



**UNIVERSITY OF RAJASTHAN  
JAIPUR**

**SYLLABUS**

**Faculty of Fine Arts**

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

**Vocal**

**M.A. Previous Examination - 2021-22**

**M.A. Final Examination - 2022-23**

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**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 re-making 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) Indian Music (Vocal)****Annual Scheme****INDIAN MUSIC**

The examination in Indian Music vocal/Instrumental (Sitar) will be held in two parts – (i) M.A. Previous and M.A. Final. There shall be Nine Papers in each (vocal / Instrumental). 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 have to 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** Max. 100 Marks  
Min. M. 36

Teaching : 4 Hours Per week Teaching  
Paper – II **History of Indian Music** Max. 100 Marks  
Min. M. 36

**Practical-Presentation of Ragas**

Lasting for 1-1/2 hours per candidate at the maximum.

Paper – III Max. 125 Marks

Teaching : 8 Hours per week Teaching Min. M. 45

**Practical-Critical and comparative Study of Ragas**

Paper – IV Max. 75 Marks

Teaching : 4 Hours per week Teaching Min. M. 27

**FINAL****Theory :**

Paper – V **Voice Culture and Philosophy of Music** Max. 100 Marks

Teaching : 4 Hours Per week Teaching Min. M. 36

Paper – VI **Psychology of Music** Max. 100 Marks

Teaching : 4 Hours Per week Teaching Min. M. 36

Paper – VII **Essay on any Musical subject/  
Stage Performance/Dissertation** Max. 100 Marks  
Min. M. 36

Teaching : 4 Hours Per week Teaching

**Practical- Presentation of Ragas**

Lasting for 1-1/2 hours per candidate at the maximum.

Paper-VIII Max. 125 Marks

Teaching : 8 Hours per week Teaching Min. M. 45

**Practical-Critical and comparative Study of Ragas**

Paper – IX Max. 75 Marks

Teaching : 4 Hours per week Teaching Min. M. 27

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## SYLLABUS

### M.A. PREVIOUS Music (Vocal)

#### Paper –I : PRINCIPLES OF MUSIC

**3 Hrs duration**

**Max.100 Marks Mini Max. 36**

Shruti Swar Discourse of Bharat. Sharangdev, Ahobal, Pt. BhatKhande, Pt. Omkar Nath Thakur and Lalit Kishor Singh.

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

Types of Scales: Diationic, 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 and Instrumental music.

Impact of Folk music on Classical Music Vice-Versa. General Characteristics of Folk Music with reference to Rajasthani Folk Music, Harmonic and Melodic Music.

Knowledge of Karnatak Music (Main musical instruments and Forms of Karnatak Music).

Technique, presentation and exposition of Vrinda-vadan and VrindGaan.

New Trends in Indian VrindaVadan and VrindGaan.

Study of the following Musical forms:

Homophony, polyphony, Ecclesiastical Scales.

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

#### Books Recommended :

1. NatyaShastra : Bharat
2. BrihaddesheeMatang
3. Sangeet Ratnakar : Sharangdeva
4. Rag Tarngini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox strongways
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 that Ki EtihasikPrishabhoomi : G.N. Goswami.
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : AllianDaniei
14. Bharat Ka Sangeet Sidhanta : Acharya K.C.D. Brihaspati.
15. Sangeet Shastra : K. Vasudeva Shastri
16. Pranav Bharati : Pt. Onkar Nath Thakur
17. Rag. O.Ragni : Oc. Ganguly.
18. Elements of Indian Music by E. Clamants
19. KarnatakMusic : Ramchandran
20. Ragas of KaranatakMusic : Ramchandran
21. South Indian Music : Sambamurthy
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Bhartiya Sangeet Vadya : Dr. LalmaniMisra.
25. DhawaniaurSangeet : Lalit Kishore Singh

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**Paper –II : HISTORY OF INDIAN MUSIC**

**3 Hrs duration**

**Max.100 Marks Mini Max. 36**

Origin of Music.

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, Bhavbhatt, Vyankatmakhi, Pt. V.N. Bhatkhande and Pt. Vishnu DigamberPaluskar.

Evolution and Growth of the various musical forms, Gram Ragas, Bhasha and Vibhasha.

Historical evolution of Pakhawaj, Veena, Sitar, Sarod Tabla and Flute.

Comparative study of Karnatak Music and Hindustani Music.

Special study of the Trinity of Sitar.

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
5. History of Musical Instruments : Curt Suches.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India : Pt. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Curt Suches.
10. History of Indian Music: Swami Prajyanand.
11. Ain-E-Akbari: Abul Fazal (Translated by Girelwin).
12. Ancient Art and Ritual :C.Harrison.
13. Composers of KarnatakMusic : Prof. Sambmurthy.
14. Music in Ancient Literature : Dr. G. Raghavan.
15. NatyaShastra : Bharat
16. Brihaddeshi:Matang.
17. Sangeet Ratnakar :Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat :Ahobal
20. The Music of India :Popley
21. Music and musical modes of the Hindu :Sir William
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Hindustani Music : G.H. Ranade
25. Music of Hindustan : Fox Strongways
26. Indian Music of the South: R.Sriniwasan
27. Rag, Vibodh :Pt. Somnath
28. SwaraurRagonke Vikas me Vadyo Ka Yogdan: Dr. Indrani
29. Musical Heritage: M.R. Gautam

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**Paper-III and IV : PRACTICALS****Practical PaperIII (Presentation Of Raga): Division of Marks**

Lasting for 1-1/2 hours per candidate at the maximum.

(a) Choice Rag	25 Marks
(b) Question Rag Vilambit Khyal	30 Marks
(c) Question RagDrut Khyal	30 Marks
(d) Alap	20 Marks
(e) Two compositions other than trital one Dhruvpad / Dhamar	20 Marks
Total 125 Marks	

**Paper-IV (Critical & Comparative Study Of Ragas): Division of Marks**

Lasting for 1-1/2 hours per candidate at the maximum.

(a) Notation Writing of Khyal	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:

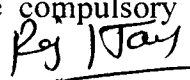
Yaman, Alhaiya-Bilawal, Jaijaiwant, Bageshwari, Darbari-Kanada,  
Brindavanisarang.

**Optional Group**

- (i) Shyam Kalyan, Puria Kalyan, Hans-Dhwani, Shudha Kalyan.
- (ii) Yamani Bilawal, Devgiri-Bilawal, Kukubh-Bilawal Sarparda Bilawal.
- (iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malgunji.
- (iv) Jogia, Vibhas (Bhairav-Ang) Gunakri (Bhairav-Ang) Basant Mukhari.
- (v) Lalit, Puriya, BhatiyarBhankar, Puriyadhanashre.
- (vi) NayakiKanhada, Sugharai-Kanhada, Abhogi-Kanhada, Shahana-Kanhada.
- (vii) Suddha-Sarang, Madhmad Sarang, Mian Ki-Sarang, Lanka-Dahan Sarang.
- (viii) Kedar, MaluhaKedar, Hemant, Sarswati, and BhinnShadaj

**Notes:**

1. Candidates are required to prepare all the Ragas from the compulsory group very thoroughly with intensive elaboration.

  
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2. Any three from the optional eight groups may be selected and atleast two Ragas from each may be prepared.
3. To prepare 3 Drut khyal in three different Ragas.
4. In all fourteen (14) Ragas are to be prepared with eleven Vilambit Khyal and 14 Drut Khyal.
5. Any Three compositions 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.

### **M.A. (FINAL) Indian Music (Vocal)**

#### **Paper- VI-VOICE-CULTURE AND PHILOSOPHY OF MUSIC:**

**3 hrs. duration**

**100 Marks**

Anatomy and Physiology of Human throat and ear.  
 Frequences 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:**

1. Short Studies in Nature: Herbert Anticilife.
2. What is Music; Leo Tolstoy.
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 Satterly.
8. Hindustani Music:G.H.Ranade.
9. Civilisation, 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. Effects of Music : Max-Schoen and Esther Gat Wood.

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15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Art : S.N. Dasgupta.
17. Visualised Music: Pracy Brown.
18. Some Conceptions of Music: MavdMonn.
19. The cultural aspect of Indian Music and Dancing: C.P. Srinivasa Iyengar.
20. The Physics of Music: Dr. Vasudeva Sharan.
21. Kala AurSanskriti: Dr. Vasudeva Sharan
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Indian Concept of the Beautiful : K.S. Ramaswami.
25. Comparative Aesthetics :K.C. Pande.
26. A History of Aesthetics :Golbert and Kuhu.
27. Philosophies of Beauty : E.F. Carritik.
28. Modern Book of Aesthetics :Mialvi Ruder.
29. Text Book of Sound :Broton.

**Paper VII- Psychology of Music.**

**3 hrs. duration**

**100 Marks**

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.
2. An outline of Psychology: William Dongall.
3. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry.  
Kings Court Hospital Brooklyn, New Your.
4. The Psychodynamics of every day behavior : K.L. Brown and Karl A Menninger.
5. Psychology of Musicians: Parcy C. Buck.
6. Psychology of Music: Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial Psychology :Milto L. Blum.
10. Psychology of Industry : Norman R.F. Majer.
11. Therapeutic Value of Music: Manly P.Hill.
12. Psycho-acoustics: B.C. Deva.
13. Effect of Music: Max-Schoen and Easterher Gatewood.
14. Sources of Music: Eric Bloo.

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15. Philosophy of Music : Pole.
16. Sangeet Mani Part-I,II- Maharani Sharma
17. Sangeet Swarit- Ramakant divedi
18. Therapeutic Quality of Music: B.Bellamy Gardner.

**Paper VIII-**

**Essay on any Musical Subject / Stage Performance/Dissertation.**

**100Marks**

**Paper IX Practical (Presentation Of Raga):** (Lasting for 11/2 hrs. per candidate

**Division of Marks**

(a) Choice Rag	25 Marks
(b) Question Rag Vilambit Khyal	30 Marks
(c) Question Rag Drut Khyal	25 Marks
(d) Alap	20 Marks
(e) One composition composed in other ThanTrital	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 X Practical(Critical & Comparative Study Of Raga**

(Lasting for 1 hrs. per candidate)

**Scheme :**

**Division of Marks**

(a) Extempore composition from the given text / Ragas /Tala	25 Marks
(b) Critical appreciation of records	25 Marks
(c) Comparative and critical study of Rags	25 Marks
<b>Total – 75 Marks</b>	

**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 IX and X – (Practical)**

**Compulsory Group :**

Marva, Bhairav, Miya-ki-Malhar, Bihag, Malkauns and Todi.

**Optional Group :**

- (i) Ahir-Bhairav, Bairagi-Bhairav, Nat-Bhairav Anand-Bhairav, 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) 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.

**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 Drut khyal from the remaining Ragas.
4. In all sixteen Ragas are to be prepared with 14 Vilambit khyal and 16 Drutkhyal.
5. Two Bhajan 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 talas may be kept in view for compositions.

→ **\*Educational Trip\***

**Paper III, IV, VIII, IX and X – Practical**

**Books Recommended :**

Kramic Pustak Malika : V.N. Bhatkhande.  
 Rag Suman Mala: Umdekar  
 Abhinav Geet Manjary : S.N. Ratanjankar.  
 Aprakashit Rag : Patki  
 Sangeetanjali : Pt. Onkar Nath thakur.  
 Sangeet Mani Part-I,II- Maharani Sharma  
 Sangeet Swarit- Ramakant divedi  
 अभिनवगीतांजली : श्रीरामाश्रय झाँ  
 संगीतप्रवीणदर्शिका : पं. लक्ष्मणनारायण

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**Dv. Registrar**

(A.C. Grade)

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