

MAHARAJA GANGA SINGH UNIVERSITY, BIKANER



SYLLABUS

SCHEME EXAMINATION AND COURSES OF STUDY

M.A. (PREVIOUS) MUSIC (VOCAL & INSTRUMENTAL) 2021-22

M.A (FINAL) MUSIC (VOCAL & INSTRUMENTAL) 2022-23

**M.A.(PREVIOUS)MUSIC 2021-22
(VOCAL&INSTRUMENTAL)**

THEORY

Paper I	Principles of Music (Shastra)	100 Marks
Paper II	History of Indian Music	100 Marks

Total 200 Marks

PRACTICALS

Paper III	Main Practical	125 Marks
	Maximum time per candidate	1.50 Hours
Paper IV	Practical-cum-Viva-Voce	75 Marks
Paper V	Stage performance	100 Marks

Total 300 Marks
Grand Total 500 Marks

M.A.(Final Music) (VOCAL&INSTRUMENTAL) 2021-22

THEORY

Paper VI	Voice Culture and Philosophy of Music	100 Marks
Paper VII (A)	Psychology of Music	100 Marks
	Or	
	VII (B) Case Study	

Total 200 Marks

PRACTICALS

Paper VIII	Main Practical	125 Marks
Paper IX	Practical cum-Viva-Voce	75 Marks
Paper X	Stage Performance	100 Marks

Total 300 Marks
Grand Total 500 Marks

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

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit
				100	

Section A

Max Marks 20

This section contains Ten compulsory Questions. Answer of any question should not exceed 50 words.

Section B

Max Marks 40

This section contains 07 questions. Students have to attempt 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 200 words.

Section C

Max Marks 40

This section contains 04 questions. Students have to attempt any two questions, this section will cover all units, but not more than one question from each Unit. Answer of each question should not exceed 500 words.

Note:

- 1- The Practical paper will be set at the spot by the Board of Examination consisting of one external examiner and one internal examiner.
- 2- Only such candidates as have secured at least 55% marks in the aggregate of the aggregate of all the papers prescribed for the M.A. Previous Examination shall be allowed to offer dissertation which shall be typed and submitted in triplicate so as to reach the Registrar at least three weeks before the commencement of the theory examination. The dissertation shall be submitted to two external examiners one of whom shall conduct the oral test on the dissertation. The average of the marks awarded by the two examiners out of 60 shall be the mark of a candidate. The Viva- Voce on the dissertation shall carry 40 marks.
- 3- Occasional demonstration will be held to encourage and promote performing talent of students and further to strengthen them for practical examination. They have to actively participate in at least three out of four demonstrations

PAPER I
PRINCIPLES OF MUSIC (SHAstra)

100 Marks
3 Hrs. Duration

- Unit 1 ShrutI, Swara and Types of Scales (Diatonic Chromatic etc.) Shuruti-Swaradiscourse with reference to 28th Chapter of Bharat Muni's Natya Shastra, Sharngadeva, Ahobala, Pt., Bhatkhande, Omkar Nath Thakur and Lalit Kishore Singh
- Unit 2 General ideas of the forms of Vedic Music General ideas of Geet and Vani Study of the technique involved in the different schools or Gharanas of Vocal and Instrumental Music
- Unit 3 Detailed knowledge of prevalent Talas, of Hindustani Music, knowledge of Dash pranas of Tal, Marga & Deshi Talas of ancient period, Detailed study of different Laykaris via. , Dugun, Tigun, Chaugun, Aad, Kuad, Biyaad & method to apply them in compositions.
- Unit 4 Division of scale according to the number of severts and cents in a Scale Modern Hindustani and Karnatak Music Scale Western Scale (Ancient and Modern)
- Unit 5 (a) Technique, Presentation and exposition of Vrindra-Vadya and Vrinda-Gaan
(b) New trends in Indian Vrinda-Vadya and Vrinda Gaan
(c) Harmonic and Melodic Music
(d) Study of the Main forms of Indian classical Dances

Note: The question shall be set from each unit out of which candidate will be expected to answer one question from each unit.

BooksRecommended

BharataMuni:NatyaShatraMatangaMuni:BrihatddeshiSharnga
Deva:SangeetRatnakarLochen:RagaTarangini
Ahobal:SangeetParijat
FoxStangways:TheMusicOfHindustan
Rev.Popley:TheMusicOfIndia
SirWilliamJones:MusicAndMusicalModesOfHindustan
G.H.Ranade:HindustaniMusic
D.P.Mukherjee:TheMusicOfIndia
G.N.Goswami:RagaThataKiEtihaskPristhabhoomi
SwamiPrajyananda:RagaORoop
Pt.V.N.Bhatkande:SangeetShastra,PartsItoIVAlinDanielon:NorthIndianMusic
Acharya,K.C.D.Brihaspati:BharatkaSangeetSiddhanta
K.VasudevaShastri:SangeetShastraPt.OmkarNathThakur:PranavBhara
tiO.C.Ganguli:RagaORagini
E.Clements:ElementsofIndianMusic Ramachandran:KarnatakMusic
Ramachandran:RagasofKarnatakMusicProfP.Sambamoorthy:SouthIndianMusic
Dr.LalmaniMisra:BharatiyaSangeetVadya
LalitKishoreSingh:DhwaniaurSangeet
Dr.S.C.Paranjpe:BharatiyaSangeetkaltihasa
Dr.SwarnlataAgarwal:RajasthankeLokgeet
Dr.ShaktidanKaviya:Rangbhini;SanskritikiSoramand RajasthnSahityakaAnushilan
PoornimaGehlot(Ed.):RajasthanGatahai
GatuVipinSingh(Ed.):VaishnavaSangeetShastra(Chaukhambi, Varanasi)
LaxminarayanGarg:BharatkeLokgeet
N.D.Swami:KrishanRukmaniRiBeli

PAPER II

HISTORY OF INDIAN MUSIC

100 Marks
3 hrs. Duration

- Unit 1 Origin of Music
Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute
Evolution & growth of the various Musical forms.
- Unit 2 Evolution and development of Indian Music during ancient, medieval and modern ages
with special reference to the works of Bharat, Matanga, Narad (Sangeet Makarand),
Sharangadeva, Lochan, Ramamatya, Ahobal, Bhava Bhatt
Vyankatmathi, Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar
- Unit 3 General ideas of the factors that differentiate Karnatak Music from Hindustani Music
Special study of the Trinity of Karnatak Music
- Unit 4 History evolution of the musical scales of India from ancient to Modern times
Efforts for development of the art of music by various institutions and artists in the post-
independence in the field of teaching, performance & writing.
- Unit 5 Evolution of Indian and Western Notation systems, Classification of Ragas: Dasha-
vidha Ragas of Pt. Sharangadeva Thata Raga, Raga Raganga, Raga-
Bhed with special reference to Ragas in practice Today

N.B.: Two questions from each unit shall be set out of
which candidate will be expected to answer one question from each
unit. There shall be no general choice.

Books Recommended

Mulk Raj Anand: The Hindu View of Arts
Dr. Cutt Suches: A Short History of Music
L. Alams: The Primitive Art
Ernest Group: The Beginning of Art
Cutt Suches: History of Musical Instruments
Sureth Vrat Raj: History of Music
Pt. V. N. Bhatkhande: Historical Survey of the Music of Upper India
Pt. V. N. Bhatkhande: A Comparative Study of Some of the Music Systems of 15th, 16th and 18th Centuries
Cutt Suches: Rise of Music in the Ancient World, East & West
Swami Pragyana: History of Indian Music
Abdul Fazal (Translated by G. L. Win): Ain-e-Akbari
C. Harrison: Ancient Art and Ritual
Prof. Sambamoorthy: Composers of Karnatak Music
Dr. Raghavan: Music in Ancient Literature
Bharat: Natya Shastra
Matanga: Brihad Deshi
Sharanga Deva: Sangeet Ratnakar
Lochan: Raga Tarangini
Ahobal: Sangeet Parijat
Rev. Popely: The Music of India
Sir William Pauls: Music and Musical Modes of the Hindus
G. H. Ranaade: Hindustani Music
Fox Strangways: Music of Hindustan
Raja S. M. Tagore: History of Music
R. Srinivasan: Indian Music of the South
Pt. Somnath: Ragavibodh
Ramamatya: Swara Mela Kanlanidhi
Dr. Lalmaini Mishra: Bharatiya Sangeet Vadya

Athavale, V. R. : Pt Vishnu Digamber (National Book Trust, New Delhi)
Dr. Ratanjankhar, V. N. Bhatkhande (National Book Trust, New Delhi)
Bhatkhande translated into Hindi by G. V. V. Gunvant Madhavlal Vyas: Shri Mallakhsya Sangita (M. P. Hindi Granth Academy)
Dr. Karnani, Chetan: Listening to Hindustani Music (Orient Longman) Dikshit, Pradip Kumar:
Onkarnath Thakur (Faculty of Performing Arts, B. H. U.)
Dr. Vrihaspati and Sulochan Yajurvedi: (i) Musalmanaur Bharitya Snagit (ii) Tansen, Khusroaur Sangitaga
Ed. P. N. Chinchore: Bhatkhande Smriti Granth (Indira Kala Viswavidyalaya, Khairgarh, M. P.)

PAPER III & IV

VOCAL AND INSTRUMENTAL MUSIC

SCHEME

PAPER III PRACTICAL: DIVISION OF MARKS

(Examination will last for one hour per candidate at the maximum)

a) Choice Raga	20 Marks
b) Questioned Raga (Show Khayal / Gasts)	25 Marks
c) Questioned Raga in Two fast Khayals / Gasts	25 Marks
d) Swara Vistar or Alap	20 Marks
e) Dhrupad / Dhamar Singing	20 Marks
f) Forms of light classical music and folk music	15 Marks

Total 125 Marks

PAPER IV PRACTICAL : DIVISION OF MARKS SCHEME

a) Notation writing of any recorded song	25 Marks
b) Viva Voce (Pertaining to general questions on Raga, Laya and Tala)	25 Marks
c) Comparative and critical study of prescribed Ragas	25 Marks

Total 75 Marks	

Maximum time per candidate 1.30 Hours

Note: Questions will be set on the spot by the External and Internal Examiner.

PAPER V PRACTICAL

Stage Performance 100 Marks

PAPER III AND IV

Compulsory Group:

Amongst the right compulsory Ragas, Six Ragas in which one Bada Khyal and one Chota Khyal may be selected for detailed study: Yaman, Alhaiya-Bilawal, Bihag, Khamaj, Jaijaiwanti, Bhairva, Bageshwari, Bindrabani-Sarang, Darabari Kanhada

Optional Groups:

- Shyam-kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
 - Yamini-Bilawal, Devagiri Bilawal, Saraparda-Bilawal, Kukubh Bilawal
 - Jhinjhoti, Rageshri, Narayani, Khambavati, Malagunji
 - Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
 - Lalit, Pooriya, Bhatiyar, Pancham
 - Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
 - Shuddha-Sarang, Madhamad-Sarang, Miyan-ki-Sarang; Lankadahan-Sarang
 - Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant
- Shyam-kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
 - Yamini-Bilawal, Devagiri, Bilawal, Saraparda-Bilawal, Kukubh Bilawal
 - Jhinjhoti, Rageshri, Narayani, Khambavati, Malagunji
 - Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
 - Lalit, Pooriya, Bhatiyar, Pancham
 - Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
 - Shuddha-Sarang, Madhamad-Sarang, Miyan-ki-Sarang; Lankadahan-Sarang
 - Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant

Note :

- Candidate are required to prepare Six Ragas from the compulsory Group very thoroughly with extensive details.
- Any three from the Optional eight Groups may be selected of which at least two Ragas from each group shall be prepared
- One Raga from each of the remaining five groups in which only Fastor Drut Khyals best studies and prepared
- In all, 16 Ragas are to be prepared with 11 Vilambit Khyals, Vilambit Gats and 16 Durt Khyals, Gats
- Candidate should prepare any two types of composition out of the following:
 - Dhrupad-Dhamar-Tarana from the prescribed Ragas.
 - Besides, either one Thumarior Tappain Ragas Khamaj, Kafi, Bhairavi
 - For Instrumental Music 'Dhuns' and composition in other Talathan Tritals
- Special attention should be given towards artistic presentation while preparing all the Prescribed 16 Ragas
- Variety of talas should be kept in view for the preparation of Khyal both in Vilambit and drut Layacompositions. Paper V Stage Performance

M.A.(FINAL)EXAMINATION
Examination Scheme 2022-23

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit
				100	

Section A

Max Marks 20

This section contains Ten compulsory Questions. Answer of any question should not exceed 50 words.

Section B

Max Marks 40

This section contains 07 questions. Students have to attempt 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 200 words.

Section C

Max Marks 40

This section contains 04 questions. Students have to attempt any two questions, this section will cover all units, but not more than one question from each Unit. Answer of each question should not exceed 500 words.

PAPER VI
VOICE CULTURE AND PHILOSOPHY OF MUSIC

100 Marks

3 Hours Duration

Unit1:

- a) Anatomy and Physiology of Human Throat and Ear
- b) Human Voice and its technique
- c) Voice Culture Historical survey from Sangeet Ratnakar to the present day
- d) Elementary Theory of sound, its production and propagation

Unit2:

- a) Art and concept of beauty
- b) Place of Music in Fine Art
- c) Music and Religion

Unit3:

- a) Application of general principles of Aesthetics to music
- b) Aesthetics ideas in music basic ideas of Ragas and its ten Lakshanas (Raga-Dasha Lakshanas)
- c) Emotional experience in life through music

Unit4:

- a) Functions of music

- b) Pictorial aspect of music
- c) Role of music in Indian Philosophy
- d) Concept of music in the Western World

Unit 5:

- a) Raga and Rasa
- b) Aesthetic experience through the art of music
- c) Music as the embodiment of the spirit of Indian Culture and ideas of art
- d) Art appreciation and music listeners
- e) Nayak Nayaika Bhed

Books Recommended

Herbert Spencer: Short Studies In Nature

Leo Tolstoy: What Is Music

John Reelfield: Music As Science And/Or Art Christopher Caudwell: Illusion And Reality

Williams Pole: Philosophy Of Music

Irwin Edman: Arts And The Man

G.H. Rands: Civilisation, Science And Religion

James Jeans: Science And Music J. Macpherson: Forms In Music Tagore: What Is Arts

Max Schoeu And Esther Gar Wood: Effect Of Music

Eric Bloom: Sources Of Music

S.N. Das Gupta: Fundamentals Of Indian Arts

Panreya Brown: Visualised Music

Mavd Mann: Some Conceptions Of Music

C.P. Srinivasa Iyenger: The Cultural Aspect Of Indian Music And Dancing

Dr. Nagendra: Saundarya Shastra Ka Siddhanta

Alexander Wood: The Physics Of Music

Dr. Vasudeva Saran: Kala Aur Sanskriti

K.S. Ramaswami Shastri: Indian Concept Of The Beautiful

K.C. Pandey: Comparative Aesthetics E.F. Carririk: Philosophy Of Beauty

Golbert And Knhu: A History Of Aesthetics Mialvi Ruder: Modern Books Of Aesthetics Borton: Text Books Of Sound

Helmholtz: Sensation Of Tones

Swami Prayanand: Music; Its Form, Function And Value

M.R. Gautam: The Musical Heritage Of India Ashok Ranade: Music And Musicians Of Hindustan Dave

, G.C.: The Music Of India

Catchand Sattery: Sound

Susane Langer: Philosophy In A New Key

PAPER VII (A)
PSYCHOLOGY OF MUSIC

100 Marks
3 Hours Duration

Unit1:

- a) Definition and Scope of psychology
- b) Relation of psychology with music
- c) Emotional integration through music

Unit2:

- a) Application of Music in Education psychology and Social psychology
- b) Mind and Music

Unit3:

- a) Taste in music
- b) Application of Music in Abnormal Psychology and Industrial Psychology
- c) Feelings, Emotion and Application of music

Unit4:

- a) Sensation to Hearing in Music
- b) Attention Role of interest in Attention (Music)
- c) Imagination and Creative activity in Music

Unit5:

- a) Learning Music
- b) Importance of heredity and environment in Music
- c) Musical aptitude tests

PAPER VII (B) CASE STUDY

The student opting for case studies shall choose a topic from socio-legal field or socio-literary (field of music) and do the following :

- | | | |
|-------|----------------------------|---|
| (i) | Collection of Data | C |
| (ii) | Analysis of Data | A |
| (iii) | Conclusion/ recommendation | C |

The Case Study should be hand written ranging between 70 to 120 pages. This paper will be off only to the regular students; no Non- Collegiate shall be allowed to opt for this.

Books Recommended

Robert S. Woodworth: Contemporary School of Psychology

William Dugall: An Outline of Psychology

Edward Podolsky, M.D. (Ed.): Music Therapy, Dept. of

Psychiatry, Kings County Hospital, Brooklyn, New York

K. L. Brown and Karl A. Menninger: The Psychodynamics of

Everyday Behavior

Parcy C. Buck: Psychology of Musicians

Carl E. Seashore: Psychology of Music Maris Gingslber: The Psychology of Society

Albert Walton: Fundamentals & Industrial Psychology Milton L. Bhun: Experimental & Industrial Ps

ychology Norman R. F. Maier: Psychology of Industry

Manly P. Hill: Herapeutic of Music

B. C. Deva: Psycho-Acoustics

Max Schoen and Easter Gate/Wood: Therapeutic of Music

William Pole: Philosophy of Music

Eric Bloom: Source of Music

B. Bellamy Gardner: Therapeutic Quality of Music

Dewtch: Psychology of Music

Dr. (Mrs) Shyamla Varanase: Psychology of Music

Muesell: Psychology of Music

Seashore: Psychology of Music (2nd Edition)

PAPER VIII MAIN PRACTICAL

Maximum time per candidate:

1.5 Hours

Scheme

Allotment of Marks:

a) Choice Raga	25 Marks
b) Vilambit Khayal/Gata	30 Marks
c) Drut Khayal/Gata	25 Marks
d) Swara-Vistar or Alap	20 Marks
e) Dhruwad-Dhamar/Gata other than trital	25 Marks

Total 125 Marks

N.B.: The practical papers will be set on the spot by the external and internal examiners

Books Recommended

रागमलहारदर्शन डॉ. गीताबनर्जी, प्रतिमा प्रकाशन, दिल्ली

भारतीय शास्त्रीय संगीत मनोवैज्ञानिक आयाम, डॉ. साहित्य कुमार नाहर, प्रतिमा प्रकाशन दिल्ली

भारतीय सौन्दर्यशास्त्र की भूमिका डॉ. नगेन्द्र

भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं ललित कलाएं डॉ. रामलखन शुक्ला सौन्दर्यतत्व और काव्य सिद्धान्त डॉ.

सुरेन्द्र बारलिंगे

सौन्दर्यशास्त्र : डॉ. हरद्वारी लाल शर्मा

सौन्दर्यशास्त्र के तत्व डॉ. विमल कुमार सौन्दर्यतत्व डॉ. एस. एन. दासगुप्त

पत्रिकाएं छाया नट उप. सं. ना. अकादमी, लखनऊ

PAPER IX PRACTICAL

Maximum time per candidate:	1.5 Hours
Scheme	
Allotment of Marks :	
a) Extempore compositions from the given Song or the swara Patterns	25 Marks
b) Notation writing of any recorded song	25 Marks
c) Comparative and Critical study of prescribed Ragas	25 Marks
PAPER X PRACTICAL	
Stage Performance	100 Marks

Total 175 Marks	

N.B.: The practical papers will be set on the spot by the external and internal examiners.

PAPER VIII & IX PRACTICAL

Compulsory Group :

Ragas for detailed and critical study:

Marawa, Shree Chhayana, Gaud-Malhar, Miyan-Ki-Malhar, Todi, Malkauns And Bahar

Optional Groups:

- i) Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav
- ii) Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi
- iii) Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
- iv) Shuddha-Malhar, Sur-Malhar, Ramadasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar
- v) Bhairav-Bahar, Basant-Bahar, Kedar-Bahar, Begeshri-Bahar
- vi) Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa Sindhura
- vii) Nat-Bihag, Maru-Bihag, Savani-Bihag, Pat-Bihag, Nand, Bihagada
- viii) Gujari-Todi, Bilaskhani-Todi, Bhupal-Todi, Asavari-Todi
(Komal, Rishabh, Asavari)
- ix) Deshi, Khat, Devagandhar, Gandhari, Nat-Bhairvi

Note:

- 1- Candidates are required to prepare any six Ragas from the Compulsory Groups very thoroughly with extensive elaboration and critical study
- 2- Any three groups from the Optional. Nine groups may be selected and at least two Ragas from each of these selected groups may be prepared
- 3- Choice is given to candidate to select and prepare five Drut Khayals / Gatas from the remaining 6 groups.
- 4- In all, 16 Ragas are to be prepared with 11 Vilambit Khayals and 16 Durt Khayals / Gatas
- 5- Candidates should prepare two Dhrupads and two Dhamars and two Taranas in any of the Ragas prescribed. Besides, two Thumaris or Tappas in any of the Ragas: Pillu, Tilang, Sindhura and Kaphi are to be prepared.
- 6- Special attention should be given towards artistic presentation while preparing all the prescribed Ragas.
- 7- Variety of Talas may be kept in view while learning composition

Books Recommended

Pt. V. N. Bhatkhande: Karmik Pustak Malika, Pt. IIToVIU madekar: Raga Suman Mala

Dr. S. N. Ratanjankar: Abhinava Geet Manjari Series

G. N. Natu: Geeta Samooha, Part I And II Patki: Aprasiddha Raga

Pt. V. N. Patwardhan: Raga Vigyana, Pt. IIToVIIPt. Omkar Nath Thakur: Sangeetanjali