

M.A. (Previous) Indian Music - 2013

Paper- I PRINCIPLES OF MUSIC

3 hours duration

4 Hours per week

100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit – I

Shruti, Swar, Types of Scales, Diatonic, Chromatic Equally tempered etc. Shruti Swar discourse of Bharat, Shrangdev and Ahobal.

Unit – II

Views of Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh on Shruti Swar and Scales. Modern Shudha scale of Hindustani and Karnatak Music.

Unit – III

General idea of the forms of Music.

General idea of Geeti and Vani

Chief characteristics of different Gharanas of Vocal and Instrumental Music.

Unit – IV

Impact of Folk music on Classical Music and Vice-versa,

Main Musical Instruments and classical composition (Musical form) in Karnatak Music. Technique and presentation of Vrinda Vadan and Vrinda Gana. New Trends and characteristics of Modern Indian Vrinda vadan and Vrinda Gana.

Unit – V

General idea of Rabindra Sangeet. Western Scales (Ancient and Modern). Division of a scale according to the number of severts and cents in a scale.

Book Recommended :

1. Natya shastra : Bharat
2. Brihaddeshe : Matang
3. Sangeet Ratnakar: Sharangdeva
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan: Strangways
7. The Music of India: Popley
8. Music and Musical Modes of Hindustan
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag Tatha That Ki Etihask Prasth Bhoomi : G.N. Goswami
12. Rag O Roop: Swami Prajyanada
13. North Indian Music : Aillian Daneilou
14. Bharat Ka Sangeet Siddhanta : Acharya Kailash Brahaspati
15. Sangeet Shastra: K. Vasudev Shastri
16. Pranav Bharati : Pt. Omkar Nath Thakur

17. Rag O Ragni : O.C. Ganguly
18. Elements of Indian Music : E. Claments
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
23. Dhvani aur Sangeet : Lalit Kishore Singh

Paper – II HISTORY OF INDIAN MUSIC

3 hours duration

4 Hours per week

100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit- I

Evolution and development of Indian Music during ancient; medieval and modern ages with special reference to the works of Bharat Matang narad (Sangeet makarand) Sharangdev Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi, Pt. Bhatkhande and Pt. Vishnu Digamber Paluskar.

Unit - II

Origin of Music. Evolution and Growth of the Various musical forms, Gram Ragas, Bhasha and vibhasa.

Unit - III

Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute. General idea of the factors that differentiate Karnatak Music and Hindustani Music.

Unit -IV

Special Study of the Trinity. Evolution of Indian and Western Notation system.

Unit- V

Efforts for development of the art of music by various Institutions and Artists in the post – independent era in the field of teaching performance and writing.

Books Recommended

1. The Hindu View of Art: Mulk Raj Anand
2. A Short History of Music : Dr. Curt Sucher
3. The Primitive Art : L. Adams
4. The Beginning of Art : Ernest Groos
5. History of Musical Instruments : Curt Suches
6. History of Musical Instruments : Suresh .. Raj
7. Historical Survey of the Musical of Upper India : Pt. V.N. Bhatkhande
8. A Comparative Study of Some of the Music System of 15th, 16th and 18th centuries : Pt. Bhatkhande
9. Rise of Music in the Ancient World, East & West : Curt Suches
10. History of Indian Music : Swami Prajanand
11. Ain – E – Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison
13. Composers of Karnatak Music : Prof. Sambmurthy
14. Music in Ancient Literature: Dr. G. Raghvan

15. Natya shastra : Bharat
16. Brihaddeshe : Matang
17. Sangeet Ratnakar: Sharangdeva
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India: Popley
21. Music and Musical Modes of the Hindus : Sir Willaim Jones
22. Hindustani Music : G.H. Ranadey
23. Music of Hindustan : Fox Strengways
24. Indian Music of the South : R. Srinivasan
25. Rag Vibodh : Somnath
26. Swar Mel Kala Nidhi : Ramamatya
27. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me Vadyon Ka Yogdan : Dr.Indrani Chakarvarty.
29. Musical Herritage: M.R. Gautham

Paper – III & IV – Practical (Vocal and Instruments)

Note: Candidate can offer only one Instrument that is : Sitar

Paper – III – Practical : Division of Marks	6 Hours
Lasting for ½ hrs per candidate at the maximum	
(a) Raga of Examiner's Choice (Slow khyal/gat)	30 Marks
(b) Ragas of Examiner's Choice atleast two fast Khyals/gats	30 Marks
(c) Alaps in two Ragas	25 Marks
(d) Singing of Dhrupad etc.	
OR Four Gats Composed in tals other than trital	25 Marks
(e) Tunning of Tanpura or Instrument one offer.	15 Marks
Total 125 Marks	

Paper IV – Practical : Division of Marks

Lasting for 1 1/2 hours per candidate of the Maximum.

(a) Notation	15 Marks
(b) Comparative and Critical study of ragas (Viva- Voce)	20 Marks
(c) Stage performance	40 Marks
Total 75 Marks	

Note: Question will be set at the spot by the Board of Examiners in consolation with internal examiners

Paper III and IV (Practical)

Compulsory Group : Yaman, Alhaiya Bilawal, Bageshwari or Jaijaiwanti, Darbari Kanhada, Brindavani Sarang.

Optional Group:

- (i) Shyam – Kalyan, Puria – Kalyan, Jait – Klalyan Hansdhwani
- (ii) Yamani – Bilawal, Devgiri Bilawal, Kukubh-Bilawal Sarparda – Bilawal
- (iii) Jhinjoti, Rageshri, Narayani, Khambavati, Malgunji.
- (iv) Jogia, Vibhas (Bhairav - Ang) Gunakri (Bhairav - Ang) Basant – Mukhari.
- (v) Lalit, Puriya, Bhatiyar, Pancham.
- (vi) Nayaki – Kanhada, Sugharai – Kanhada, Abhogai – Kanhada, Shahana – Kanhada
- (vii) Shudha – Sarang, Madhymad Sarang and Lanka Dahan Sarang.
- (viii) Kedar, Maluha – Kedar, Hemant, Saraswati.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaboration
2. Any three from the optional eight groups may be selected and atleast two Ragas from each may be prepared.
3. To prepare 3 fast –Khyals / Razakhani gat in three different ragas.
4. In all, fourteen (14) Ragas are to be prepared with eleven vilambit Khyals or Masitkhani should learn any two composition out of the following : Dhruvad / Dhamar / Tarana with full gayaki from the above ragas or Thumri Tappa – in any Raga
5. For instrumental music any two dhuns based on any Raga.
6. Special attention should be given towards artistic presentation while preparing all the fourteen Ragas.
7. Variety of tals may be kept in view for the composition or Gats and Khyals Candidate offering Instrumental. Music should prepare atleast two gats in tals other than Trital

M.A. Previous

Theory Paper
Practical III
Practical IV

Period Per Week

8 Hours
6 Hours
4 Hours