University of Rajasthan
Jaipur

SYLLABUS

Department of Music
Pre Ph.D Course Work

(Hindustani music)

2018-19

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
DEPARTMENT OF MUSIC
UNIVERSITY OF RAJASTHAN, JAIPUR
SYLLABUS OF PRE Ph.D. COURSE WORK 2016-17
Duration of the Course Work: One Semester

SCHEME OF EXAMINATION
Each Theory paper 3 hrs. Duration max. Marks: 100

1. The number of papers and the maximum marks for each paper shall be shown in the syllabus for the subject concerned. It will be necessary for a candidate to pass in all papers separately.

2. (i) The minimum qualifying marks in the course work shall be 50% in aggregate for the Registration to the Pre Ph.D Course Work (ii) atleast 40% marks in each paper. If a candidate fail to secure at least 40% marks in each individual paper at the examination, he/she will be deemed to have failed at the examination notwithstanding his having obtained the minimum percentage of marks required in the aggregate for their examination.

3. Every candidate shall be required to attend a minimum of 75% of the lectures in the course work.

The course work shall include four papers of 4 hours per week.

<table>
<thead>
<tr>
<th>Paper</th>
<th>Title</th>
<th>Maximum Marks</th>
<th>Minimum Pass Marks</th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>Research Methodology</td>
<td>100</td>
<td>40</td>
</tr>
<tr>
<td>II</td>
<td>Project work including review of Literature</td>
<td>100</td>
<td>40</td>
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<tr>
<td></td>
<td>A. Project Work</td>
<td>- 70</td>
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<td></td>
<td>B. Review of Book/CD</td>
<td>- 30</td>
<td></td>
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<tr>
<td>III</td>
<td>History and Theory of Indian Music</td>
<td>100</td>
<td>40</td>
</tr>
<tr>
<td>IV</td>
<td>Contemporary Music</td>
<td>100</td>
<td>40</td>
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</table>

(i) For I, III & IV paper 20% marks will be for continuous assessment and 80% marks at the end of the course examination.

(ii) For the assessment of project work there shall be a committee consisting of the following three persons:
1. Head of the department
2. Supervisor
3. One senior member of the DRC other than Head & Supervisor

Paper I: Research Methodology (Written Test)

Max. Marks – 80  Min.M. – 32  Duration: 3.00 Hours

Examination Pattern:

(a) There shall be 10 very short type questions of 20 marks carrying weightage of 2 marks each. Word limit for each answer will be 10-20.
(b) There shall be 8 short answer type questions of 40 marks carrying weightage of 5 marks each. Word limit for each answer will be 30-40.
(c) There shall be two Descriptive (Detailed) type questions of 200-250 words each:
   1. Compulsory one question of 10 marks.
   2. One Optional question of 10 marks.

Paper II: Project work including review of Literature:

Max. Marks – 70 + 30 = 100 (Project work + Review)

1. Candidate should submit project and review work in three typed copies.

Note: The written document and any other material related to the paper is required to be submitted one week prior to the examination.

Paper III: History of Indian Music:

Max. Marks – 80  Min.M. – 32  Duration: 3.00 Hours

Examination pattern will be same as prescribed for the paper – I

Paper IV: Contemporary Music

Max. Marks – 80  Min.M. – 32  Duration: 3.00 Hours

Examination pattern will be same as prescribed for the paper – I
Paper – I: Research Methodology

Research – it's meaning aims and objectives, methodology process, hypothesis, types methods of data collection- questionnaire, schedule, observation, interview, case-study, experimental.

(a) Preparing synopsis, bibliography, Appendix.
(b) Preface, introduction, footnotes, selection of research topic, report-writing, primary and secondary sources for research in Indian Music.

Recommended Books: PAPER-I (Research Methodology)

7. Sangeet Avam Shodh Pravidhi – Dr. Manorma Sharma, Haryana Sahitya Academy, Chandigarh, 1990
Paper – II : Project Work and review of Literature/CD :

1. Project Work: Candidate is required to submit one project on any subject of Music/ Contemporary trends in Music.

2. Candidate is required to submit review of one book/one CD of a renowned artist.


(1) A study of Historical Development of Hindustani Music in Ancient, Medieval and Modern Period.

(2) Origin and Development of Gharana – system in Hindustani Music:
   (a) Detail study of various gharanas of Dhrupad and Khayal.
   (b) Detail study of main gharanas of Instrument Sitar
   (c) Detail study of main gharanas of Kathak Dance.
   (d) Detail study of main gharanas of Tabla.

(3) Elementary knowledge of:
   (a) Karnataka Music
   (b) Indian Classical Dances
   (c) Classification of Instruments
   (d) Folk Music of Rajasthan
Recommended Books: PAPER –III (History & Theory of Indian Music)

1. Anup Rag Vilas : Pt. Kumar Gandharva
3. Pranav Bharati – Pt. Omkarnath Thakur
5. Bharat Ka Sangeet Siddhant – Achaarya Brahaspati.
6. Bharat Ka Sangeet Ka Itihas – Dr. Umesh Joshi.
7. Bharat Ka Sangeet Ka Itihas – Dr. S.S. Paranjape.
8. Sangeet Bodh – Dr. S.S. Paranjape
10. Hindustani Sangeet – Pt. V.N. Bhatkhande
12. Music of India – H.A. Popley
13. The Musical Heritage of India – M.R. Gautam (N.Delhi)
14. History of Musical Instruments – Curt Suches
16. Historical Survey of the Music of Upper India – Pt. V.N. Bhatkhande
17. A comparative study of some of the music system of 15th, 16th and 18th centuries
    – Pt. V.N. Bhatkhande.
18. History of Indian Music – Swami Pragyanand
20. Bhartiya Sangeet Vadya – Dr. Lalmani Mishra
23. Sangeet Rasmanjari – Pt. Laxman Bhatt Tailang
24. Sangeet Mani Part-I,II – Maharani Sharma
25. Sangeet Swarit – Ramakant divedi
26. Panchashika Sangeet Vimal Manjari – Pt. Laxman Bhatt Tailang
Contemporary Music

1. Use of Technology in teaching, learning and performance.
3. Music and Law – Contracts, copyrights, piracy etc.
5. Effect of globalization on Indian Classical Music
   Note: – Any five new Ragas may be selected for analysis
8. Changing Aesthetics of Presentation of Taalas.
9. Changing Aesthetics of Presentation of Dances (with special reference to Kathak)
10. Distance Education in Music its scope - Merits and Demerit.

Reference Books :

1. Aesthetic aspects of India’s Musical Heritage – Dr. Ashok Ranade
3. Various Periodicals, Magazines on Music
4. Internet and websites
5. Sangeet Vichar – Dr. Ashok Ranade.
7. Navaraagnimitichi Taatve – Dr. Anaya Thatte.
8. Bhartiya Shastriya Sangeet aur Sondrya Darshan – Prof. Anupam Mahajan
11. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
12. Sangeet Mani Part-I,II- Maharani Sharma
13. Sangeet Swarit- Ramakant Divedi
14. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang