UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts
Master of Performing Arts
(Vocal Music)

M.P.A. (Annual Scheme)

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

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
# SCHEME OF EXAMINATION

## Vocal-Music

### M.P.A. PREVIOUS

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<td>Theory</td>
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<th>Practicals</th>
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### M.P.A. FINAL (Vocal Music)

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<td>Theory</td>
<td>Teaching Periods: 4 Periods per week per paper each of one hour duration</td>
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<td>EVOLUTION &amp; DEVELOPMENT OF INDIAN MUSIC &amp; RAGA STUDY</td>
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<td>HISTORICAL &amp; THEORETICAL STUDY OF INDIAN MUSIC</td>
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<th>Practicals</th>
<th>Teaching Periods: 8+6+4 Periods per week each of one hour.</th>
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<td>Paper-IX</td>
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<td>Paper-XI</td>
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**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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SCHEME OF EXAMINATION

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 not withstanding 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 VOCAL

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

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M.P.A. PREVIOUS
Vocal Music

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
(7) Elementary theory of Sound, its production and propagation.
(8) Role and function of Music.
(9) Efforts made in the field of Music teaching, performance and writing in various institutions and artists in the post independence era.
(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
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 Tavik Vivechan : Dr. R.K. Shukla
11. Forms in Music : J. Maepherson
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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19. Sound _ Catch and Satterly
20. Dhawani aur Sangeet : Lalit Kishore Singh
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
26. What is Music : Leo Tolestory
27. Philosophy of Music : William Grudwell
28. Arts and the man : Irwin Edman
29. Science and Music : James Jeans
30. Hindustani Music : G.H. Ranade
31. The Physics of Music: Dr. Vasudeav Sharan
32. Music of Hindustan : Fox Strongays
33. Musical Heritage : M.R. Gautam
34. Music and Musical Modes of Hindus : Sir William Jones
35. Music of the nations: Swami Prigyanand
36. American Indian and their Music : Frances Densmone
37. 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 and scope of Psychology, Relation of Psychology with Music Application of Music in Social, Industrial, Educational and Abnormal Psychology.
(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

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8. Hindustani Music: G.H. Ranade
10. Science and Music: James Jeans
11. Philosophy in a New Key: Susanne 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 Ilyengar
20. The Physics of Music: Dr. Vasudeva Shaan
21. Kala Aur Sanskrit: Dr. Vasudeva Sharan
22. Sangeet Rasmanjari: Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I, II: Maharani Sharma
24. Sangeet Swarit: Ramakant divedi
26. Indian Concept of the Beautiful: K.S. Ramaswami
27. Comparative Aesthetics: K.C. Pande
29. Philosophy of Beauty: E.F. Carritik
30. Modern Book of Aesthetics: Mialvi Ruder
31. Text Book of Sound: Broton
32. Contemporary School of Psychology: Robert S. Wood Worth
33. An outline of Psychology: William Dongall
34. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry, Kings Court Hospital Brooklyn, New York.
36. Psychology of Musicians: Parcy C. Buck
37. Psychology of Music: Carl E. Seashore
38. The Psychology of Society: Maris Gingsberg
39. Fundamentals of Industrial Psychology: Albert Walton
40. Experimental and Industrial Psychology: Milo L. Blum
41. Psychology of Industry: Norman R.F. Major
42. Therapeutic Value of Music: Manly P. Hill
43. Psycho-acoustics: B.C. Deva
44. Effect of Music: Max-Sothen and Easter Gatewood
45. Sources of Music: Eric Bloo
46. Psychology of Music: Pole
47. Therapeutic Quality of Music: B. Bellamy Gardner
48. Samanya Manovigyan Ki Rooprekha: Dr. R.N. Sharma
50. The Analysis of Sensation: Eames Mach
51. Sangeet Ki Manovigyanic Prastabhumi: Dr. Kavita Chakravorty
52. The Psychology of Imagination: John Paul Sartre
53. Studies in Artistic Creativity: Manas Rai Choudhary
54. Kala Ke Siddhant: R.G. Kalingwood
Paper-III: STAGE PERFORMANCE

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

Minimum of one hour per candidate:

(1) Choice Raga ........................................ 50 Marks
(2) Light Composition ................................. 20 Marks
(3) Examiner’s Choice .................................. 30 Marks

Total = 100 Marks

Performance of one hour before an invited audience in Ragas should be selected from the course prescribed in paper IVth (Presentation of Ragas).

Paper-IV: PRESENTATION OF RAGAS

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

Division of Marks

(a) Choice Raga ......................................... 40 Marks
(b) Question Raga Vilambit Khayal ................... 45 Marks
(c) Question Raga in two drut khayals ............... 45 Marks
(d) Alap and Swarvistar .................................. 20 Marks

Total = 150 Marks

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

Groups:

3. Bhairav, Jogia, Vibhas, Gunkari
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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Ragas as Prescribed in paper IV.
Candidates are required to prepare the following forms from all the groups other than selected in paper IV

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

C. To prepare one Dhamar, one Dhrupad with Dugun, Tigun, Chaugun and Chhagun (Other than selected under (A&B) 20 Marks

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

E. Notation writing of any composition. 25 Marks
F. Analytical 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.
M.P.A. FINAL EXAMINATION

Vocal Music

Paper-VI: EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA STUDY
(Max. Marks -100 Min. Marks- 36)

(2) 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, Ahobal, Bhav Bhatt, Vyankat Makhi.
(3) Historical evolution of Indian and Western Musical Scales.
(4) Detail study of evolution and growth of the various musical forms.
(5) General idea of Vrind Gan.
(6) Description and comparative study of following Ragangas -
(i) Bhairav (ii) Kauns (iii) Todi (iv) Kalyan (v) Kanhada (vi) Kafi.
(7) Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.
(ii) To compose the given text in Ragas and Talas prescribed in subject code in paper X.

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

Recommended Books
2. History of Indian Music: Swami Prajnad
3. Music in Ancient Literature: Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
6. Hindustani Music: G.H. Ranade
8. Musical Heritage: M.R. Gautam
11. The Hindu view of Art: Mulk Raj Anand
12. History of Musical Instruments: Curt Suches

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<tr>
<td>15. A comparative study of some of the music system of 15th, 16th and 18th Centuries: Pvt. V.B.N. Bhatkhande</td>
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<td>17. Brihaddeshi: Matang</td>
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<td>18. Sangeet Ratnakar: Sharangdev</td>
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<td>19. Rag Trangini: Lochan</td>
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<td>20. Sangeet Parijat: Ahobal</td>
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<td>21. Rag Vibodh: Pt. Somnath</td>
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<td>22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang</td>
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<td>23. Sangeet Mani Part-I,II- Maharani Sharma</td>
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<td>24. Sangeet Swarit- Ramakant divedi</td>
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<td>25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang</td>
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<td>26. Swarmela Kala Nidhi: Ramamatyaya</td>
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<td>27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra</td>
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<td>28. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty</td>
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<td>29. The Music of India : Popley</td>
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<td>30. Pranav Bharati: Pt. Omkar nath Thakur</td>
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<td>32. Anup Rag Vilas: Pt. Kumar Gandharv</td>
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<td>33. Prachin Bharat Mein Sangeet: Dr. Dharmawati Srivastava</td>
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<td>34. Bharat Ka Sangeet Sindhant : Acharya Brahaspati</td>
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<td>35. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi</td>
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<td>36. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape</td>
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<tr>
<td>37. Rag Rahasya: Acharya Brahaspati</td>
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<td>38. Universal History of Music: S.M. Tagore</td>
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<td>40. Hindustani Sangeet Main Rag Ki Utpatti Avam Vikas: Dr. Sunanda Pathak</td>
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<td>41. Malhar Ke Prkar : Jai Sukh Lal Shah</td>
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<tr>
<td>42. Rag Rahasya : Acharya Brahaspati</td>
</tr>
<tr>
<td>43. Rag Vyaskaran : Dr. V.K. Rai Choudhary</td>
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<td>44. Sangeet Visharad : Basant</td>
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<td>45. Rag Darshan : Pt. Manik Bua Thakur Das</td>
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<td>46. Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan</td>
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<td>47. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande</td>
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<td>48. Rag Praveen: Pt. Ram Krishan Vyas</td>
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<td>49. Rag Bodh Part 1-6 – Dr. B.R. Deodhar</td>
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<td>50. Abhinav Gitanjali Part 1-5, Ramashraya Jha</td>
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<td>51. Sangeet Kadambini-Dr. V.N. Bhatt</td>
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<td>52. Sangeet Archana – Dr. V.N. Bhatt</td>
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<tr>
<td>53. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande</td>
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Paper-VII: HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC
(Max.Marks -100 Min.Marks- 36)

(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 music.
(5) General idea of the factors that differentiate Karnatak Music and Hindustani 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) Trinity of Karnatak Music
(9) Description and comparative study of 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
7. The Music of India : Popley
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha that ki Etihasik Pristha bhoomi : G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhattachande
13. North Indian Music : Allian Damieslu
15. Sangeet Shastra : K.Vasudeva Shastri
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants

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19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music: Ramchandran
21. South Indian Music: Sambamurty
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
26. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
27. Dhwani aur Sangeet: Lalit Kishore Singh
29. Hindustani Sangeet Ke Gharano Ki Charcha: Sushil Kumar Choubey
31. Historical Development of Indian Music: Swami Pragyanand
32. Sangeet Chintamani: Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas: Aban E. Mistry.

**Paper-VIII: DISSERTATION/20 COMPOSITIONS**
*(Theory/Practical)*

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

20 compositions in various 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**

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

**Minimum one hour per candidate:**


50 Marks 20 Marks 30 Marks

**Total = 100 Marks**

Performance of one hour before an invited audience Ragas should be selected from the course prescribed in paper X (Presentation of Ragas).

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Paper-X : PRESENTATION OF RAGAS

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

(a) Choice Raga 40Marks
(b) Question Raga Vilambit Khayal 45Marks
(c) Question Raga in two drut khayals 45Marks
(d) Alaps with Swarvistar 20Marks

Total = 150 Marks

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

Group of Ragas:
3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.

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 with Alap and Tan. 30Marks
B. To prepare Six Drut khayals/ Tarana with alap and Tan in any Rag other than selected under A. 20Marks
C. To prepare one Dhruvpad and one Dhamar with Dugun, Tigon, Chaugun, Chhagun and Athagun 20Marks
D. To prepare one Bhajam or Thumari/Dadra in any rag. 20Marks
E. Extempore composition from 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.