



**UNIVERSITY OF RAJASTHAN  
JAIPUR**

**SYLLABUS**

**FACULTY OF FINE ARTS**

**M.A. (OLD SCHEME) INDIAN MUSIC**

**M.A. (PREVIOUS) EXAMINATION 2015-16**

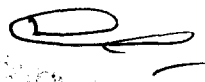
**M.A. (FINAL) EXAMINATION 2016-17**

*Prepared by - [Signature]*

*[Signature]*  
Asstt. Registrar (Acad-I)  
University of Rajasthan  
JAIPUR

## NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.

  
The Registrar  
University of Lagos  
Lagos

M.A.  
Old Scheme  
INDIAN MUSIC

The examination in Indian Music (Vocal/instrumental) will be held in two parts – (i) M.A. Previous and M.A. Final. There shall be Nine Papers in all. Previous examination will consist of two Theory Papers of 3 Hours duration each and two Practicals. Final Examination will consist of two Theory Papers of 3 Hours duration each and Two Practicals and stage performance/dissertation /Essay candidate will be required to pass separately in Theory as well as in each practical paper separately.

PREVIOUS

**Theory :**

Teaching : 4 Hours Per week Teaching  
Paper – I Principles of Music Max. 100 Marks  
Min. M. 36

Teaching : 4 Hours Per week Teaching  
Paper – II History of Indian Music Max. 100 Marks  
Min. M. 36

**Practical - Presentation of Ragas**

Lasting for 1-1/2 hours per candidate at the maximum.

Paper – III Max. 125 Marks  
Teaching : 8 Hours per week Teaching Min. M. 45

**Practical - Critical and comparative Study of Ragas**

Paper – IV Max. 75 Marks  
Teaching : 4 Hours per week Teaching Min. M. 27

FINAL

**Theory :**

Paper – V Voice Culture and Philosophy of Music Max. 100 Marks  
Teaching : 4 Hours Per week Teaching Min. M. 36

Paper – VI Either (i) Psychology of Music  
Or (ii) Comparative Study of  
Music of various countries. Max. 100 Marks  
Teaching : 4 Hours Per week Teaching Min. M. 36

Paper – VII Essay on any Musical subject/  
Stage Performance/Dissertation Max. 100 Marks  
Teaching : 4 Hours Per week Teaching Min. M. 36

**Practical- Presentation of Ragas**

Lasting for 1-1/2 hours per candidate at the maximum.

Paper-VIII Max. 125 Marks  
Teaching : 8 Hours per week Teaching Min. M. 45

**Practical - Critical and comparative Study of Ragas**

Paper –IX Max. 75 Marks  
Teaching : 4 Hours per week Teaching Min. M. 27

M.A. PREVIOUS

**Paper –I : PRINCIPLES OF MUSIC**

**3 Hrs duration**

**100 Marks**

Shruti Swar Discourse of Bharat. Sharangdev, Ahobal, Pt. Bhat Khande. Pt. Omkar Nath Thakur and Lalit Kishor Singh.

Hindustani and Karnatak Musical Scales Modern & Ancient Division of a scale according to the Number of severt and cents in a scales. Western scales Ancient & Modern.

Types of Scales, Diatonic, Chromatic, Equally tempered.

General ideas of the forms of Vedic Music.

General Ideas of Giti and Vani.

General ideas of Rabindra Sangeet.

Study of Style involved in different schools or Gharanas of Vocal and Instrumental music.

Impact of Folk music on Classical Music and Vice-Versa. General Characteristics of Folk Music with reference to Rajasthani Folk Music, Harmonic and Melodic Music.

Main musical instruments and classical compositions (musical form) in Karnatak Music.

Technique, presentation and exposition of Vrinda-vadan and Vrinda Gaan.

New Trends in Indian Vrinda Vadan and Vrinda Gaan.

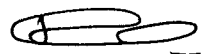
Study of the following Musical forms:

Homophony and polyphony. Ecclesiastical Scales.

Authentic and Plegal modes, chorde, counter points, symphony.

**Books Recommended :**

1. Natya Shastra : Bharat.
2. Brihaddeshee Matang.
3. Sangeet Ratnakar : Sharangdev.
4. Rag Tarngini : Lochan.
5. Sangeet Parijat : Ahobal.
6. The Music of Hindustan : Fox strongways.
7. The Music of India : Popley.
8. Music and Musical Modes of Hindus : Sir William Jones.
9. Hindustani Music : G.H. Ranade.
10. The Music of India : D.P. Mukherjee.
11. Rag tatha that Ki Etihask Pristha bhoomi : G.N. Goswami.
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Danieslu
14. Bharat Ka Sangeet Siddhanta : Acharya K.C.D. Brihaspati.
15. Sangeet Shastra : K. Vasudeva Shastri
16. Pranav Bharati : Pt. Omkar Nath Thakur
17. Rag. O.Ragni : Oc. Ganguly.
18. Elements of Indian Music by E. Clamants
19. Karnatak Music : Ramchandran
20. Ragas of Karanatak 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 hrs. duration**

**100 Marks**

Origin of Music.

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, Bhavbhatt, Vyankatmukhi, Pt. Bhatkhande and Pt. Vishnu Digumber Paluskar.

Evolution and Growth of the various musical forms, Gram Ragas, Bhasha and Vibhasha.

Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute.

General idea of the factors that differentiate Karnatak Music and Hindustani Music.


Special study of the Trinity of Music

The evolution of Indian and Western Notation System, Efforts for development of the art of the Music by Various institutions and artist in the Post Independence Era in the Field of training, performance and Writing.

**Books Recommended :**

1. The Hindu view of Art : Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems
4. The Beginning of Art : Ernest Groos
5. History of Musical Instruments : Curt Suches.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India : Pt. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup> , 16<sup>th</sup> and 18<sup>th</sup> centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Curt Suches.
10. History of Indian Music: Swami Pragyanand.
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. Raghavan.
15. Natya Shastra : Bharat
16. Brihaddeshi: Matang.
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindu : Sir William
22. Hindustani Music : G.H. Ranade
23. Music of Hindustan : Fox Strongways
24. Indian Music of the South: R.Srinivasan
25. Rag, Vibodh :Pt. Somnath
26. Swar aur Ragon ke Vikas me Vadyo Ka Yogdan: Dr. Indrani
27. Musical Heritage: M.R. Gautam

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Paper-III and IV : PRACTICALS

Note- Candidates can offer only Instrument Sitar in the Music.

Scheme : **Paper in Practical : Division of marks**

Lasting for 1-1/2 hours per candidate at the maximum.

(a) Choice Rag	25 Marks
(b) Question Rag (Slow Khayal or Gat)	30 Marks
(c) Question Rag (fast Khayal, or Gat)	30 Marks
(d) Alap	20 Marks
(e) Singing one Dhrupad, Dhamar etc.	
Or	
Gat composed in Taal (other than Trital)	20 Marks
	Total 125 Marks

Paper-IV Practical : Division of Marks

Lasting for 1-1/2 hours per candidate at the maximum.

Scheme:

(a) Notation Writing of any Song or Gat (Records)	25 Marks
(b) Viva Voce pertaining to general question on Rag Laya and Taal	25 Marks
(c) Comparative and critical study of Rag	25 Marks

Note- Questions will be set on the spot by Board of Examiners in consultation with internal examiner.

Paper-III and IV (Practical)

Compulsory Group:

Yaman, Alhaiya Bilawal or Jaijaiwanti, Bageshwari, Darbari-Kanada, Vrindavani sarang.

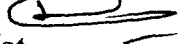

Optional Group

- (i) Shyam Kalyan, Puria Kalyan, Hans-Dhwani, Shuddha Kalyan.
- (ii) Yamani Bilawal, Devgiri-Bilawal, Kukubh-Bilawal Sarparda Bilawal.
- (iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malgunji.
- (iv) Jogia, Vibhas (Bhairav-Ang) Gunakri (Bhairav-Ang) Basant Mukhari.
- (v) Lalit, Puriya, Bhatiyar, Bhankar, Puriya dhanashree.
- (vi) Nayaki Kanhada, Sugharai-Kanhada, Abhogi-Kanhada, Shahana-Kanhada.
- (vii) Suddha-Sarang, Madhmad Sarang, Miyan Ki-Sarang, Lanka-Dahan Sarang.
- (viii) Kedar, Maluha Kedar, Hemant, Sarswati, and Bhinn Shadaj.

NOTES:

1. Candidates 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 Khayals or Masitkhani Gat and 14 fastkhayals or Razakhani Gats.
5. Candidates should learn any two compositions out of the following: dhruvpad/dhamar/Tarana with full gayaki from the above Ragas Thumri Tappa-in any Raga.
6. For instrumental Music any two dhuns based on any Raga.
7. Special attention should be given towards artistic presentation while preparing all the Ragas.
8. Variety of taals may be kept in view for the composition of Gats and Khayals. Candidates offering Instrumental Music should prepare atleast two Gats in talas other than Trital.

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M.A. FINAL

Paper- V VOICE CULTURE AND PHILOSOPHY OF MUSIC:

3 hrs. duration

100 Marks

Anatomy and Physiology of Human throat and ear. Human voice and its techniques.  
Voice Culture.  
Elementary theory of sound-Its production and propagation.  
Art and concept of beauty.  
Place of music in fine arts.  
Applications of General Principles of aesthetics to music aesthetic ideals in music.  
Music as the embodiment of the spirit of Indian Culture and ideals of arts.  
Art appreciation and music listeners.  
Music and Religion  
Emotional experience in life through music  
Functions of music  
Role of music in Indian Philosophy.  
Concept of music in Western World.  
Raga and Ras.

Books Recommended:

1. Short Studies in Nature: Herbert Anticilife.
2. What is Music; Leo Tolstoy.
3. Music a Science and /or Art: John Recfield.
4. Illusion and Reality :Christopher Grudwell.
5. Philosophy of Music – William Pole.
6. Arts and the man-Irwin Edman.
7. Sound-Catch and Satterly.
8. Hindustani Music:G.H.Ranade.
9. Civilisation, Science and Religion: A Rithole.
10. Science and Music:James Jeans.
11. Philosophy in a New Key:Susamme Langer.
12. Forms in Music:J Macpherson.
13. What is Art : Tagore.
14. Effects of Music : Max-Schoen and Esther Gat Wood.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Art : S.N. Dasgupta.
17. Visualised Music: Pracy Brown.
18. Some Conceptions of Music: Mavd Monn.
19. The cultural aspect of Indian Music and Dancing: C.P. Srinivasa Iyengar.
20. The Physics of Music: Dr. Vasudeva Sharan.
21. Kala Aur Sanskriti: Dr. Vasudeva Sharan
22. Indian Concept of the Beautiful : K.S. Ramaswami.
23. Comparative Aesthetics :K.C. Pande.
24. A History of Aesthetics : Golbert and Kuhu.
25. Philosophies of Beauty : E.F. Carritik.
26. Modern Book of Aesthetics : Mialvi Ruder.
27. Text Book of Sound : Broton.



**Either Paper VI (i)- Psychology of Music.**

3 hrs. duration

100 Marks

Relation of Psychology with music.  
Definitions and scope of Psychology.  
Applications of music in Educational Psychology, Social Psychology,  
Abnormal Psychology and Industrial Psychology.  
Emotional integration through music.  
Mind and Music.  
Taste in Music.  
Sensation, Hearing in music.  
Attention, Role of Interest in music.  
Feelings, emotion and appreciation of music.  
Imagination and creative activity in music learning.  
Importance of heredity and environment in music.  
Musical Aptitude Test

**Books Recommended**

1. Contemporary School of Psychology; Robert S. Wood Worth.
2. An outline of Psychology: William Dongall.
3. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior : K.L. Brown and Karl A Menninger.
5. Psychology of Musicians: Percy C. Buck.
6. Psychology of Music: Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial Psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.F. Majer.
11. Therapeutic Value of Music: Manly P.Hill.
12. Psycho-acoustics: B.C. Deva.
13. Effect of Music: Max-Schoen and Easter Gatewood.
14. Sources of Music: Eric Bloo.
15. Philosophy of Music : Pole.
16. Therapeutic Quality of Music: B.Bellamy Gardner.

OR

**Paper-VI (ii)- Comparative Study of Music of Various Countries.**

1. Comparative study of musical scale of Europe, China, Japan and Jawa.
2. Forms of the music of Europe, Japan, Arabia, Persia and American Indians.
3. Three dimensions of European music Tone and Harmony.
4. System of notations of Ancient Greece and Modern Europe.
5. (a) Evolution of orchestral music from the Greek period to modern times.  
(b) European Instruments.

**Books Recommended:**

1. The Rise of music in ancient in world: West-Court-Suches.
2. American Indian and their Music: Frances Densmore.
3. Teach Yourself to compose Music: King Palmer.
4. School Music Teacher: John Evans and W.G. Mc.Naught.
5. International Encyclopedia of music and musicians: Oscar Thomson.
6. A History of Arabian Muais: H.G. Farmed.
7. Evolution of the Art of Music: Dr. C. Hurbert Party.
8. Forms in Music: J.Machoperson.
9. Sources of Music: Eric Bloom.
10. Music of the Hindus: J.Nathan.
11. The Hindu Theory of music: L.Issac Rice.
12. Indian Inheritance(Vol.II) : Arts History and Culture. Bhartiya Bhavan.
13. Music and musical modes of Hindus: Sir William Jones.
14. Music of the nations by Swami Prigyananda.

**Paper VII-**

**Essay on any Musical Subject / Stage Performance/Dissertation.**

**Paper VIII and IX (Practical)**

**100Marks**

Paper VIII Practical : (lasting for 1 1/2 hrs. per candidate)

**Scheme :**

Allotment of marks:

- |                                   |          |
|-----------------------------------|----------|
| (a) Choice Rag                    | 25 Marks |
| (b) Question Khayal or Gat (Slow) | 30 Marks |
| (c) Question Khayal or Gat (Fast) | 25 Marks |
| (d) Alap                          | 20 Marks |
| (e) Dhruvpad or Dhamar            |          |

Or

Two Gats composed in other Than Trital	25 Marks
<b>Total</b>	<b>125 Marks</b>

**N.B. :** The practical papers will be set at the spot by the Board of Examiners in consultation with internal examiners.

Paper IX Practical (Lasting for 1 1/2 hrs. per candidate)

**Scheme :**

Allotment of marks:

- |  |          |
|--|----------|
| (a) Extempare composition from the given song or note patterns | 25 Marks |
| (b) Critical appreciation of a recorded demonstration          | 25 Marks |
| (c) Comparative and critical study of Rags                     | 25 Marks |

**Total – 75 Marks**

**N.B. :** The Practical Papers will be set at the spot by the Board of Examiners in consultation with the internal examiner's.

**Syllabus for Papers VIII and IX – (Practical)**

**Compulsory Group :**

Marva, Bhairav, Miyan-Malhar, Bihag, Malkauns and Todi.

**Optional Group :**

- (i) Ahir-Bhairav, Bairagi-Bhairav, Nat-Bhairav Anand-Bhairav, Sourashtra-Bhairav, Shivmat Bhairav, Bengal Bhairav.
- (ii) Gauri, Lalita-Gauri, Jaitashri, Triventi, Purvi.
- (iii) Jog, Jogkauns, Chandrakauns, Kaunsi Kanada.
- (iv) Sur Malhar, Ramdasi Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar.
- (v) Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barawa, Sindura.
- (vi) Gurjari-Todi, Bilaskhani-Todi, Bhupal-Todi, Salagvarali, Multani.
- (vii) Nand, Bihagada, Nat Bihag, Maru Bihag, Savani (Bihag Ang.)
- (viii) Deshi, Devgandhar, Gandhari, Komal-Rishabh-Asavari, Jaunpuri.

**Note :**

1. Candidates are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaboration.
2. Any four from the remaining eight groups may be selected and at least two Ragas from each group may be prepared.
3. Candidates are to prepare any two fast Khayals Razakhani Gat from the remaining Ragas.
4. In all sixteen Ragas are to be prepared with 14 Vilambit Khayals or Masitkhani Gats and 16 Fast Khyals Razakhani Gats.
5. Candidates should learn any two compositions from the following. Dhruvpad Dhamar, Tarana with full Gayaki from the above ragas. Thumri, Tappa-in any Raga.
6. For instrumental music two Dhuns and two compositions in any two Ragas and Talas other than Trital.
7. Special attention should be given towards artistic presentation while preparing Sixteen Ragas.
8. Variety of tals may be kept in view for Khayals and Gats.

**Paper III, IV, VII, VIII and IX – Practical**

**Books Recommended :**

Kramic Pustak Malika : V.N. Bhatkhande.  
Rag Suman Mala: Umdekar  
Abhinav Geet Manjary : S.N. Ratanjankar.  
Aprakashit Rag : Patki  
Sangeetanjali : Pt. Omkar Nath thakur.  
अभिनव गीताजली : श्री रामाश्रय झाँ  
संगीत प्रवीण दर्शिका : पं. लक्ष्मण नारायण