UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

Faculty of Fine Arts

Instrumental Music (Sitar)

M.A. (Annual Scheme) Indian Music

M.A. (Previous) Examination  2020-21
M.A. (Final) Examination     2021-22
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.

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JAIPUR
M.A. (Previous) Instrumental Music (Sitar)

Annual Scheme

INDIAN MUSIC

The examination in Indian Music (Instrumental) Sitar 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

Teaching : 4 Hours Per week Teaching
Paper – II  History of Indian Music

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

Paper – III
Teaching : 8 Hours per week Teaching

Practical -  Critical and comparative Study of Ragas

Paper – IV
Teaching : 4 Hours per week Teaching

FINAL

Theory :
Paper –V  Voice Culture and Philosophy of Music
Teaching : 4 Hours Per week Teaching

Paper –VI  Psychology of Music

Teaching : 4 Hours Per week Teaching


Teaching : 4 Hours Per week Teaching

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

Paper-VIII
Teaching : 8 Hours per week Teaching

Practical -  Critical and comparative Study of Ragas

Paper –IX
Teaching : 4 Hours per week Teaching

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SYLLABUS

M.A. PREVIOUS (Instrumental Music(Sitar))

Paper - I  : PRINCIPLES OF MUSIC

3 Hrs duration

Max. 100 Marks Mini Max. 36


Hindustani and Karnataka Musical Scales. Division of a scale according to the Number of severt and cents in a scales. Western scales.

Types of Scales: Diatonic, Chromatic, Equally tempered.

General idea of the forms of Vedic Music.

General Idea of Giti and Vani.

General idea of Rabindra Sangeet.

Style involved in different schools or gharanas of Instrumental music with speciel reference to sitar.


Main musical instruments in Karnataka Music.

Technique, presentation and exposition of Vrinda-vadan.


Study of the following Musical froms:

Homophony and polyphony. Ecclesiastical Scales.

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

Books Recommended:

1. Natya Shastra : Bharat
2. Brihaddesheh Matang
3. Sangeet Ratnakar : Sharangdeva
4. Rag Tarnagini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox strongways
7. The Music of India : Poley
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
12. Sangeet Shastha :1 to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Danieslu
15. Sangeet Shastha :K.Vasudeva Shastri
18. Elements of Indian Music by E. Clamants
19. Karnataka Music : Ramchandran
20. Ragas of Karnataka Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
27. Dhawani aur Sangeet : Lalit Kishore Singh

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HISTORY OF INDIAN MUSIC

3 Hrs duration

Max. 100 Marks Mini Max. 36

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 Sitar (Amritsen, Suratsen. Nitalsen)
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 Suhchse.
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 : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
27. Music of Hindustan : Fox Strongways
28. Indian Music of the South: R.Srinivasan
29. Rag, Vibodh :Pt. Somnath
30. Swar aur Ragon ke Vikas me Vadyo Ka Yogaan: Dr. Indrani
31. Musical Heritage: M.R. Gautam

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Paper-III and IV: PRACTICALS

Practical Paper:

- Lasting for 1-1/2 hours per candidate at the maximum.
  - (a) Choice Rag
  - (b) Question Rag (Gat) Vilambit gat
  - (c) Question Rag (Gat) Drut gat
  - (d) Alap
  - (e) Two compositions other than trital

Division of Marks

- 25 Marks
- 30 Marks
- 30 Marks
- 20 Marks
- 20 Marks

Total 125 Marks

Paper-IV Practical:

- Lasting for 1-1/2 hours per candidate at the maximum.
  - (a) Notation Writing of any Gat
  - (b) Viva Voce pertaining to general question on Rag Laya and Tal
  - (c) Comparative and critical study of Rag

Division of Marks

- 25 Marks
- 25 Marks
- 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, Alhaitya Bilaval or Jajajewant Bageshwari, Darbari-Kanada, Brindavan sarang.

Optional Group

- (i) Shyam Kalyan, Puria Kalyan, Hans-Dhwani, Shudha Kalyan.
- (ii) Yamani Bilawal, Devgiri-Bilawal, Kukubh-Bilawal Sarpara Bilawal.
- (iii) Jhinjhoti, Rageshi, Narayani, Khambavati, Malgunji.
- (iv) Jogia, Vibhas (Bhairav-Ang) Gunakri (Bhairav-Ang) Basant Mukhari.
- (v) Lalit, Puriya, Bhatieyar Bhankar, Puriya dhanashre.
- (vii) Suddha-Sarang, Madhmad Sarang, Mian Ki-Sarang, Lanka-Dahan Sarang.
- (viii) Kedar, Malhua 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 at least two Ragas from each may be prepared.
3. To prepare 3 fast Razakhani gat in three different Ragas.
4. In all fourteen (14) Ragas are to be prepared with eleven Masitkhani Gats and 14 Rajakhani Gats.
5. Any three dhuns based on any Raga other than teental.
6. Special attention should be given towards artistic presentation while preparing all the Ragas.
7. Variety of tals may be kept in view for selecting the compositions.

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M.A. FINAL
Paper- V – SCIENCE AND PHILOSOPHY OF MUSIC:

3 hrs. duration 100 Marks

Anatomy and Physiology of Human ear. Musical instrumental and sound waves.
Frequencies of various musical instruments.
Elementary theory of sound-Its production and propagation.
Art and concept of beauty.
Place of music in fine arts.
Application 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 Rasa.

Books Recommended:
2. What is Music; Leo Tolstoy.
3. Music a Science and /or Art: John Reecfield.
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. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
31. Text Book of Sound : Broton.

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Paper VI (i)- Psychology of Music.

3 hrs. duration

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 creativity 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.
16. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
17. Sangeet Mani Part-I,II- Maharani Sharma
18. Sangeet Swarit- Ramakant divedi
19. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
Paper VII.


Paper VIII and IX (Practical) 100 Marks

Paper VIII Practical : (Lasting for 11/2 hrs. per candidate)

Division of Marks

(a) Choice Rag 25 Marks
(b) Question Rag Vilambit gat 30 Marks
(c) Question Rag Drut gat 25 Marks
(d) Alap 20 Marks
(e) One Gat composed in other 25 Marks
    Than Trital

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 11/2 hrs. per candidate)

Scheme :

Division of Marks

(a) Extempore composition from the given 25 Marks
    note patterns
(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.

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Syllabus for Papers VIII and IX – (Practical)

Compulsory Group:
Marva, Bhairav, Miya-ki-Malhar, Bihag, Malkaus and Todi.

Optional Group:
    Sourashtra-Bhairav, Shivmat Bhairav, Bengal Bhairav.
(ii) Gauri, Lalita-Gauri, Jaitashri, Triveni, Purvi.
(iii) Jog, Jogkauns, Chandrakauns Kausi Kanada.
(iv) Sur Malhar, Ramdasi Malhar, Jayant-Malhar, Nat-Malhar,
    Megh-Malhar.
(v) Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barwa, Sindura.
(vi) Gurjar-Todi, Bilashkani-Todi, Bhupal-Todi, Salagvarali,
    Mulani.
(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 Rajakhani Gat from the remaining Ragas.
4. In all sixteen Ragas are to be prepared with 14 Vilambit gats and 16 Fast gats.
5. Two Dhuns and two compositions in any two Ragas and Talas other than Trital.
6. Special attention should be given towards artistic presentation while preparing Sixteen Ragas.
7. Variety of tals may be kept in view for 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
Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
Sangeet Mani Part-I,II- Maharani Sharma
Sangeet Swarit- Ramakant divedi
Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

अभिनव गीतांजली : श्री संभव धर्मी
संगीत प्रवीण देशिका : पं. स्मृति नालकण
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