal,Ahir Bhairav, Maru Bihag. [(a) Kheyal Ang  
(b) Dhrupad Ang.]
7. For the student of Kheyal Ang:-  
Knowledge of writing Notation One Dhrupad and One Dhamar in different layakaries/ One Gat of Ten, Twelve and Fourteen Matras in different layakaries.
8. Knowledge of writing in Notation of Thumri, Dadra, Tappa/ Dhun in the following Raga: - Bhairavi.
9. The knowledge of writing the Notation of their Own Regional Folk Songs.
10. Ability to compose the given Pada/ Bols according to Raga, Swara and Tala.
11. Comparative study of the Ragas of Serial no.6 and 8.
12. Knowledge of writing of Talas:-  
Teentala, Choutala, Kaharwa, Dadra and Talas of Thumri and Dadra in Thaah, Dugun, Chougun, Kuarlaya.
13. The Development and Changes of Placing Technique of Instrument in Modern Age.

**Paper-III “Practical (Vocal/Instrumental)” FullMarks-100**

1. The Demonstration of any one style of Vocal and Instrument in the following Ragas: - Kalyan, Bilawal, Bhairav and Bihag.  
Kheyal Ang( Teentala and other than Teentala)  
Shyam kalyan, Devgiri Bilawal, Ahir Bhairav, Maru Bihag.  
[Dhrupad Ang (Ten, Twelve and Fourteen Matras)
2. Demonstration of Vilambit Kheyal/Maseetkhani Gat and Chhota Kheyal/ Razakhani Gat with Alap, Tana/ Toda, Jhala in the following basic Ragas:-  
Yaman, Alhaiya Bilawal.
3. Demonstration of Chhota Kheyal/ Razakhani Gat:-  
Bhairavi, Bhairav, Khamaj.
4. Demonstration of Thumri, Dadra and Tappa in Raga - Khamaj.
5. Demonstration of Tarana and Trivat in any one Ragas - Prescribed in syllabus.
6. Demonstration of any Two Regional Folk Song/ Regional Folk Dhun.
7. Demonstration of Geet, Gazal, Bhajan/ Dhun.
8. Demonstration of the following Talas:-  
Teentala, Choutala, Kaharwa, Dadra with Thaah, Dugun, Tigun, Chougun and Aad layakari.

**Paper-IV (Practical)****Full Marks-100****Stage Performance****Marks-70****Project Report****Marks-30****Computer Applications****Stage Performance**

1. Demonstration of any Kheyal/ Dhrupad/ Instrumental.
2. Demonstration one Semi Classical/Light Song/ Dhun.

**Project Report**

1. To write a project report on given Topic.



**Second semester**

**Paper-V “Aesthetic, Western Music & Folk Music” F.M.-100**

**Two Questions each from Group A and Group B  
&  
One Question from Group C**

**Group ‘A’**

**Aesthetic**

**Marks-40**

1. Rasa, Different views regarding kinds of Rasa.
2. Principles of Rasa.
3. Raga, Rasa and Emotion.
4. Rhythm and Emotion.
5. Origin of Rasa and Bhava from different Swaras and Ragas.

**Group ‘B’**

**Western Music**

**Marks-40**

1. General knowledge of Western Notation System.
2. Comparative study of Harmony and Melody.
3. Comparative study of Hindustani and Western Taal System.
4. Knowledge of Writing of Chhota Kheyal/ Razakhani Gat in Western Notation System.

**Group ‘C’**

**Folk Music**

**Marks-20**

1. Detailed study of Folk Music of Own Regional area.  
Sanskar Geet, Functional Geet, Religious Geet, Agro Geet, Jati Geet,  
Seasonal Geet etc.
2. Detailed study of Folk Instruments.

## **Paper-VI “Principles of Music and Applied Theory” F.M.-100**

1. Shruti- Swara arrangement, Jati Gayan.
2. Classification of Ragas:-  
Ragang Vargikaran (Method), Thaata Vargikaran (Method).
3. The Comparative study of Swaras and Tala System of Hindustani and Karnataki Music.
4. The Swara and Tala lipi system of Pt. V.D. Palushkar and Pt. V.N. Bhatkhande.
5. The Different kinds of Veena in Ancient Period.
6. Ability to write an essay (Maximum 600 words) on Contemporary Music.
7. Detailed study of the following Ragas of Sarang, Malhar and Kafi Ang.  
Suddha Sarang, Sur Malhar, Bageshri.
8. One Dhrupad and One Dhamar.
9. General study of Ragas mentioned below:-  
Dhanashree, Madhmad Sarang, Bihagara and Megh Malhar.
10. Knowledge of writing in Notation of Thumri, Dadra, Tappa/ Dhun in Raga Tilang.
11. The knowledge of writing the Notation of their Own Regional Folk Songs.
12. Ability to compose the given Pada/ Bols according to Raga, Swara and Tala.
13. Comparative study of the Ragas of Serial no.7 and 9.
14. Knowledge of writing of Talas:-  
Ada Choutala, Sultala, Tivra in Thaah, Dugun, Tigun, Chougun, Kuwarlaya.

**Paper-VII****“Practical”****F.M.-100**

1. The Demonstration of any one style of Vocal / Instrumental with Vilambit Kheyal/Maseetkhani Gat and Chhota Kheyal/ Razakhani Gat in detail of following Ragas:-

Bageshree, Suddha Sarang and Asawari.

For Kheyal Ang - Teen Tala and other Tala of Kheyal Ang in the Compositions.

For Dhrupad Ang - Talas of Ten, Twelve and Fourteen Matras Compositions.

2. Chhota Kheyal/ Razakhani Gat in Raga Purvi and Kafi.
3. Thumri, Dadra, Tappa/ Dhun in Raga Khamaj and Tilang.
4. One Tarana and Trivat in any of the above Ragas.
5. Any one Regional Folk Song/ Regional Folk Dhun.
6. Geet, Gazal, Bhajan/ Dhun.
7. Demonstration of the following Talas in different layakaries (including Aad and Kuwar):-  
Ada Choutala, Sultala and Tivra.

**Paper-VIII**

**“Practical”**

**F.M.-100**

**Project Report**

**Marks-40**

**Viva Voce**

**Marks-60**

**Project Work-** Five different Style of Classical Own Composition in different Ragas and different Talas.

**Viva Voce-** One Prescribed Ragas in the Syllabus.

**Third semester****Theory****Paper-IX****“History of Music”****F.M.-100**

- 1. History of Music in Medieval and Modern Period 50 Marks on each.**
  - (i) Music in Muslim Period.
  - (ii) Music in the (Sultanat) Mughal Period.
  - (iii) Rise of Music after Aurangzeb- Uplift of Kheyal Gayan of Sadarang.
  - (iv) The lives and achievements of the following Granthakars:-  
Matang, Sarang Dev and Narad and their contributions in Music in their Granthas- Vrihadeshi, Sangeet Ratnakar and Naradiya Shiksha.
  - (v) The detailed study of Instruments of Medieval Period.
  
- 2. The study of the History of Music in:-**
  - (i) Modern Period.
  - (ii) The contributions of Pt. V.D. Paluskar and Pt. V.N. Bhatkhande in the development of Modern Music.
  - (iii) Detailed knowledge of Instruments of Modern Period.

## **Paper-X “Principles of Music and Applied Theory” F.M.-100**

1. The Musical intervals (Shruti and Swaras) the way of measuring shruti and swaras on strings of Veena according to Pt. Shrinivas.
2. The Ratio of Vibrations between the Two Notes.
3. Swara Samvad- Shadaj Madhyam and Shadaj Pancham.
4. Detailed study of Gram and Sarna Chatusthayee.
5. General Study of Geeti and Vani.
6. The Detailed study of Ragas: - Todi and Kanhara Ang.  
Bilaskhani Todi, Gurjadi Todi, Kaushik kanhara and Gouri (Bhairav Thata).
7. Knowledge of writing Notations of Vilambit Kheyal/ Maseetkhani Gat and Chhota Kheyal/ Razakhani Gat in different Talas with Alap, Tan, Jod, Jhala of above Ragas in Sl. No. 7 above.
8. The knowledge of the writing the Notations of One Dhrupad and One Dhamar in different layakaries.
9. General study of the Swaroop of the following Ragas:-  
Bhupal Todi, Darbari Kanhara and Mala Gouri (Purvi that).
10. Knowledge of the writing in Notations of Thumri, Tappa, Dadra, Dhun of the following Raga: - Pilu.
11. Knowledge of writing the Notation of Own Regional Folk Songs.
12. Ability to compose the given Pada/ Bols in Swara and Tala.
13. Comparative study of Ragas of Sl. No. 7 & 10.
14. Knowledge of the writing of following Talas with Different layakaries (Dugun, Tigun, Chougun, Aad & Kuwad):-  
Lakshmi, Brahma and Rudra.

**Paper-XI****“Practical”****F.M.-100**

The Demonstration of any one style of Vocal / Instrumental:-

- I. Todi and Kanhara.  
Bilaskhani Todi, Gurjadi Todi and Kaushik Kanhara.
- II. Vilambit Kheyal/ Maseetkhani Gat and Chhota Kheyal/ Razakhani  
Gat of :-  
Bhimpalasi, Chhayanat and Dhanashree.
- III. One Dhrupad and One Dhamar in any of the Ragas of Sl. No. ii  
above.
- IV. Thumri, Dadra, Tappa in following Raga:-  
Desh.
- V. Tarana and Chaturang in any one Raga of Sl. No. I, ii & iii above.
- VI. Geet, Ghazal, Bhajan/ Dhun.
- VII. Own Regional Folk Song.
- VIII. Talas of Rudra, Brahma, Lakshmi, Shikhar with Dugun, Tigun,  
Chougun and Aad laya.

**Paper-XII****“Practical”****F.M.-100****Viva Voce****Marks-60****Dissertation****Marks-40**

Submission and Demonstration of any Three Light or Light  
Classical of Own Composition.

**Fourth semester****Theory****Paper-XIII “Aesthetic, Western Music and Folk Music” F.M.-100**

**Two Questions each from Group A and Group B  
&  
One Question from Group C**

**Group ‘A’****Aesthetic****Marks-40**

1. Music and Aesthetics.
2. Aesthetic Element (Tatva) in Music.
3. General views of Art and Aesthetics of Western Philosophy.
4. The Aesthetic aspect of Raga and Bhav originating from different Swara, Laya and Raga.
5. The Relation of Music with other Fine Arts.

**Group ‘B’****Western Music****Marks-40**

1. General knowledge of Western Swara and Saptak.
2. Major Tone, Minor Tone and Semi Tone.
3. The views of India and Western about Development of Music.
4. General Principles of Voice Culture. The Sound and its technique structure.
5. Orchestra.

**Group 'C'**

**Folk Music**

**Marks-20**

1. Definition, Development and Characteristics of Folk Music.
2. The Life History and Contributions of Own Regional Folk Music.
3. The Influence of Folk Music on Classical Music.
4. General study of Regional Lok Gathas.

**Paper-XIV “Principles of Music and Applied Theory” F.M.-100**

1. Detail study of Murchhana and Development of Thaata from Murchhana.
2. Classification of Instrument.
3. Nibaddha Gaan, Anibaddha Gaan and its various kinds from Prabandha Gayan to Modern Times.
4. Demonstration of Shikhar, Pancham Sawari, Gaj jhampa, Matta, Farodast Talas with Thaah, Dugun, Tigun, Chougun and Aad laya.
5. Demonstration of Compositions of Own Regional Folk Musician.

**Paper-XV****“Practical”****F.M.-100****Project Report****Marks-40****Viva Voce****Marks-60**

1. Project report on different Musical Topic at least 500 words.
2. Viva-Voce on the following Ragas:-  
Bilaskhani Todi, Kaushik Kanhara , Suddha Nut, Komal Rishabh Asawari,  
Shree, Jog, Bhupal Todi and Nat Bhairav.
3. Dissertation - Submission and Demonstration of any Five Own  
Compositions.

**Paper-XVI****“Practical (Stage Performance)”****F.M.-100**

1. Stage Demonstration of Kheyal/ Dhrupad/ Instrumental Style.
2. Stage Demonstration of Semi Classical/ Light Songs/ Dhun.

---

*Nar Chandra*

*Abhinav*