UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

M.A. INDIAN MUSIC

(ANNUAL SCHEME)

M.A. (PREVIOUS) EXAMINATION  2018
M.A. (FINAL) EXAMINATION      2019
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 remaking 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.

Dr. Registrar
Academic
University of Rajasthan, Jaipur
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:**
- Paper I: Principles of Music
  - Teaching: 4 Hours Per week
  - Max. 100 Marks
  - Min. M. 36

**Practical:**
- Presentation of Ragas
  - Lasting for 1-1/2 hours per candidate at the maximum.

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

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

  - Paper IV: Teaching
    - 4 Hours Per week
    - Max. 75 Marks
    - Min. M. 27

FINAL

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

  - Max. 100 Marks

  - Max. 100 Marks

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

**Practical:**
- Presentation of Ragas
  - Lasting for 1-1/2 hours per candidate at the maximum.

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

- Paper IX: Teaching
  - 4 Hours Per week
  - Max. 75 Marks
  - Min. M. 27
M.A. PREVIOUS

Paper - I : PRINCIPLES OF MUSIC

3 Hrs duration 100 Marks

Pt. Omkar Nath Thakur and Lalit Kishor Singh.
Hindustani and Karnatak Musical Scales Modern & Ancient Division of a
scale according to the Number of sevants 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.
Study of the following Musical froms:
Homophony and polyphony. Ecclesiastical Scales.
Authentic and Plegal modes, chorde, counter points, symphony.

Books Recommended :
1. Natya Shastra : Bharat.
2. Brihaddeshe Matang.
4. Rag Tarngini : Lochan.
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Alliau Danieslu
15. Sangeet Shastra : K. Vasudeva Shastri
18. Elements of Indian Music by E. Clamants
19. Karnatak Music : Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra.
23. Dhwani aur Sangeet : Lalit Kishore Singh
PAPER - II : HISTORY OF INDIAN MUSIC

3 hrs. duration 100 Marks

Origin of Music.
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 Souches.
3. The Primitive Art : L. Adems
4. The Beginning of Art : Ernest Groos
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
15. Natya Shastra : Bharat
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lohan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
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 Vadya Ka Yogdan : Dr. Indrani
27. Musical Heritance: M.R. Gautam
Paper-III and IV: Practical

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, Bhatiyan, Bhankar, Puriya dhanashree.
(vii) Suddha-Sarang, Madhmad Sarang, Miyan Ki-Sarang, Lanka-Dahan Sarang.
(viii) Kedar, Maluha Kedar, Hemant, Sarswati, and Bhinn Shadaj.
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 at least 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 fast khayals 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 at least two Gats in talas other than Trital.
M.A. FINAL

Paper: 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:
2. What is Music; Leo Tolstoy.
4. Illusion and Reality :Christopher Grudwell.
6. Arts and the man-Irwin Edman.
7. Sound-Catch and Satterly.
11. Philosophy in a New Key:Susamme Langer.
13. What is Art : Tagore.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Art : S.N. Dasgupta.
20. The Physics of Music: Dr. Vasudeva Sharan.
21. Kala Aur Sanskriti: Dr. Vasudeva Sharan
22. Indian Concept of the Beautiful : K.S. Ramaswami.
25. Philosophies of Beauty : E.F. Carritik
27. Text Book of Sound : Broton.

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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.
11. Therapeutic Value of Music: Manly P.Hill.

OR

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

1. Comparative study of musical scale of Europe, China, Japan and Java.
2. Forms of the music of Europe, Japan, Arabia, Persia and American Indians.
3. Three dimensions of European music Tone and Harmony.
5. (a) Evolution of orchestral music from the Greek period to modern times. (b) European Instruments.
1. The Rise of music in ancient in world: West-Court-Suches.
3. Teach Yourself to compose Music: King Palmer.
7. Evolution of the Art of Music: Dr. C. Hubert Party.

Paper VII-


Paper VIII and IX (Practical)  \hspace{1cm} 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) Dhrupad or Dhamar

Or

Two Gats composed in other Than Trital 25 Marks

Total 125 Marks

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) Extampare 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 examiners.
Syllabus for Papers VIII and IX – (Practical)

Compulsory Group:
Marva, Bhairav, Miyan-Malhar, Bihag, Malkauns and Todi.

Optional Group:
(ii) Gauri, Lalita-Gauri, Jaithi, Triveni, Purvi.
(iii) Jog, Jogkauns, Chandrakauns, Kaunsi Kanada.
(v) Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barawa, Sindura.
(vi) Gurtari-Todi, Bilashkani-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

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