



UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

Faculty of Fine Arts

Vocal Music

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

M.A. (Previous) Examination 2020-21

M.A. (Final) Examination 2021-22

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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) 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

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
Min. M. 36

Teaching : 4 Hours Per week Teaching
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

SYLLABUS

M.A. PREVIOUS (Vocal Music)

Paper -I : PRINCIPLES OF MUSIC

3 Hrs duration

Max. 100 Marks Mini Max. 36

Shruti Swar Discourse of Bharat. Sharangdev, Ahobal, Pt. Bhat Khande, 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: 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.

New Trends in Indian Vrinda Gaan.

Study of the following Musical forms:

Homophony and polyphony. Ecclesiastical Scales.

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

Books Recommended :

1. Natya Shastra : Bharat
2. Brihaddeshee Matang
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 Etihask Pristha bhoomi : G.N. Goswami.
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Danieslu
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. Karnatak Music : Ramchandran
20. Ragas of Karanatak 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
26. Bhartiya Sangeet Vadya : Dr. Lalmani Misra.
27. Dhawani aur Sangeet : Lalit Kishore Singh

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. Bhatkhande and Pt. Vishnu Digamber Paluskar.

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
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 15th , 16th and 18th 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 Karnatak Music : Prof. Sambmurthy.
14. Music in Ancient Literature : Dr. G. Raghavan.
15. Natya Shastra : 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 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. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongways
28. Indian Music of the South: R.Sriniwasan
29. Rag, Vibodh :Pt. Somnath
30. Swar aur Ragon ke Vikas me Vadyo Ka Yogdan: Dr. Indrani
31. Musical Heritage: M.R. Gautam

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Paper-III and IV : PRACTICALS

Practical Paper :

Division of Marks

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 :

Division of Marks

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 Bilawal or Jaijaiwant Bageshwari, Darbari-Kanada.
Brindavani sarang.

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, Bhatiyar Bhankar, Puriya dhanashre.
- (vi) Nayaki Kanhada, Sugharai-Kanhada, Abhogi-Kanhada, Shahana-Kanhada.
- (vii) Suddha-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 atleast 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 fastkhyals.
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.

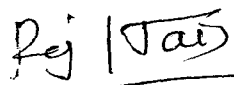
Concept of music in Western World.

Raga and Rasa.

Books Recommended:

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 Wocd.
15. Sources 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 Iyengar.
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
26. Indian Concept of the Beautiful : K.S. Ramaswami.
27. Comparative Aesthetics :K.C. Pande.
28. A History of Aesthetics : Golbert and Kuhu.
29. Philosophies of Beauty : E.F. Carritik.
30. Modern Book of Aesthetics : Mialvi Ruder.
31. Text Book of Sound : Broton.

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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 Easter Gatewood.
14. Sources of Music: Eric Bloo.
15. Philosophy of Music : Pole.
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
20. Therapeutic Quality of Music: B.Bellamy Gardner.

Paper VII-Essay on any Musical Subject / Stage Performance/Dissertation.**Paper VIII and IX (Practical)****100Marks**

Paper VIII Practical : (Lasting for 1 1/2 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 1 1/2 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.

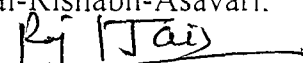
Syllabus for Papers VIII and IX – (Practical)Compulsory Group :

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

Optional Group :

- (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, 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 :

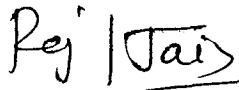
1. Candidates are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaboration.
2. Any four from the remaining eight groups may be selected and at least two Ragas from each group may be prepared.
3. Candidates are to prepare any two fast Khyals from the remaining 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. Dhruwad 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
Sangeetanjali : Pt. Onkar Nath thakur.
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 रामाश्रय झाँ
संगीत प्रवीण दर्शिका : पं. लक्ष्मण नारायण


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