

NEHRU GRAM BHARATI UNIVERSITY

Kotwa – Jamunipur – Dubawal

ALLAHABAD

PG

SYLLABUS

M.P.A. Music

DEPARTMENT OF MUSIC

MARKING SCHEME

M. P. A. (Ist Year) (Ist Semester)

No.	Subject	MAX	MIN	INTERNAL EVALUATION	MIN2	TOTAL
1	VOCAL THEORY - I Analytical Study of Ragas & Talas- I	80	30	20	8	100
	THEORY - II History of Indian Music	"	"	"	"	100
	PRACTICAL - I Demonstration and Viva	"	"	"	"	100
	PRACTICAL - II Stage Performance	"	"	"	"	100
2	INTERAL ASSESMENT (Notation, Rag Description & Music Program attending report file)	50	17	-----	----	50
GRAND TOTAL						450

MARKING SCHEME

M. P. A. (Ist Year) (IInd Semester)

No.	Subject	MAX	MIN	INTERNAL EVALUATION	MIN2	TOTAL
1	VOCAL THEORY - I Analytical Study of Ragas & Talas- II and Rag Classification System	80	30	20	8	100
	THEORY - II Science of Music	"	"	"	"	100
	PRACTICAL - I Demonstration and Viva	"	"	"	"	100
	PRACTICAL - II Stage Performance	"	"	"	"	100
2	INTERAL ASSESMENT (Notation, Rag Description & Music Program attending report file)	50	17	-----	----	50
GRAND TOTAL						450

MARKING SCHEME

M. P. A. (IInd Year) (IIIrd Semester)

No.	Subject	MAX	MIN	INTERNAL EVALUATION	MIN2	TOTAL
1	VOCAL THEORY - I Analytical Study of Ragas & Talas- III	80	30	20	8	100
	THEORY - II Aesthetic and Beauty of Music	"	"	"	"	100
	PRACTICAL - I Demonstration and Viva	"	"	"	"	100
	PRACTICAL - II Stage Performance	"	"	"	"	100
2	INTERAL ASSESMENT (Notation, Rag Description & Music Programme attending report file)	50	17	-----	----	50
GRAND TOTAL						450

MARKING SCHEME

M. P. A. (IInd Year) (IVth Semester)

No.	Subject	MAX	MIN	INTERNAL EVALUATION	MIN2	TOTAL
1	VOCAL THEORY - I Analytical Study of Ragas & Talas- IV and Rag classification system	80	30	20	8	100
	THEORY - II Gharana and style of Music	"	"	"	"	100
	PRACTICAL - I Demonstration and Viva	"	"	"	"	100
	PRACTICAL - II Stage Performance	"	"	"	"	100
2	INTERAL ASSESMENT (Notation, Rag Description & Music Programme attending report file)	50	17	-----	----	50
GRAND TOTAL						450

M. P. A. – Previous (Semester - I)

Music (Vocal)

Course for Practical and Theory – I

**Practical -1 (Stage Performance) (Course Credit - 3) and Practical – II
(Viva-Voice) (Course Credit - 3)**

- Bhairav, Ahir Bhairav, Anand Bhairav, Nat Bhairav, Gunkali.
- Bhimpalasi, Patdeep, Hanskinkinj.
- Vrindavani Sarang, Madhmad Sarang, Miyan Ki Sarang.
- Khambhawati, Basant Mukhari.

M. P. A. – Previous (Semester - I)

Theory – I

Course Credit - 2

(Analytical Studies of Ragas and Talas– I)

Unit – I

1. Study of different Rag angas of your syllabus with a comparative analysis between various kinds of each ang.
2. Short description of the above mentioned Ragas with illustration of Alaps and tans.

Unit – II

3. Comparative study of the above mentioned Ragas with their distinction (contrast) Sam Prakrati Ragas with illustration of Allap, Nyasa, combination of Swaras and other chief characteristics.
4. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachar tal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Lakshmi.

Defination of Laya and explanation of different Layakaries with illustrations.

Unit – III

5. Study of Ragas with their typical combinations like Alpatva, Bahutva, Abirbhav and Tirobhav.
6. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.

Unit – IV

7. Identification of Ragas of your course with Swara-Combinations, Alaps and Tans.
8. Writing in notation of any Drut/Vilambit Khayal in the Ragas of your course with Alaps and Tans.

M. P. A. – Previous (Semester - I)

Music (Vocal)

Theory – II

Course Credit - 2

(History of Indian Music)

Unit – I

1. Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods.
2. Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.

Unit – II

3. Rag Ragini classification upto Modern Period.
4. Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.

Unit – III

5. Origin of Indian Music (Different views of the Scholars)
6. Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.

Unit – IV

7. Music Education : Different aspects of Music Education, Objectives of Higher education like imparting knowledge, imparting skills, imparting teaching techniques. All round development of students personality.
8. Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.s

M. P. A. – Previous (Semester - II)

Music (Vocal)

Course for Practical and Theory – I

Practical – I (Stage performance) (Course Credit - 3) and Practical – II (Viva Voice) (Course Credit - 3)

1. Bihag, Maroo Bihag. Bihagda
2. Sur Malhar, Nat Malhar, Jayant Malhar, Megh Malhar, Ramdasi Malhar
3. Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, Tilang.

M. P. A. – Previous (Semester - II)

Theory – I

Course Credit - 2

(Analytical Studies of Ragas and Talas - II)

Unit – I

1. Short description of the above mentioned Ragas with illustration of Alaps and Tans.

2. Rag classification of ancient period.

Unit – II

3. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachartal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Lakshmi.
Defination of Laya and explanation of different Layakaries with illustrations.
4. Rag classification of Medieval Period.

Unit – III

5. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.
6. Rag classification of Modern Period.

Unit – IV

7. Writing in notation of any Drut/Vilambit Khayal in the Ragas of your course with Alaps and Tans.
8. Description of Ragas in Ancient, Medieval and Modern Period.

M. P. A. – Previous (Semester - II)

Music (Vocal)

Theory – II

Course Credit - 2

(Science of Music)

Unit – I

1. Musical quality and their importance.
2. Shruti, its concepts.

Unit – II

3. Musical scales, their origin and development.

4. Importance of Resonance, Absorption, Consonance, Echo and Reverberation.

Unit – III

5. Classification in Swar Talas and Ragas in Northern and Southern systems of Indian music.
6. Classification, Swarsthan and placement of Shuddha and Vikrut swar by various Scholars.

Unit – IV

7. Melody and Harmony, Counter point.
8. Terminology used in North Indian, South Indian and Western Music and their explanation.

M. P. A. – Final (Semester - III)

Music (Vocal)

Course for Practical and Theory – I

Practical – I (Stage performance) (Course Credit - 3) and Practical – II (Viva Voice) (Course Credit - 3)

1. Kalyan, Shyam Kalyan, Pooria Kalyan, Jait Kalyan
2. Bilawal, Deogiri Bilawal, Yamni Bilawal, Nat Bilawal, Saurparda Bilawal.
3. Jait shree, Bhatiyar

M. P. A. – Final (Semester - III)

Theory – I

Course Credit - 2

(Analytical Studies of Ragas and Talas– III)

Unit – I

1. Study of Ragas with their typical combination like Alpatva, Bahutva, Abirbhav and Tirobhav.
2. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.

Unit – II

3. Comparative study of the Ragas with their distinction (contrast) in Sam Prakrati Ragas with illustration of Allap, Nyasa, combination of Swaras and other chief characteristics.
4. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Sooltal, Adachar tal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Deepchandi, Farodast, Shikhar. Brahma. Defination of Laya and explanation of different Layakaries with illustrations.

Unit – III

5. Identification of Ragas of your course with Swara- Combinations, Alaps and Tans.
6. Writing in notation of any Drut/Vilambit Khayal in the Ragas with Alaps and Tans.

Unit – IV

7. Study of different Rag angas of your syllabus with a comparative analysis between various kinds of each ang.
8. Short description of the Ragas with illustration of Alaps and tans.

M. P. A. – Final (Semester - III)

Theory – II

Course Credit - 2

(Aesthetic and Beauty of Music)

Unit – I

1. Rasa, its varieties and its relation with Music.
2. The effect of Music on human life.

Unit – II

3. Alankar, Chhand and their relation with Music.
4. Dhyan of Ragas.

Unit – III

5. Principles of Aesthetics.
6. Concept of Beautiful according to Indian Western Scholars.

Unit – IV

7. Relation of Rag and Ritu.
8. Painting of Ragas.

M. P. A. – Final (Semester - IV)

Course for Practical and Theory – I

Practical – I (Stage performance) (Course Credit - 3) and Practical – II (Viva Voice) (Course Credit - 3)

1. Darbari Kanhada, Naiki Kanhada, Suha Kanhada, Sughral Kanhada, Shahana Kanhada, Kaushiki Kanhada, Abhogi Kanhada.
2. Todi, Gujri Todi, Bilaskhani Todi, Bhupal Todi
3. Kedar, Maluha, Kedar Hemant, Hansdhwani.

M. P. A. – Final (Semester - IV)

Theory – I

Course Credit - 2

(Analytical Studies of Ragas and Talas– IV)

Unit – I

1. Short description of the above mentioned Ragas with illustration of Alaps and tans.
2. Rag classification of ancient period.

Unit – II

3. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachar tal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Lakshmi.
Defination of Laya and explanation of different Layakaries with illustrations.
4. Rag classification of Medieval period.

Unit – III

5. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.
6. Rag classification of Modern period.

Unit – IV

7. Writing in notation of any Drut/Vilambit Khayal in the Ragas of your course with Alaps and Tans.
8. Description of Ragas in Ancient, Medieval and Modern Period.

M. P. A. – Final (Semester - IV)

Theory – II

Course Credit - 2

(‘Gharana & Style of Music’)

Unit – I

1. Definition of Gharanas, its origin, development in Indian Music.
2. Modern Method of Music education.

Unit – II

3. New trends of Indian Music in post- independence.
4. Varieties of Gharanas and their exponents.

Unit – III

5. Origin and development of our instruments, implement.
(A) Different prevalent forms of music in India like Classical, Folk music, Ceremonial music, igious music.
(B) Scope and different class of musicology.

Unit – IV

6. General comparative study of Indian and Western music.
7. Research Methodology – its aim and objectives.

आवश्यक निर्देश :

आंतरिक मूल्यांकन के अंतर्गत प्रत्येक सेमेस्टर एवं प्रत्येक कोर्स के विद्यार्थियों को प्रायोगिक परीक्षा के समय दो फाइल प्रस्तुत करनी होगी।

1. कक्षा में सीखे गये रागों की स्वर लिपि / तोड़ों का विवरण।
2. विश्वविद्यालय एवं नगर में आयोजित संगीत कार्यक्रमों की रिपोर्ट।

REFERENCE

- | | |
|---|------------------------------------|
| 1. Hindustani Kramik Pustak Malika Part 2 to 6 | - Pt. Vishnu Narayan BhatKhandey |
| 2. Sangeet Praveen Darshika | -Sri L.N. Guney |
| 3. Sangeet Visharad | -Sri Lakshmi Narayan Garg |
| 4. Abhinav Geetanjali Part 1 to 5 | -Sri Ramashray Jha |
| 5. Sangeet Bodh | -Sri Sharad Chandra Paranjape |
| 6. Vadya Vargikaran | -Sri Lalmani Mishra |
| 7. Hamare Sangeet Ratna | -Sri Lakshmi Narayan Garg |
| 8. Chaturang | -Sri Sajjan Lal Bhatta |
| 9. Sangeet Shastra | -Sri Tulsiram Devangan |
| 10. Bhartiya Sangeet ka Itihas | -Sri Umesh Joshi |
| 11. Nibandh Sangeet | -Sri Lakshmi Narayan Garg |
| 12. Nibandh Sangeet | -Sri R.N. Agnihotri |
| 13. Tantri Vadan ki Vadan Kalan | -Dr. Prakash Mahadik |
| 14. Bhavrang Lahari | -Pt. Balawantraai Bhatt 'Bhavrang' |
| 15. Gwalior Gharane ka Vaggeyakar Rachnakar | -Dr. Abhai Dubey |
| 16. Bhartiya Sangeet : Ek Aitihashik Vishleshan | -Prof. Swatantra Sharma |
| 17. Saundarya Ras Evam Sangeet | -Prof. Swatantra Sharma |
| 18. Pashchatya swarlipi paddhati evam Bhartiya Sangeet | -Prof. Swatantra Sharma |
| 19. Tantri Vadan ki Vadan Kalan | -Dr. Prakash Mahadik |
| 20. Rag vargikaran Paddhatiyon me Ragang
Paddhati ka Mahatva | -Dr. Shuchi Tiwari |