



**UNIVERSITY OF RAJASTHAN
JAIPUR**

SYLLABUS

**MASTER OF PERFORMING ARTS
(MUSIC)**

(Annual Scheme)

M.P.A Previous Examination 2018

M.P.A Final Examination 2019



Dr. S. S. Sharma
Academic
University of Rajasthan

SCHEME OF EXAMINATION

Each Theory

3hrs. duration

Max.Marks 100

Dissertation / Compositions/Field Work, if any.

1. The number of papers and the maximum marks for each paper/ Practical shall be shown in the syllabus for the subject concerned. It will be necessary for a candidate to pass in theory part as well as in the Practical part (Wherever prescribed) of a subject/paper separately.

2. A Candidate for a pass at each of the Previous and the Final Examination shall be required to obtain (i) at least 40% marks in the aggregate of all the papers prescribed for the examination and (ii) at least 40% marks in each practical (s) wherever prescribed at the examination, provided that if a candidate fails to secure at least 25% marks in each individual theory paper at the examination, and also in the test Dissertation/Composition wherever prescribed, he shall be deemed to have failed at the examination and notwithstanding his having obtained the minimum percentage of marks required in the aggregate for that examination.

3. A Candidate who has secured pass marks in one of the two theory he/she shall be eligible for appearing in the next examination provided he has secured pass marks in each of the practical papers separately, this facility shall be granted in one of the theory papers.

No division will be awarded at the Previous Examination Division shall be awarded at the end of the Final Examination on the combined marks obtained at the Previous and the Final Examinations taken together, as noted below:

First Division 60% of the aggregate marks taken together

Second Division 48% of the Previous & the Final Examination

4. If a candidate Clears any Paper(s)/Dissertation prescribed at the Previous and/or Final examination after a continuous period of three years, then for the purpose of working out his division the minimum pass marks only viz. 25%(40%in the case of practical) shall be taken into account in respect of expiry of the aforesaid period of three years: provided that in case where a candidate requires more than 25% marks in order to reach the minimum aggregate as many marks out of those actually secure by him will be taken into account as would enable him to make up the deficiency in the requisite minimum aggregate.

5. The Thesis/Dissertation /Composition shall typewritten and submitted in triplicate so as to reach the office of the Registrar at least 3 weeks before the commencement of the theory examination.

INDIAN MUSIC

The examination in Indian Music (Vocal/Instrumental) will be held in two parts- (i) M.P.A (Music). Previous and M.P.A.(Music) Final. There shall be Eleven Papers in all Previous examination will consist of two Theory Papers of 3 Hours duration each and three Practicals Final Examination will consist of two Theory Papers of 3 Hours duration each and three practicals and twenty compositions (Practicals) dissertation. Each candidate will be required to pass separately in theory as well as in Practicals.


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SCHEME OF EXAMINATION

M.P.A. (Music) PREVIOUS

SCHEME

Theory	:	Teaching Periods 4 per week per paper each of one hour duration		
Paper-I	:	APPLIED AND GENERAL STUDY OF INDIAN MUSIC	100	36
Paper-II	:	PHILOSOPHY AND PSYCHOLOGY OF MUSIC	100	36
Practicals	:	Teaching Periods 8+6+4 per week each of one hour duration.		
Paper-III	:	STAGE PERFORMANCE	100	40
Paper-IV	:	PRESENTATION OF RAGAS	150	60
Paper-V	:	PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS	150	60

M.P.A. (Music) FINAL

SCHEME

Theory	:	Teaching Periods 4 per week per paper each of one hour duration		
Paper-VI	:	EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA STUDY	100	36
Paper-VII	:	HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC	100	36
Paper-VIII	:	DISSERTATION (Theory) or 20 COMPOSITIONS(Practical)	100	40
Practicals	:	Teaching Periods 8+6+4 per week of one hour duration.		
Paper-IX	:	STAGE PERFORMANCE	100	40
Paper-X	:	PRESENTATION OF RAGAS	150	60
Paper-XI	:	PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS	150	60

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

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M.P.A. (Music) PREVIOUS EXAMINATION

Paper-I : APPLIED AND GENERAL STUDY OF INDIAN MUSIC

Duration :3 Hrs

(Max.Marks -100 Min.Marks- 36)

- (1) Art and Concept of Beauty.
- (2) Application of General Principles of aesthetics to music, aesthetic ideals in Music, Rag and Rasa
- (3) General Idea of Ravindra Sangeet
- (4) Place of Music in Fine Arts.
- (5) Pictorial aspect of Music

- (6) Detail study of voice culture. Study of Anatomy and physiology of human throat and ear. Human Voice and it's techniques
- (7) Elementary theory of Sound, it's production and propagation.
- (8) Role and function of Music.
- (9) Efforts for development of the art of Music by various institutions and artists in the post independence era in the field of teaching performance and writing.
- (10) (i) Harmonic and Melodic Music.
(ii) Study of the following forms-
Homophony and Polyphony, Ecclesiastical scales.
Authentic and Plegal modes, chords, counter points, symphony

Books Recommended

1. What is Art: Tagore
2. Indian Concept of the Beautiful: K.S. Ramaswami
3. Comparative Aesthetics : K.C. Pande
4. A History of Aesthetics : Golbert and Kuhu
5. Philosophies of Beauty : F F Carritik
6. Modern Book of a Aesthetics: Mialvi Ruder
7. Ras Siddhant : Dr. Nagendra
8. Ras Siddhant aur Saundarya Shastra : Dr. Nirmala Jain
9. Sangeet Mein Rastatava :Dr. L.Adsule
10. Bhartiya Saundarya Shastra Ka Tatvik Vivechan : Dr. R.K. Shukla
11. Forms in Music : J. Macpherson
12. Fundamental of Indian Art : S.N. Dasgupta
13. Visulised Music : Pracy Brown
14. Some Conceptions of Music : Mavd Monn
15. Effects of Music : Max_Schoen and Esther Gat Wood
16. Kala Aur Sanskrit : Dr. Vasudeva Sharan
17. Kala Ke Siddhant : R.G. Kalingwood

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18. Text Book of Sound : Broton
19. Sound _ Catch and Satterly
20. Dhawani aur Sangeet : Lalit Kishore Singh
21. Voice Culture : S.K. Durga
22. What is Music : Leo Tolestoy
23. Philosophy of Music : William Grudwell
24. Arts and the man : Irwin Edman
25. Science and Music : James Jeans
26. Hindustani Music : G.H. Ranade
27. The Physics of Music: Dr. Vasudeav Sharan
28. Music of Hindustan : Fox Strongays
29. Musical Heritage : M.R. Gautam
30. Music and Musical Modes of Hindus : Sir William Jones
31. Music of the nations: Swami Prigyanand
32. American Indian and their Music : Frances Densmone
33. Forms in Music : J. Machoperson

Paper-II : PHILOSOPHY AND PSYCHOLOGY OF MUSIC

Duration :3 Hrs

(Max.Marks -100 Min.Marks- 36)

- (1) Music and Religion
- (2) Art appreciation and Music listeners
- (3) Role of Music in Indian Philosophy
- (4) Definition, scope of Psychology, Relation of Psychology with Music
Application of Music in Social, Industrial, Educational and Abnormal Psychology.
- (5) Definition of sensation, Feeling and emotion. Emotional integration through Music.
- (6) Role of attention and interest in Music.
- (7) Define learning and explain the theories of learning.
- (8) Imagination and creativity in Music
- (9) Importance of Heridity and Environment in Music. Aptitude test in Music.
- (10) Mind and Music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife
2. What is Music : Leo Tolestoy
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 Saterly
8. Hindustani Music:G.H.Ranade

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9. Civilization, 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. Effect of Music : Max-Schoen and Esther Gat Wood
15. Source 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 Shaan
21. Kala Aur Sanskrit : 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. Philosophy of Beauty : E.F. Carritik
26. Modern Book of Aesthetics : Mialvi Ruder
27. Text Book of Sound : Broton
28. Contemporary School of Psychology: Robert S. Wood Worth
29. An outline of Psychology: William Dongall
30. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
31. The Psychodynamics of every day behavior: K.L. Brown and Karl A. Menninger.
32. Psychology of Musicians: Percy C. Buck
33. Psychology of Music : Carl E. Seashore
34. The Psychology of Society: Maris Gingsberg
35. Fundamentals of Industrial Psychology : Albert Walton
36. Experimental and Industrial Psychology: Milto L. Blum
37. Psychology of Industry: Norman R.F. Majer
38. Therapeutic Value of Music : Manly P. Hill
39. Pscho-acoustics: B.C. Deva
40. Effect of Music : Max-Sohen and Easter Gatewood
41. Sources of Music: Eric Bloo
42. Psychology of Music : Pole
43. Therapeutic Quality of Music : B. Bellamy Gardner
44. Samanya Manovigyan Ki Rooprekha : Dr. R.N. Sharma
45. Manovigyan Ke Mool Siddhant : R.K. Tondon
46. The Alaysis of Sensation: Eames Mach
47. Sargheet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakravorty
48. The Psychology of Imagination : John Paul Sartre
49. Studies in Artistic Creativity : Manas Rai Choudhary
50. Kala Ke Siddhant : R.G. Kalingwood

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Paper-III : STAGE PERFORMANCE

VOCAL AND INSTRUMENTAL (SITAR) (Max.Marks -100 Min.Marks- 40)

Minimum of one hour duration :

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks
Total = 100 Marks	

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in paper IVth (Presentation of Ragas).

Paper-IV : PRESENTATION OF RAGAS

Division of Marks: (Max.Marks -150 Min.Marks- 60)

(a) Choice Raga	40Marks
(b) Question Raga Vilambit Khayal or Masitkhani Gat	45Marks
(c) Question Raga in two drut khayals or Rajakhani Gats	45Marks
(d) Alap and Swarvistar	20Marks
Total = 150 Marks	

Candidates are required to prepare two Ragas from each group with intensive study.

Groups:

1. Yaman, Shyam Kalyan, Puriya Kalyan, Hansdhwani, Shudha Kalyan.
2. Alhaiya Bilawal, Yamni Bilawal, Devgiri Bilawal, Kukubh Bilawal.
3. Bhairav, Jogia , Vibhas, Gunkari
4. Marva, Puriya, Sohani, Bhatiyar.
5. Miyan Malhar, Megh Malhar, Sur Melhar, Ramdasi Malhar.
6. Brindavani Sarang, Shudha Sarang, Madhyamad Sarang, Miyan Ki Sarang.
7. Bhimpalasi, Dhanashree, Patdeep, Hanskinkini, Puriya-Dhanashree, Madhuvanti

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner

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Paper-V : PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS

(Max.Marks -150 Min.Marks- 60)

Ragas as Prescribed in paper IVth .

Candidates are required to prepare the following forms from all the groups other than selected in in paper IVth .

- A. To prepare four vilambit khayals or Gats with Alap, Tan and Todas. 40Marks
B. To prepare Six Drut khayals/ Tarana or Drut Gats with alap, Tan and Todas in any Rag other than selected under A. 25Marks

- C. To prepare one Dhamar ,one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun 20 Marks

or

To prepare two fast gats in other than trital with Alap and Todas in any rag other than selected under (A&B)

- D. To prepare two Bhajan or Thumari/Dadra in any two different Ragas of the syllabus 20 Marks

or

To prepare two Dhun in different Raga of the syllabus.

- E. Notation writing of any composition/Gat. 25 Marks
F. Analytical study of Ragas. 20Marks

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.



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M.P.A. (Music) FINAL EXAMINATION

Paper-VI : EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA STUDY

(Max.Marks -100 Min.Marks- 36)

- (1) General Idea of Vedic Music.
- (2) Evolution and development of Indian Music during Ancient, Medieval and Modern ages with special reference to the work of : Bharat, Matang, Narad (Sangeet Makarand) Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, Vyankat Mukhi.
Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. Omkarnath Thakur, Acharya Brahaspati.
- (3) Historical evolution of Indian and Western Musical Scales from ancient to modern times.
- (4) Detail study of evolution and growth of the various musical forms.
- (5) General idea of Vrind Vadan and Vrind Gan.
- (6) Description and comparative study of following Ragangas -
(i) Bhairav (ii) Kauns (iii) Todi(iv) Kalyan(v) Kanhada (vi) Kafi.
(Note- Ragas as prescribed in paper X
- (7) Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.
(ii) To compose given text in different Ragas and Talas prescribed in subject code in paper Xth

Note: For the purpose of setting theory paper, syllabus of the practical Paper X should also be sent to the paper setter.

Recommended Books

1. A short History of Music : Dr. Curt Suches.
2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam
9. The Beginning of Art Ernest Groos.
10. The Primitive Art : Adems
11. The Hindu view of Art : Mulk Raj Anand


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12. History of Musical Instruments : Curt Suches
13. History of Musical instrument : Suresh Vital Rai
14. Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
15. A comparative study of some of the music system of 15th, 16th and 18th Centuries : Pvt. V. B.N. Bhatkhande
16. Natya Shastra : Bhaat.
17. Brihaddeshi: Matang
18. Sangeet Ratnakar : Sharangdev
19. Rag Trangini: Lochan
20. Sangeet Parijat : Ahobal
21. Rag Vibodh : Pt. Somnath
22. Swarmela Kala Nidhi: Ramamatya
23. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
24. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
25. The Music of India : Popley
26. Pranav Bharati: Pt. Omkar nath Thakur
27. Sangeet Chintaani: Acharya Brahaspati.
28. Anup Rag Vilas: Pt. Kumar Gandharv
29. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
30. Bharat Ka Sangeet Sindhant : Acharya Brahaspati
31. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
33. Rag Rahasya: Achaya Brahaspati
34. Universal History of Music: S.M.Tagore
35. Sangeet Shastra Part I-4: Pt. Bhatkhande
36. Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
37. Malhar Ke Prkar : Jai Sukh Lal Shah
38. Rag Rahasya : Acharya Brahaspati
39. Rag Vyakaran : Dr. V.K. Rai Choudhary
40. Sangeet Visharad : Basant
41. Rag Darshan : Pt. Manik Bua Thakur Das
42. Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
43. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
44. Rag Praveen: Pt. Ram Krishan Vyas
45. Rag Bodh Part 1-6 – Dr. B.R. Deodhar
46. Abhinav Gitanjali Part 1-5, Ramashraya Jha
47. Sangeet Kadambini-Dr. V.N. Bhatt
48. Sangeet Archana – Dr. V.N. Bhatt
49. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande


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Paper-VII : HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC


(Max.Marks -100 Min.Marks- 36)

- (1) Shruti Swar Discourses of Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- (2) Types of Scales, Diatonic, Chromatic, Equally tempered
- (3) General idea of Giti and Vani.
- (4) Study of style involved in different Gharanas of vocal and instrumental music.
- (5) General idea of the factors that differentiate Karnatak Music and Hindustani Music alongwith the forms of Music.
- (6) (i) Historical development and classification of Ragas. (Ancient, Medieval and Modern)
(ii) Concept of the time theory of Raga in Indian Music.
- (7) The study of Indian and Western Notation system.
- (8) Study of the Trinity of Music
- (9) Description and comparative study of Ragang & Ragas as prescribed in Paper X.
- (10) Writing Layakari Dugun, Tigun, Chaugun and Chhagun in following Talas.
Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak.

Note: For the purpose of setting theory paper, syllabus of the practical Paper X Should also be sent to the paper setter.

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
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 thaat ki Etihask Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati


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15. Sangeet Shastra : K. Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurty
22. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
23. Dhvani aur Sangeet: Lalit Kishore Singh
24. Musical Heritage : M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
26. Universal History of Music : S.M. Tagore.
27. Historical Development of Indian Music : Swami Pragyanand
28. Sangeet Chintamani : Acharya Brihaspati
29. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

Paper-VIII : DISSERTATION/20 COMPOSITIONS

(Theory/Practical)

(Max.Marks -100 Min.Marks- 40)

20 compositions in any in different Ragas.(Variety of Talas may be kept in mind).

OR

Dissertation on any musical subject of about 75-100 pages.

Each candidate is required to prepare 20 compositions in different ragas and talas. A candidate securing 55% marks in Theory may opt for dissertation. The dissertation/20 compositions shall be type written and shall be submitted in triplicate at least 3 weeks before the commencement of the theory examinations.

Paper-IX STAGE PERFORMANCE

VOCAL AND INSTRUMENTAL (SITAR)

(Max.Marks -100 Min.Marks- 40)

Minimum of one hour duration :

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks
Total = 100 Marks	

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in paper Xth (Presentation of Ragas).

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Paper-X : PRESENTATION OF RAGAS

Division of Marks:

(Max.Marks -150 Min.Marks- 60)

- | | |
|---|---------|
| (a) Choice Raga | 40Marks |
| (b) Question Raga Vilambit Khayal or Masitkhani Gat | 45Marks |
| (c) Question Raga in two drut khayals or Rajakhani Gats | 45Marks |
| (d) Alaps +Swarvistar | 20Marks |

Total = 150 Marks

Candidates are required to prepare two Ragas from each group with intensive study.

Group of Ragas:

1. Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
2. Malkauns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.
4. Bihag, Maru Bihag, Nand, Bihagda.
5. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
6. Kirvani, Hemant, Bageshree, Rageshree.

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.

Paper-XI PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS

(Max.Marks -150 Min.Marks- 60)

Ragas as Prescribed in paper X.

Candidates are required to prepare the following forms from all the groups other than selected in paper X.

- | | |
|--|----------|
| A. To prepare four vilambit khayals or Gats with Alap, Tan and Todas. | 30Marks |
| B. To prepare Six Drut khayals/ Tarana or Drut Gats with alap, Tan And Todas in any Rag other than selected under A. | 20Marks |
| C. To prepare one Dhruvpad and one Dhamar with Dugun, Tigun, Chaugun, Chhagun and Athagun | 20Marks |
| or | |
| To prepare one drut gat in other than trital with Alap and Todas in any Raga other than selected under (A&B) | |
| D. To prepare one Bhajan or Thumari/Dadra in any rag. | 20Marks |
| or | |
| To prepare one Dhun in any Raga. | |
| E. Extempore composition from the given Text or Note Patterns | 20 Marks |
| F. Critical appreciation of a recorded demonstration. | 20 Marks |
| G. Comparative and critical study of Ragas. | 20 Marks |

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.