

**MAHARAJA GANGA SINGH UNIVERSITY, BIKANER**



**SYLLABUS**

## **SCHEME EXAMINATION AND COURSES OF STUDY**

M.A. (PREVIOUS) MUSIC (VOCAL & INSTRUMENTAL) 2018

M.A (FINAL) MUSIC (VOCAL & INSTRUMENTAL) 2019

**M.A. (PREVIOUS) MUSIC 2019**  
**(VOCAL & INSTRUMENTAL)**

THEORY

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

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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

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Total 300 Marks

Grand Total 500 Marks

**M.A. (Final Music) (VOCAL & INSTRUMENTAL) 2019**

THEORY

Paper VI	Voice Culture and Philosophy of Music	100 Marks
Paper VII (A)	Psychology of Music	100 Marks

Or

VII (B) Case Study

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Total 200 Marks

PRACTICALS

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

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Total 300 Marks

Grand Total 500 Marks

**M.A Previous  
Examination Scheme 2019**

<b>Words Limit</b>	<b>Total Questions</b>	<b>Question to be Attempted</b>	<b>Question wise marks distribution</b>	<b>Max. Marks 100</b>	<b>Selection of questions from syllabus by examiner</b>
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 attempts 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 200words.

**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 marks 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 Shrutu, Swara and Types of Scales (Diatonic Chromatic etc.) Shuruti-Swara discourse with reference to 28th Chapter of Bharat Muni's Natya Shastra , Sharngadeva, Ahobala, Pt.,Bhatkhannde, Omkar Nath Thakur and Lalit Kishore Singh
- Unit 2 General ideas of the forms of Vedic Music General ideas of Geeti 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 defferent Laykaris via. , Dugun, Tigun, Chaugun, Aad, Kuad, Biyad & 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 witch candidate will be expected to answer one question from each unit.

*Books Recommended*

Bharata Muni : Natya Shatra Matanga Muni : Brihatdeshi  
Sharnga Deva : Sangeet Ratnakar Lochen : Raga Tarangini  
Ahobal : Sangeet Parijat  
Fox Stangways : The Music Of Hindustan  
Rev. Popley : The Music Of India  
Sir William Jones : Music And Musical Modes Of Hindustan  
G. H. Ranade : Hindustani Music  
D. P. Mukherjee : The Music Of India  
  
G. N. Goswami : Raga Thata Ki Etihasi Pristhabhoomi  
Swami Prajyananda : Raga O Roop  
Pt. V.N. Bhatkande : Sangeet Shastra, Parts I to IV Alin Danielon : North Indian Music  
Acharya, K.C.D. Brihaspati : Bharat ka Sangeet Siddhanta  
K. Vasudeva Shastri : Sangeet Shastra Pt. Omkar Nath Thakur :  
Pranav Bharati O.C. Ganguli : Raga O Ragini  
E. Clements : Elements of Indian Music Ramachandran : Karnatak Music Ramachandran :  
Ragas of Karnatak Music Prof P. Sambamoorthy : South Indian Music  
Dr. Lalmani Misra : Bharatiya Sangeet Vadya  
Lalit Kishore Singh : Dhvani aur Sangeet  
Dr. S.C. Paranjpe : Bharatiya Sangeet ka Itihasa  
Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet  
Dr. Shaktidan Kaviya : Rangbhini; Sanskriti ki Soram and Rajasthn Sahitya ka Anushilan  
Poornima Gehlot (Ed.) : Rajasthan Gata hai  
Gatu Vipin Singh (Ed.) : Vaishnava Sangeet Shastra (Chaukhambi, Varanasi)  
Laxminarayan Garg : Bharat ke Lokgeet  
N.D. Swami : Krishan Rukmani Ri Beli

**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 Karanatak 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. Sharangdeva Thata Raga , Raga Raganga , Raga - Bheda with special  
                 reference to Ragas in practice Today

N.B. : Two question from each unit shall be set out of witch candidate will be expected to answer one question from each unit. There shall be no genral 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 Groups : 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 Grelwin) : 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 : Brihaddeshi  
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 : Raga vibodh  
Ramamatya : Swara Mela Kanlanidhi  
Dr. Lalmaini Mishra : Bharatiya Sanget Vadya  
Athavale, V.R. : Pt Vishnu Digamber ( National Book Trust, New Delhi)  
Dr. Ratanjankhar, : V.N. Bhatkhande (Nationla book Trust, New Delhi)  
Bhatkhande translated into Hindi by Guvant Madhavlal Vyas: Shri Mallakhsya Sangita ( M.P. Hindi Granth Academy)  
Dr. Karnani, Chetan : Listening to Hindustani Music ( Orient Longman )  
Diksit, Pradip Kumar: Onkarnath Thakur ( Faculty of Perforsming Arts, B.H.U.)  
Dr. Vrihaspati and Sulochan Yajurvedi : (i) Musalman aur Bharitya Snagit (ii) Tansen, Khusro aur Sangitagya  
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

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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

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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 or Jaijaiwanti, Bhairva, Bageshwari, Bindrabani-Sarang, Darabari Kanhada

### *Optional Groups :*

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

- i) Shyam- kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
- ii) Yamini-Bilawal, Devagiri, Bilawal, Saraparda-Bilawal, Kukubh Bilawal
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- vii) Shuddha-Sarang, Madhamad-Sarang, Miyan-ki-Sarang; Lankadahan-Sarang
- viii) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant

### *Note :*

- 1- Candidate are required to prepare Six Ragas From the compulsory Group very thoroughly with extensive details.
- 2- Any three from the Optional eight Groups may be selected of which atleast two Ragas from each groups shall be prepared
- 3- One Raga from each of the reamaining five groups in which only Fast or Drut Khayals be studies and prepared
- 4- In all, 16 Ragas are to be prepared with 11 Vilambit Khyals, Vilambit Gats and 16 Durt Khyals, Gats
- 5- Candidats should prepare any two types of composition out of the following :
  - a. Dhruwad-Dhamar-Tarana from the prescribed Ragas.

- b. Besides, either one Thumari or Tappa in Ragas Khamaj, Kafi, Bhairavi
- c. For Instrumental Music 'Dhuns' and composition in other Tala than Tritals

6- Special attention should be given towards artistic presentation While preparing all the Prescribed 16 Ragas

7- Variety of tala should be kept in view for the preparation of Khyalboth in Vilambit and drut Laya compositions. Paper V Stage Performance

**M.A.(FINAL) EXAMINATION**  
Examination Scheme 2019

<b>Words Limit</b>	<b>Total Questions</b>	<b>Question to be Attempted</b>	<b>Question wise marks distribution</b>	<b>Max. Marks 100</b>	<b>Selection of questions from syllabus by examiner</b>
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 attempts 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 200words.

**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

Unit 1 :

- 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

Unit 2 :

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

Unit 3 :

- a) Application of general principal 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

Unit 4 :

- 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 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 Anticilief : Short Studies In Nature

Leo Tolstoy : What Is Music

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

Willams Pole : Philosophy Of Music

Irwin Edman : Arts And The Man

G. H. Rande : 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 : Fandamentals Of Indian Arts

Panrey 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. Carritik : Philosophy Of Beauty Golbert And

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

Helm Holtz : Sensation Of Tones

Swami Pragyand : Music; Its From, Fuction And Value

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

Hisdustan Dave, G. C. : The Music Of India

Catch and Sattery : Sound

Susane Langer : Philosophy in a New Key

**PAPER VII (A)**  
**PSYCHOLOGY OF MUSIC**

100 Marks  
3 Hours Duration

Unit 1 :

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

Unit 2 :

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

Unit 3 :

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

Unit 4 :

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

Unit 5 :

- 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
- (ii) Analysis of Data
- (iii) Conclusion/recommendation

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 Dougall : 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  
Every Day Behavior

Parcy C. Buck : Psychology Of Musicians Carl E. Seashore : Psychology Of Music Maris  
Ginglber : The Psychology Of Society

Albert Walton : Fundamentals & Industrial Psychology Milton L. Bun : Experimental &  
Industrial Psychology Norman R. F. Maier : Psychology Of Industry

Manly P. Hill : Therapeutic 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) Dhrupad-Dhamar/Gatas other than trital	25 Marks
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Total	125 Marks

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

*Books Recommended*

राग मल्हार दर्शन : डॉ. गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली

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

भारतीय सौन्दर्य शास्त्र की भूमिका : डॉ. नगेन्द्र

भारतीय सौन्दर्य शास्त्र का तात्विक विवेचन एवं ललित कलाएं : डॉ. रामलखन शुक्ला सौन्दर्य तत्व

और काव्य सिद्धान्त : डॉ. सुरेन्द्र बार लिंगे

सौन्दर्य शास्त्र : डॉ. हरद्वारी लाल शर्मा

सौन्दर्य शास्त्र के तत्व : डॉ. विमल कुमार सौन्दर्य तत्व : डॉ. एस.एन. दास गुप्त

पत्रिकाएं : छायाण्ट उ प.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

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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 the selected groups may be prepared

- 3- Choice is given to candidates 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. II To VI Umadekar : 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. I To VII Pt. Omkar Nath Thakur : Sangeetanjali