UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS
Faculty of Fine Arts
Master of Performing Arts
Instrumental Music (Violin)
M.P.A. (Annual Scheme)

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

[Signature]
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
SCHEME OF EXAMINATION

Instrumental Music (Violin)

M.P.A. PREVIOUS

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<td>Teaching Periods: 4 Periods per week, per paper each of one hour</td>
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<td>Paper-I</td>
<td>APPLIED AND GENERAL STUDY OF INDIAN MUSIC</td>
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| Practicals      | Teaching Periods 8+6+4 per week each of one hour duration.                  |
| Paper-III       | STAGE PERFORMANCE                                                           |
| Paper-IV        | PRESENTATION OF RAGAS                                                       |
| Paper-V         | PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS |

M.P.A. FINAL Instrumental Music (Violin)

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<td>Teaching Periods: 4 Periods per week per paper each of one hour</td>
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<td>Paper-VI</td>
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<td>Paper-VII</td>
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| Practicals      | Teaching Periods 8+6+4 periods per week each of one hour.                  |
| Paper-IX        | STAGE PERFORMANCE                                                          |
| Paper-X         | PRESENTATION OF RAGAS                                                      |
| Paper-XI        | PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS|

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

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 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

The examination in Indian Music (Instrumental) 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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Instrumental Music (Violin)

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. Musical instruments and sound waves. Frequencies of various musical instruments.
8. Elementary theory of Sound, its production and propagation.
9. Role and function of Music.
10. Efforts made in the field of Music teaching, performance and writing in various institutions and artists in the post independence era.
11. (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 Kubu
5. Philosophies of Beauty: F F Carrittik
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. Visualised 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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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
6. Role of attention and interest in Music.
7. Define learning and explain the theories of learning.
8. Imagination and creativity in Music
10. Mind and Music.

Recommended Books
1. Short Studies in Nature: Herbert Anticillife
2. What is Music: Leo Tolestory
3. Music a Science and/or Art John Reecfield
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
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: Madv 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. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-1, II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
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 Rudor
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: Milto L. Blum
41. Psychology of Industry: Norman R.F. Majer
42. Therapeutic Value of Music: Manly P. Hill
43. Psycho-acoustics: B.C. Deva
44. Effect of Music: Max-Sohen 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 Alaysis of Sensation: Eames Mach
51. Sangeet Ki Manovigyanic Prasthabhumi: 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 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. Ragas should be selected from the course prescribed in paper IV (Presentation of Ragas).

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Paper-IV: PRESENTATION OF RAGAS

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

Division of Marks

(a) Choice Raga 40 Marks
(b) Question Raga Masit Khani Gat/Vilambit Bandish 45 Marks
(c) Question Raga in two Rajakhani Gat/Drut Bandish 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 gats/Bar.dishs with Alap and Todas.
   40 Marks
B. To prepare Six Drut gats/Bandishs with alap.
   and Todas/Tanas in any Rag other than selected under A.
   25 Marks
C. To prepare two fast gats/Bandishs in other than trital with Alap and
   Todas/Tanas in any rag other than selected under (A&B)
   20 Marks
D. To prepare two Dhuns in different Raga 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

Instrumental Music (Violin)

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 Makaran), 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 instrumental forms.
(5) General idea of Vrind Vadan.
(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 Todas.
   (ii) To compose the given note patterns 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 Prajand
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
10. The Primitive Art: Adems
11. The Hindu view of Art: Mulk Raj Anand
12. History of Musical Instruments: Curt Suches
13. History of Musical instrument: Suresh Vital Rai
15. A comparative study of some of the music system of 15th, 16th and 18th
   Centuries: Pvt. V. B.N. Bhatkhande
17. Brihaddeshi: Matang
18. Sangeet Ratnakar: Sharangdev
19. Rag Trangini: Lochan
20. Sangeet Parijat: Ahobal
21. Rag Vibodi: Pt. Somnath
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. Swarnela Kala Nidhi: Ramamatya
27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
29. The Music of India: Popley
30. Pranav Bharati: Pt. Omkar Nath Thakur
31. Sangeet Chintanai: Acharya Brahaspati
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhant: Acharya Brahaspati
35. Bhartiya Sangeet Ka Itihas: Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas: Dr. S.S. Paranjape
37. Rag Rahasya: Acharya Brahaspati
38. Universal History of Music: S.M. Tagore
40. Hindustani Sanget Main Rag Ki Upatti Avam Vikas: Dr. Sunanda Pathak
41. Malhar Ke Prkar: Jai Sukh Lal Shah
42. Rag Rahasya: Acharya Brahaspati
43. Rag Vyaskaran: Dr. V.K. Rai Choudhary
44. Sangeet Visharad: Basant
45. Rag Darshan: Pt. Manik Bua Thakur Das
46. Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
47. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
48. Rag Praveen: Pt. Ram Krishan Vyas
49. Rag Bodh Part 1-6 – Dr. B.R. Deodhar
50. Abhinav Gitanjali Part 1-5, Ramashraya Jha
51. Sangeet Kadamini-Dr. V.N. Bhatt
52. Sangeet Archana – Dr. V.N. Bhatt
53. 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)

(2) Types of Scales, Diatonic, Chromatic, Equally tempered
(3) General idea of Giti and Vani.
(4) Study of style involved in different Gharanas of instrumental music (Violin).
(5) General idea of the factors that differentiate Karnataka 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) Study of the Trinity of Sitar (Amrit sen, Suratsen, Nihalsen)
(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. Brihaddehi : 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 thaat ki Ethasik Pritha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
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
19. Karnataka Music: Ramchandran
20. Ragas of Karnataka 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
28. Musical Heritage: M.R. Gautm
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 of 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:**

1. Choice Raga
2. Light Composition
3. Examiner’s Choice

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<tr>
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<tr>
<td>(1) Choice Raga</td>
<td>50</td>
</tr>
<tr>
<td>(2) Light Composition</td>
<td>20</td>
</tr>
<tr>
<td>(3) Examiner’s Choice</td>
<td>30</td>
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</table>

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).
Paper-X : PRESENTATION OF RAGAS

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

Division of Marks

(a) Choice Raga  
(b) Question Raga Masitkhani Gat  
(c) Question Raga in two Rajakhani Gats  
(d) Alaps with Swarvistar

40Marks  
45Marks  
45Marks  
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 gats/ Bandishs with Alap and Todas.  
B. To prepare Six Drut Gats/ Bandishs with alap and Todas/Tanas  
in any Rag other than selected under A.  
C. To prepare one drut gat/Bandish in other than trital with Alap and  
Todas/Tanas in any Raga other than selected under (A&B)  
D. To prepare one Dhun in any Raga.  
E. Extempore composition from the given Note Patterns  
F. Critical appreciation of a recorded demonstration.  
G. Comparative and critical study of Ragas.

30Marks  
20Marks  
20Marks  
20Marks

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