UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts
Vocal Music

M.A. (Annual Scheme) Indian Music (Vocal)

M.A. (Previous) Examination  2019-20
M.A. (Final) Examination      2020-21

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JAIPUR
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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### M.A. (Previous) Vocal Music

#### Annual Scheme

**INDIAN MUSIC**

The examination in Indian Music (Vocal) 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

<table>
<thead>
<tr>
<th>Theory</th>
<th>Max. 100 Marks</th>
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<tbody>
<tr>
<td>Teaching Paper - I</td>
<td>4 Hours Per week Teaching Principles of Music</td>
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<tr>
<td>Teaching Paper - II</td>
<td>4 Hours Per week Teaching History of Indian Music</td>
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<table>
<thead>
<tr>
<th>Practical -</th>
<th>Max. 125 Marks</th>
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<tbody>
<tr>
<td>Paper - III</td>
<td>8 Hours per week Teaching Presentation of Ragas</td>
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<tr>
<th>Practical -</th>
<th>Max. 75 Marks</th>
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<tr>
<td>Paper - IV</td>
<td>Critical and comparative Study of Ragas</td>
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<tr>
<th>Teaching</th>
<th>Min. M. 27</th>
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<tbody>
<tr>
<td>Paper - VII</td>
<td>4 Hours per week Teaching Essay on any Musical subject/Stage Performance/Dissertation</td>
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### FINAL

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<thead>
<tr>
<th>Theory</th>
<th>Max. 100 Marks</th>
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<tbody>
<tr>
<td>Paper - V</td>
<td>Voice Culture and Philosophy of Music</td>
</tr>
<tr>
<td>Teaching</td>
<td>4 Hours Per week Teaching Psychology of Music</td>
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<tr>
<td>Paper - VI</td>
<td>Min. M. 36</td>
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<tr>
<td>Teaching</td>
<td>Min. M. 36</td>
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<tr>
<td>Paper - VII</td>
<td>4 Hours Per week Teaching</td>
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<tr>
<th>Practical -</th>
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<tr>
<td>Paper - VIII</td>
<td>8 Hours per week Teaching Presentation of Ragas</td>
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<tr>
<th>Practical -</th>
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<tr>
<td>Paper - IX</td>
<td>Critical and comparative Study of Ragas</td>
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<tr>
<th>Teaching</th>
<th>Min. M. 27</th>
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<tr>
<td>Paper -</td>
<td>4 Hours per week Teaching</td>
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*Signature*

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JALPUR-30
SYLLABUS

M.A. PREVIOUS (Vocal Music)

Paper -I : PRINCIPLES OF MUSIC

Max. 100 Marks  Mini Max. 36

3 Hrs duration

Shruti Swar Discourse of Bharat, Sharangdev, Ahobil, Pt. Bhat Khande,
Pt. Omkar Nath Thakur and Lalit Kishore Singh.
Hindustani and Karnataka Musical Scales, Division of a scale according to the
Number of sevret 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 Vocal 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 classical compositions (musical forms) in Karnatak Music.

Technique, presentation and exposition of Vrinda Gaan.


Study of the following Musical froms:

Homophony and polyphony. Ecclesiastical Scales.

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

Books Recommended :

1. Natya Shastra : Bharat
2. Brihaddeshi Matang
3. Sangeet Ratnamar : Sharangdeva
4. Rag Tarnigini : Loucan
5. Sangeet Parjat : Ahobil
6. The Music of Hindustan : Fox Strongways
7. The Music of India : Popley
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Alain Daneslu
15. Sangeet Shastra : 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 : Sambanamurthy
22. Sangeet Rasmanjari- Pt. Lakshman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramkant divedi
25. Panchashika Sangeet Vimal Manji- Pt. Lakshman Bhatt Tailang
27. Dhawani aur Sangeet : Lalit Kishore Singh

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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.

Elementry knowledge of Pakhawaj, Veena, Sitar, Sarod Tabla and Flute.

General idea of the factors that differentiate Karnatak Music and Hindustani Music.

Trinity of Karnatak 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 Suches.
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.
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
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 Vadya Ka Yodgan: 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 .......................... 25 Marks
(b) Question Rag (Slow Khayal) ....... 30 Marks
(c) Question Rag (fast Khayal) ........ 30 Marks
(d) Alap .................................. 20 Marks
(e) One Dhrupad and one Dhamar etc. 20 Marks

Total 125 Marks

Paper-IV Practical Paper :
Lasting for 1-1/2 hours per candidate at the maximum.

(a) Notation Writing of any Song ........ 25 Marks
(b) Viva Voce pertaining to general question on Rag Laya and Tal .... 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 Bilaval or Jaijaiwant Bageshwari, Darbari-Kanada.
Brindavani sarang.

Optional Group

(i) Shyam Kalyan, Puria Kalyan, Hans-Dhwani, Shudha Kalyan.
(ii) Yamani Bilaval, Devgiri-Bilaval, Kukubh-Bilaval Sarparda Bilaval.
(iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malgunji.
(iv) Jogia, Vibhas (Bhairav-Ang) Gunakri (Bhairav-Ang) Basant Mukhari.
(v) Lalit, Puriya, Bhatiyar Bhankar, Puriya dhanashre.
(vii) Saddha-Sarang, Madhmad Sarang, Mian Ki-Sarang, Lanka-Dahan Sarang.
(viii) Kedar, Maluha Kedar, Hemant, Sarswati, and Bhinn Shadaj

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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 Khyals in three different Ragas.
4. In all fourteen (14) Ragas are to be prepared with eleven vilambit Khayals
   and 14 fast Khyals.
5. Candidates should learn any two compositions out of the following:
   dhrupad/dhamar/Tarana with full gayaki from the above Ragas Thumri
   Tappa-in any Raga.
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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Paper-V-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.
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 Rechfield.
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.
19. The cultural aspect of Indian Music and Dancing: C.P. Srinivasa iyengar.
20. The Physics of Music: Dr. Vasudeva Sharan.
21. Kala Aur Sanskriti: Dr. Vasudeva Sharan
22. Sangeet Rasmajari- 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. Indian Concept of the Beautiful: K.S. Ramaswami
31. Text Book of Sound : Broton.
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

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Paper VII-

Essay on any Musical Subject / Stage Performance/Dissertation

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 Raga Vilambit Khayal 30 Marks
(c) Question Raga Drut Khayal 25 Marks
(d) Alap 20 Marks
(e) Dhrupad or Dhamar 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 11/2 hrs. per candidate)

Division of Marks

(a) Extempore composition from the given Text 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 examiner.

Syllabus for Papers VIII and IX – (Practical) Compulsory Group :
Marva, Bhairav, Miya-ki-Malhar, Bihag, Malkauns and Todi.

Optional Group :

(ii) Gauri, Lalita-Gauri, Jaïtshri, Triveni, Purvi.
(iii) Jog, Jogkauns, Chandrakauns Kausi Kanada.
(v) Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barawa, Sindura.
(vi) Gurjari-Todi, Bilaskhani-Todi, Bhupal-Todi, Salagvarali, Multani.
(vii) Nand, Bihagada, Nat Bihag, Maru Bihag, Savani (Bihag Ang.)
(viii) Deshi, Devgandhar, Gandhari, Komal-Rishabh-Asavari, Jaunpuri.

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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 Khyals from the remaining Ragas.
4. In all sixteen Ragas are to be prepared with 14 Vilambit Khyals and 16 Fast Khyals.
5. Candidates should learn any two compositions from the following: Dhrupad Dhamar, Tarana with full Gayaki from the above ragas. Thumri, Tappa-in any Raga.
6. Special attention should be given towards artistic presentation while preparing Sixteen Ragas.
7. Variety of tals may be kept in view for Khayals.

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
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