

M.G.S. UNIVERSITY,
BIKANER
SYLLABUS

SCHEME OF EXAMINATION AND
COURSES OF STUDY

FACULTY OF ARTS

M.A. MUSIC

M.A. Previous Examination-2020

M.A. Final Examination-2021



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

Stage Performance 100 Marks

Total 175 Marks

SCHEME OF EXAMINATION

N.B. : The practical papers will be set on the spot by the external and internal examiners. Each theory paper 3 Hrs. duration 100 Marks
Dissertation/Thesis/Survey Report/Field Work, if any 100 Marks

PAPER : VIII & IX : PRACICAL

Compulsory Group :

Ragas for detailed and critical study :

Marawa, Shree Chhayanat, Gaud- Malhar, Miyan-Ki-Malhar, Todl, Malkaums 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, Ramadas-Malhar, Jayanti-

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- Todl, Bilaskhani- Todl, Bhupal- Todl, Asavari- Todl

(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 : Pilu, 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

1. The number of papers and the maximum marks for each paper and practical shall be shown in the syllabus for the subject concerned. It will be necessary for a candidate to pass in the theory part as well as in the practical part (Whenever Prescribed) of a subject/Paper separately.

2. A candidate for a pass at each of the Pervious and the Final Examination shall be required to obtain (i) atleast 36% marks in the aggregate of all the papers prescribed for the examination and (ii) atleast 36% marks in practical (s) wherever prescribed in the examination, provided that if a candidate fails to atleast 25% marks in each individual paper work. Wherever prescribed, he shall be deemed to have failed at the examination not with standing his having obtained the minimum percentage of marks required in the aggregate for the examination. No division will be awarded at the Pervious Examination. Division shall be awarded at the end of the Final Examination combined marks obtained at the Pervious and the Final Examination taken together, as noted below :

First Division 60% of the aggregate marks taken together

Second Division 48% of the Pervious and the final Examination

All the rest shall be declared to have hassed the examination.

3. If a candidate clears any paper (s) Practical(s)/Dissertation Prescribed at the Pervious and or/final Examination after a consecutive period of three years, then for the purpose of working out his division the minimum pass marks only viz 25% (36% in the case of practical) shall be taken into account in respect of such paper(s) Particle(S) Dissertation are cleared after the expert of the aforesaid period of three year, provided that in case where a candidate require more than 25% marks in order to reach the minimum aggregate as many marks out of those actually secured by him will be taken into account as would enable him to make the deficiency in the requisite minimum aggregate.

4. The Thesis/Dissertation/Survey Report/Field Wrok shall be typed & written and submitted in triplicate so as to reach the office of the Registrar atleast 3 weeks before the commencement of the theory examinations. Only such candidates shall be permitted to offer dissertation/Fields work/ Survey Report/Thesis (if provided in the scheme of examination) in lieu of a paper as have secured atleast 55% marks in the aggregate of all scheme and I and II semester examination taken in the case of semester scheme, irrespective of the number of paper in which a candidate actually appeared at the examination.

N.B. (i) Non-Collegiate candidates are not eligible to offer dissertation as per Provision of 170-A.

M.A. (Previous) Music				Max Schoen And Easter Gate/Wood : Therapeutic Of Music
(VOCAL & INSTRUMENTAL)				William Pole : Philosophy Of Music
THEORY				Eric Bloom : Source Of Music
Paper I	Principles of Music (Shastra)	100 Marks	B. Bellamy Gardner : Therapeutic Quality Of Music	
Paper II	History of Indian Music	100 Marks	Dewtch : Psychology Of Music	
Total		200 Marks	Dr. (Mrs) Shyamla Varanase : Psychology Of Music	
PRACTICALS				Muesell : Psychology Of Music
Paper III	Main Practical	125 Marks	Seashore : Psychology Of Music (2nd Edition)	
		Maximum time per candidate		
		1.50 Hours		
Paper IV	Practical-cum-Viva-Voce	75 Marks	PAPER : VIII : MAIN PRACTICAL	
Paper V	Stage performance	100 Marks	Maximum time per candidate : 1.5 Hours	
Total		300 Marks	Scheme	
Grand Total		500 Marks	Allotment of Marks :	
M.A. (Final Music) (VOCAL & INSTRUMENTAL)				a) Choice Raga 25 Marks
THEORY				b) Vilambit Khayal/Gata 30 Marks
Paper VI	Voice Culture and Philosophy of Music	100 Marks	c) Drut Khayal/Gata 25 Marks	
Paper VII (A)	Psychology of Music (or)	100 Marks	d) Swara-Vistar or Alap 20 Marks	
(B) Case Study			e) Dhrupad-Dhamar/Gatas other than trital 25 Marks	
Total		200 Marks	Total 125 Marks	
PRACTICALS				N. B. : The practical papers will be set on the spot by the external and internal examiners
Paper VIII	Main Practical	125 Marks	Books Recommended :	
Paper X	Practical cum-Viva-Voce	75 Marks	राग मल्हार दर्शन : डॉ. गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली	
Paper X	Stage Programme	100 Marks	भारतीय शास्त्रीय संगीत : मनोवैज्ञानिक आयाम, डॉ. साहित्य कुमार नाहर,	
Total		300 Marks	प्रतिमा प्रकाशन दिल्ली	
Grand Total		500 Marks	भारतीय सौन्दर्य शास्त्र की भूमिका : डॉ. नगेन्द्र	
MA (Previous)				भारतीय सौन्दर्य शास्त्र का तात्विक विवेचन एवं ललित कलाएं : डॉ. रामलखन शुक्ला
Examinaition Scheme :				सौन्दर्य तत्व और काव्य सिद्धान्त : डॉ. सुरेन्द्र बार लिंगे
World	Total	Que. to	Que.wise	Max. selec of
Limit	Que.	be Atte.	Marks dis.	Marks Que. from
				sylla. by
				examiner
50	10	10	2	20
				Minimum
				Two Que.
				from each
				unit.
200	7	5	8	40
				At least one
				que. from
				each unit
500	4	2	20	40
				Maximum
				one que.
				from each
				unit.
				PAPER : IX : PRACTICAL
		Maximum time per candidate :	1.5 Hours	
		Scheme		
		Allotment of Marks :		
		a) Extempore compositions from the given	25 Marks	
		Song or the swara Patterns		
		b) Notation writing of any recorded song	25 Marks	
		c) Comparative and Critical study of		
		prescribed Ragas	25 Marks	
				PAPER X PRACTICAL

- b) Relation of psychology with music **Section A**
- c) Emotional integration through music **Max Marks 20**
- Unit 2** This section contains Ten compulsory Questions. Answer of any question should not exceed 50 words.
- a) Application of Music in Education, psychology, and Social psychology **Section B**
- b) Mind and Music **Max Marks 40**
- Unit 3** 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.
- a) Taste in music
- b) Application of Music in Abnormal Psychology, and Industrial Psychology **Section C**
- c) Feelings, Emotion and Application of music **Max Marks 40**
- Unit 4** 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.
- a) Sensation to Hearing in Music
- b) Attention Role of interest in Attention (Music)
- c) Imagination and Creative activity in Music **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.
- Unit 5**
- a) Learning Music
- b) Importance of heredity and environment in Music
- c) Musical aptitude tests
- PAPER : I : PRINCIPLES OF MUSIC (SHASTRA)** **Max. Marks : 100 Marks**
Duration : 3 Hrs.
- Unit 1**
 Shruti, Swara and Types of Scales (Diatonic Chromatic etc.) Shurti-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
- 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. Wood Worth : Contemporary School Of Psychology
- William Dougall : An Outline Of Psychology
- Edward Podolsky, M. D. (Ed.) : Music Therapy, Dept. Of Psychiatry, Kings Courty Hospital, Brooklyan, 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 Gingslber : The Psychology Of Society
- Albert Walton : Fundamentals & Industrial Psychology Milton L. Bhun: Experimental & Industrial Psychology Norman R. F. Maier : Psychology Of Industry
- Manly P. Hill : Herapeutic Of Music
- B. C. Deva : Psycho-Acoustics

(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.

Books Recommended :

Bharata Muni : Natya Shatra Matanga Muni : Brihatdeshi

Sharnga Deva : Sangeet Ratnakar Lochan : 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 Etihask 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

Duration : 3 Hrs. Max. Marks : 100

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,

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 Recfield : 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 Pragyanand : 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

Duration : 3 Hrs. Max. Marks 100

Unit 1

a) Definition and Scope of psychology

50	10	10	2	20	examiner Minimum Two Que. from each unit At least one que. from each unit Maximum one que. from each unit.	Ramatya, Ahobal, Bhava Bhatt Vyankatmathi, Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar
200	7	5	8	40		Unit 3 General ideas of the factors that differentiate Karnatak Music from Hindustani Music Special study of the Trinity of Karanatak Music
500	4	2	20	40		Unit 4 Histor 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 The eEvolution 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
					Section A Max Marks 20 This section contains Ten compulsory Questions. Answer of any question should not exceed 50 words.	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.
					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.	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 Insturments 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 Pragyanaada : 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
					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 Duration : 3 Hrs.	
					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 prodution 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	

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 Gunvant 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, Khaigarh, M.P.)

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 delailed 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, Malagunggi
- 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

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 remaining 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. Dhrupad-Dhamar-Tarana from the prescribed Ragas.
- b. Besides, either one Thumari or Tappa in Ragas Khamaj, Kafi, Bhairavi
- c. For Instrumentel 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

PAPER : III & IV : VOCAL AND INSTRUMENTAL MUSIC**SCHEME****PAPER III PRACTICAL : DIVISION OF MARKS**

(Examinaton 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

MA (Final)**Examainiton Scheme :**

World Limit	Total Que.	Que. to be Atte.	Que.wise Marks dis.	Max. Marks	select of Que. from sylla. by
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