

First Semester

Paper CC01
(Theory)

Full Marks – 100

History of Music
(Ancient & Medieval period)

CIA – 30 Marks
ESE – 70 Marks

UNIT - I

Classification of History (period) of Indian Music
Music of pre-ancient period
Music in Ancient period

UNIT - II

Music in Vedic Age
Music in Epic age (Ramayan and Mahabhart age)
Music in Puran & Prati Sankhya period
Music in Yawan period

UNIT - III

Music in Jain, Mourya, Budhist and Gupta period
Music in Bharat Age
The Details study of the Music of Natya Shastra of Pd. Bharat

UNIT - IV

The lives and achievement of the following granthkar : Matang, Sharangdev and Narad & their contributions in Music in their Granth has Vrihadeshi, Sangeet Ratnakar and Nardiya Shiksha.

UNIT - V

Study of different Types of Veenas in Ancient Period.
Other instrument in A ncient age.

Paper CC02
(Theory)

Full Marks – 100

CIA–30Marks

Principles of Music

ESE – 70 Marks

UNIT - I

Sound, production and propagation of sound, Echo.

Propagation of Sound through different Media –

Microphone, Gramophone, Tape Recorder, Television, Radio, Computer.

UNIT - II

Swara – Nad – Shruti,

Shruti – Swara arrangement

Comparative study of the Shruti, Swar and Saptak. (Ancient to Modern)

UNIT - III

1. Classification of Ragas – Jati Classification and Dashvidh Raagas classification, Mel Raag classification Raga – Ragini

Classification, That Raag classification and Ragang Classification,

2. Jati Gayan

UNIT - IV

The Gharans of Indian Music (Vocal/Instrumental)

Gharans of Dhrupad In India

Angas of Thumri Shailey

UNIT - V

The comparative study of Swaras and Talas System of Hindustani & Karnatik Music.

Karnatak names of popular Hindustani Ragas.

Classification of Instruments.

Paper

CC03

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

Applied Theory of Practical paper

UNIT – I

Detail study of the following Ragas of Kalyan, Bilawal, Bhairav, Sarang, Bihag, Malhar & Kafi Ang : Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Sudh Sarang Maru Bihag & Sur Malhar, Bageshree:

a. For the students of Kheyal Ang – The knowledge of writing Notation of Vilambit Khayal/Maseet Khani Gat and Chota

Kheyal/Razakhani Gat in different Talas with Alap – Tan/Toda Jhala of above Ragas of Serial No. 1.

- b. For the students of Dhrupad Ang : - The knowledge of writing notation of Dhrupads & Dhamars in different Layakaries of Ragas of Serial No. 1.
- c. For the Students of Instrumental Music, the knowledge of writing Gat Compositions in other than Teen tala in Ragas Unit No. -1.

UNIT - II

- a. 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.
- b. For the students of Dhrupad Ang :- The knowledge of writing one vilambit and one Chota Kheyal with Alap-Tan.

UNIT - III

General Study of the following Ragas :- Puria Kalyan, Yamani Bilawal, Vairagi, Dhanashree, Madhmad Sarang, Bihagra, Megh Malhar.

Comparative study of the Ragas of UNIT No. 1 and UNIT – III.

UNIT - IV

The knowledge of writing Notation of Thumri, Dadra/Dhun in the following Ragas – Khamaj, Kafi & Tilang.

The Development and changes of playing Technique of Instrument in Modern age.

UNIT - V

The knowledge of writing of Talas – Teental, Ada choutal, Chautal, Sultal, Tivra, Kaharwa, Dadra and the Talas of Thumari & Dadra in Tah, Dugun, Tigun, Chaugun, Aad and Kuad laya.

paper CC04
(Practical)

Full Marks – 100

CIA – 30Marks

ESE – 70 Marks

Vocal /Instrumental

1. The Demonstration of any one style of Vocal/Instrumental in Ragas: Kalyan, Bilawal, Bhairav, Bageshri, Sarang, Bihag and Malhar Ang:-
 - a. Kheyal Ang – (Teental and other than Teental)
Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Bageshri, Sudha Sarang, Maru Bihag and Sur Malhar
 - b. Dhrupad Ang – (Ten, Twelve and Fourteen Matras)
Shyam Kalyan, Devgiri Bilawar, Ahir Bhairav, Bageshri, Sudha Sarang, Maru Bihag and Sur Malhar.
2. a. For the Students of Kheyal Ang :- Knowledge of writing Notation of one Dhrupad and one Dhamar in different layakaries/one Gat of Ten, Twelve and Fourteen Matras in different Layakaries.
b. For the Student Dhrupad Ang :- The knowledge of writing of one Vilambit and one Chhota Kheyal with Alap-Tan
3. Demonstration of the following style of Vocal/Instrumental in Ragas. Khamaj, Kafi and Tilang, (Thumari, Dadra/Dhun)
4. Demonstration of Tarana and Trivat in any two Ragas.
5. Demonstration of Talas given in paper-CC03 in different layakaries.

Second Semester

Paper CC05

Full Marks – 100

History of Music

CIA – 30 Marks

(MedievalandModernPeroid)

ESE – 70 Marks

UNIT - I

History of Music inMuslim Period.,Contribution of Sadarang in Kheyal Gayan shaily. Development of Karnatik Music with reference to Swara Mela Kalanidhi, Raga Tatva Vibodh and Chatturdandi Prakashika.

UNIT - II

The Study of the History of Music of Modern period.

The contribution of Pt. V. D. Palushkar and Pt. V. N. Bhatkhande in the development of Modern Music

UNIT - III

.Brief History of Film.

Contribution of Classical Film Music Director and Classical playback singer./Instrumentalists.

UNIT - IV

The lives and achievement of the following Musicians. Pt. Omkarnath Thakur, Pt. Ramchatur Mallik, Pt. Ramashraya Jha, Mangal, Pt. Vishnu Digamber Palushkar & Pt. V. N. Bhatkhande.

UNIT - V

Detail knowledge of Instruments of Modern period.

Importance of Music in Life, Music and Psychology, Music and Therapy, Music and Philosophy.

Paper CC06

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

Principles & Technical terms of Music

UNIT - I

The Musical Intervals (Shruti and Swaras) the way of Measuring of shruti and swars in a string of Veena according to Pt. Shri Nivas and Pt. V. N. Bhat Khande.

The Ratio of Vibrations between the number of two notes.

Swara Samvad : Shadja Madhyam and Shadja – Pancham.

UNIT - II

Details Study of Gram and Sarna Chatustayee.

Detail study of Murchhana and Development of Thata from Murchhana

General study of Giti and Vani.

UNIT - III

Classification of Instruments.

Nibaddha Gan, Anibaddha Gan , prabandha Gayan ,Jati Gayan.

UNIT - IV

The Origin and Historical development of various musical Gharans of Bihar.

The Origin and Historical development of own Instrument.

Origin and Historical development of Tabla.

UNIT - V

Kaku, Sandhi prakash Rag, Importance of Ardhwadarshak Swar, Gat, Meed, Kan, Gamak, Ladi, Murki, Khatka, Jamjama, Nyas, Alankar, Sthaya, Vidari, Tirobhav – Aabirbhav.

paper -CC07

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

Applied Theory of Practical paper

UNIT - I

The Details study of the Ragas of – Todi, Kanhara, Gauri, Nat, Asawari, Shree Ang : Bilaskhani Todi, Kaudhik, Kanhara, Gauri (Bhairav Thata) Suddha Nat, Komal Asawari, Shree, Jog and Jog Kounsh, (Jog Raga not belonging to any ang.).

- a. For the students of Kheyal Ang – The knowledge of writing notation of Vilambit /Maseet Khani Gat and Chhota Kheyal/Raza-Khani Gat in different Talas with Alap-Tan/Toda-Jhala of above Ragas of Serial No. 1.
- b. For the students of Dhrupad Ang – The knowledge of writing notation of Dhrupads & Dhamars in different Laya Karies.
- c. For Instrumental students the writing of Gats of Teen Talas & other than Talas of above Ragas of S. No. 1.

UNIT - II

For the students of Kheyal Ang – Knowledge of writing of one Dhrupad and one Dhamar in different laya karies/writing of a Gat of Ten, Twelve and Fourteen Matras in difference layakaries.

For the student of Dhrupad Ang-Knowledge of writing of one vilambit and one chhota kheyal with Alap-Tan.

UNIT - III

General Study of the following Ragas – Bhopal Todi, Sahana Kanhara, Mali Gaura (Purvi Ang) Nat Bhairav, Gandhari, Jaita Shree, Jogkaunsh.

The knowledge of writing Notation of Thumri Dadra Tappa/Dhoon in the following Ragas-Desh, Pillo, Bhairavi.

UNIT - IV

Comparative study of the Ragas of Unit Number – 1 and 3.

Influence of Kheyal and Thumri on string Instrument.

UNIT - V

The knowledge of writing of Laxmi, Brahma, Rudra, Farodasta, Shikhar, Matta Talas in Thah, Dugun, Tigun, Chougun, Ada, Kuadlaya & Viadlays.

paper -CC08

Full Marks – 100

Practical

CIA – 30 Marks

ESE – 70 Marks

1. The Demonstration of any style of Vocal/Instrumental in Ragas of:
Todi, Kanhara, Gauri, Nat, Asawari, Shree, Ang.
 - a. Kheyal Ang – (Teental and other than Teental)
Bilas Khani Todi, Kaushik Kanhara : Gouri (Bhairav That)
Sudha Nat, Komal Asawari shree and Jog (Not belong to any Special Aug.)
 - b. Dhrupad Ang – (Ten, Twelve and Fourteen Matras)
Bilas Khani Todi, Kaushik Kanhara : Gouri (Bhairav That)
Sudha Nat, Komal Asawari, shree and Jog (Not belong to any Special Aug.).
2. Demonstration of the following style of Vocal/Instrumental in Ragas.
Desh, Pilloo, Bhairavi, (Thumari, Dadra, Tappa/Dhun)
3. Demonstration of Chaturang and Raga-Mala in any two Ragas.

4. Demonstration of Talas given in paper – CC07 in different layakaries.

Paper -CC09

Practical

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

**1. Stage demonstration on Dhrupad ang/Kheyal
ang/instrumental Style.**

2. Stage demonstration on Semi-Classical.

3. Group Discussion.

Third Semester

Paper CC10

Aesthetics & Folk Music

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

UNIT – I

Rasa, Different views regarding kinds of Rasa.

The Principles of Rasa

The process of rasa-effect through the Swara Composition.

Raga, Rasa and Emotion.

Rhythm and Emotion

Origin of Rasa and Bhava from different Swaras and Ragas.

Tal and Chand.

UNIT - II

Music and Aesthetics.

Aesthetical element (Tatva) in Music.

General Views of Art and Aesthetic of Western Philosophy.

The aesthetical aspect of Rasa and Bhava originating from different swara, laya and Raga.

Pictorial representation of Ragas.

UNIT - III

Detail study of Folk Music of own Regional area – Sanskar Geet, Functional Geet, Religious Geet, Agro Geet, Jati Geet, Seasonal Geet etc.

The Detail study of Folk Instruments.

The life history and contribution of regional folk musician.

UNIT - IV

The Life History and Contributions of Mahakavi Vidyapati/Mahendra Mishra/Bhikhari Thakur.

Detail study about the songs of Mahakavi Vidyapati. /Mahendra Mishra/Bhikhari Thakur.

Detail study of Folk Instruments and Folk Dance.

General study of regional Lok Gathas.

UNIT - V

Knowledge of writing the notation of regional Folk Songs.

Knowledge of writing the notation of Vidyapati Geet. /Mahendra Mishra/Bhikhari Thakur.

Paper CC11

Western Music

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

UNIT - I

General Knowledge of Western Swar and Saptak.

General Knowledge of Western Notation System.

Major Tone, Minor Tone and Semi Tone.

UNIT - II

Knowledge of western Tal Lipi System.

Comparative study of Hindustani and Western Tala System.

UNIT - III

Comparative study of Harmony and Melody.

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

UNIT - IV

Introduction of Orchestra ,Remix and Fusion.

The general principles of voice culture. The sound and its technique

UNIT - V

Knowledge of writing of Chota Kheyal/Raza Khani Gat in Western Notation System.

Music management programe arrangement, Artist contact, comparing ,stage arrangement, light/sound arrangement.

Paper CC12

(Practical)

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

1. Viva voce examination of the following Ragas-Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Bageshri, Sudha Sarang Maru Bihag, Sur Malhar, (Puria Kalyan, Yamini Bilawal, Vairagi, Dhanashree Madhmad Sarang, Bihagra and Megh Malhar)
2. Demonstration of Regional Folk songs/Dhun.
3. Demonstration of Talas of previous semesters.
4. Quiz competition.

Paper CC13

(Practical)

Full Marks – 100

CIA – 30 Marks

ESE – 70 Marks

1. Demonstration of vilambit/Masitkhani gat of the following Ragas-Yaman, Alhaiya Bilawal, Marwa, Todi, Chayanat, Puriy Dhanashre, 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, Malhar and Kalawati.

Paper CC14
(Theory)

Full Marks – 100

CIA – 30 Marks

ESE – 70 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, Thumri, Sargam, Dadra, Holi, Kajri, Chaiti, etc.**
- 4 Presentation of Regional folk songs according to unit 04 of Paper CC10.**

FOURTH SEMESTER

Paper EC01

Stage Demonstration
Vocal/Instrumental

Full Marks. : 100

CIA 30 Marks

ESE 70 Marks

1. Stage Demonstration Kheyal/Dhrupad/
Instrumental Style. (CC-13 Ragas)
2. Stage Demonstration of Semi Classical/
Light Music/Dhun.

Paper-EC 02

Full Marks – 100

CIA – 30 Marks

Project & Viva

ESE -- 70 Marks

1. Project work.
2. Viva.

संदर्भित पुस्तकें

1. भारतीय संगीत का इतिहास, शरतचन्द्र श्रीधर परांजये, चौखम्बा विद्याभवन, वाराणसी ।
2. भारतीय संगीत का इतिहास, भगवतशरण शर्मा, संगीत कार्यालय, हाथरस ।
3. भरत भाष्यम्, नान्यदेव, इंदिरा कला संगीत विश्वविद्यालय, खैरागढ़ ।
4. संगीत मकरंद, नारद, गायकवाड़ ओरिएण्टल सीरीज, बड़ौदा ।
5. हिन्दुस्तानी संगीत में राग उत्पत्ति एवं विकास, सुनन्दा पाठक, राधा पब्लिकेशन, नई दिल्ली ।
6. हिन्दुस्तानी संगीत पद्धति, क्रमिक पुस्तक मालिका, विष्णु नारायण भातखण्डे, संगीत कार्यालय, हाथरस ।
7. भारतीय संगीत वैज्ञानिक विश्लेषण, डा० स्वतंत्र शर्मा, प्रतिभा प्रकाशन, दिल्ली ।
8. पाश्चात्य स्वरलिपि पद्धति एवं भारतीय संगीत, डा० स्वतंत्र शर्मा ।
9. भारतीय संगीत, एतिहासिक विश्लेषण, डा० स्वतंत्र शर्मा ।
10. संगीत दीपिका, डा० पुष्पम नारायण, शिवालिक प्रकाशन, नई दिल्ली ।
11. संगीत और जीवन, डा० पुष्पम नारायण, विजया बुक्स, नई दिल्ली ।
12. मिथिला की लोकगाथाएँ : संगीत की दृष्टि में – डा० पुष्पम नारायण, शिवालिक प्रकाशन, नई दिल्ली ।
13. मिथिला में संगीत का विकास, डा० पुष्पम नारायण, कला प्रकाशन, वाराणसी ।
14. संगीत संजीवनी, डा० लावण्य कीर्ति सिंह 'काव्या' ।
15. पं० ओंकारनाथ ठाकुर एवं उनकी शिष्य परम्परा, डा० लावण्य कीर्ति सिंह 'काव्या' ।
16. लोकसाहित्य की भूमिका, डा० कृष्णदेव उपाध्याय ।

पत्रिकाएँ

'भैरवी' संगीत शोध पत्रिका, विश्वविद्यालय संगीत एवं नाट्य विभाग,
ल० ना० मिथिला विश्वविद्यालय, दरभंगा ।

Paper-DSE

Full Marks – 100

CIA – 30 Marks

ESE -- 70 Marks

इकाई – I

आधुनिक भारतीय रंगमंच के विकास का अध्ययन

इकाई – II

हिन्दी रंगमंच के विकास एवं प्रवृत्तियों का अध्ययन (दे" गी-विदे" गी, पारम्परिक एवं अन्य आधुनिक रंगमंच के प्रभावों की विवेचना सहित)।

पारसी रंगमंच, इप्टा, पृथ्वी थियटर का वि" ेश अध्ययन

इकाई – III

संवेदना, मूल्य-बोध, नाट्य-सौन्दर्य एवं ि" ाल्प के संदर्भ में निम्नलिखित नाटकों का अध्ययन।

1. अंधेर नगरी-भारतेन्दु हरि" चन्द्र
2. कोणार्क- जगदी" ा चन्द्र माथुर
3. अंधा युग- धर्मवीर भारती

इकाई – IV

ऐतिहासिक परिप्रेक्ष्य में बंगला रंगमंच का विकासात्मक अध्ययन

(रवीन्द्रनाथ ठाकुर, बादल सरकार, भांभु मिश्र एवं उत्पल दत्त के योगदान के वि" ेश संदर्भ में)

इकाई – V

ऐतिहासिक परिप्रेक्ष्य में मराठी रंगमंच का विकासात्मक अध्ययन

(खादिलकर, विजय तेन्दुलकर, सती" ा आलेकर एवं महे" ा एल. कुंचवार के योगदान के वि" ेश संदर्भ में)।