

MAHARSHI DAYANAND SARASWATI UNIVERSITY,
AJMER

पाठ्यक्रम

SYLLABUS

SCHEME OF EXAMINATION AND
COURSES OF STUDY

FACULTY OF ARTS & SOCIAL SCIENCE

M.A. INDIAN MUSIC

M.A. Previous Examination

M.A. Final Examination



ALKA PUBLICATIONS

Purani Mandi, Ajmer

NOTICE

1. Change in Statutes/Ordinances/Rules/Regulations/ Syllabus and Books may, from time to time, be made by amendment or remaking, 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. The decision taken by the Academic Council shall be final.

सूचना

1. समय-समय पर संशोधन या पुनः निर्माण कर परिणियमों /अध्यादेशों / नियमों / विनियमों / पाठ्यक्रमों व पुस्तकों में परिवर्तन किया जा सकता है, तथा किसी भी परिवर्तन को छात्र को मानना होगा बशर्ते कि विश्वविद्यालय ने अन्यथा प्रकार से उनको छूट न दी हो और छात्र ने उस परिवर्तन के पूर्व वर्ष पाठ्यक्रम को पूरा न किया हो। विद्या परिषद द्वारा लिये गये निर्णय अन्तिम होंगे।

Syllabus of M.A. Previous India Music

The Examination in Indian Music (Vocal/Instrumental) will be held in two parts- (i) M.A. Previous and (ii) M.A. Final. There shall be Nine Paper in all. Previous examination will consist on two Theory Paper of 3 Hours duration each and two practicals. Final examination will consist of performance/ Dissertation essay. Each candidate will be required to pass separately in Theory as well as in Practicals.

SYLLABUS OF M.A. PREVIOUS INDIAN MUSIC**M.A. Previous****Theory :**

Paper I	- Principles of Music	100 Marks
Paper II	- History of Indian Music	100 Marks

Practicals :

Lasting for 1 Hours per candidates at the maximum.

Paper III	- Practical	125 Marks
Paper IV	- Practical	75 Marks

M.A. Final**Theory :**

Paper V	- Voice culture and Philosophy of Music	100 Marks
Paper VI	- Either(i) Psychology of Music	100 Marks
Or (ii) Comparative Study of Music of various countries.		100 Marks
Paper VII	- Essay on any Musical Subject/ Stage Performance/Dissertation	100 Marks

Practicals :

Lasting for 1 hours per candidates at the maximum.

Paper VIII	- Practical	125 Marks
Paper IX	- Practical	75 Marks

N.B. : The practical papers will be set on the spot by the board of Examiners in consultation with the internal examiners.

M.A. Previous Periods Per Week

Theory Paper	8 Periods	One hrs. duration
Practical III	4 Periods	One hrs. duration
Practical IV	4 Periods	One hrs. duration

Paper I – Principles of Music

3 hours duration 4 pd. per week On hrs. duration 100 Marks

Note : In this question paper 9 question will be set, 3 from each section. Candidate have to answer 5 questions in all taking at least one question from

4 / M.D.S.U. Syllabus / M.A. Indian Music

each section.

Section – A : Types of Scales, Diatonic, Chromatic scale, Equally tempered. Western Scales (Modern). Definition of Shruti and Swar Discourse of Bharat, Shrangdev and Ahobal, views of Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishor Singh on Shruti, Swar and Scales. Modern Shudha scale of Hindustani and Karnatak Music.

Section – B : General ideas of the form of Music of Vedic Period, General idea of Geeti and Vani. Chief characteristics of different Gharanas of Vocal and Instrumental Music. Impact of Folk music on Classical Music and Vice – versa, to Rajasthani Folk Music.

Section - C : Main Musical instruments and classical composition (Musical form) of Karnatak Music. Technique and presentation of Vrinda Vadan and Vrinda Gana. General idea of Rabindra Sangeet. Division of a scale according to the number of severts and cents in a scale.

Books Recommended :

1. Natya shastra ; Bharat
2. Brihaddeshe : Matang
3. Sangeet Ratnakar ; Sharangdeva
4. Rag Tarangini : Lochan
5. Sangeet Parijt ; Ahobal
6. The Music of Hindustan : Strangways
7. The musci of India : Popley
8. Music and Musical Modes of Hindustan
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag Tatha That Ki Etihask Prasth Bhoomi : G.N. Goswani
12. Rag O Roop : Swami Prajyanada
13. North Indian Music : Aillian Daneilou
14. Bharat Ka Sangeet Siddhanta ; Acharya Kailash Brahspati
15. Sangeet Shastra : K. Vasudev Shastri
16. Pranav Bharati : Pt. Onkar Nath Thakur
17. Rag O Ragni : O.C. Ganguly
18. Elements of Indian Musci : E. Claments
19. Karnatak Music : Ramchandran
20. Ragas of Kimatak Music : Ramchandram
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
23. Dhvani aur Sangeet : Lalit Kishore Singh

Paper II – History of Indian Music

3 hours duration 4 Pd. per week One hr. duration 100 Marks

Note : In this question paper 9 questions will be set, 3 from each section. Candidate have to answer 5 questions in all taking at least one question from each section.

Section – A : Origin of Music, Evolution and development of Indian Music during ancient ; medievel and modern ages with speccal reference to the

works of Bharat Matang narad (Sangeet makarand), Sharangdev, Lochan, Ramamatya, Ahobal, Bhavbhatt, vyankatnaxhi, Pt. Bhatkhande and Pr. Vishnu Digamber Paluskar.

Section B : Evolution and Growth of the Various musical form, Gram Ragas, Bhasha and Vibhasa. Historical evolution of Pakhawaj, Veena, Sitar, Sarod. Tabla and Flute. General ideas of the factors that differentiate Karnatak Music and Hindustani Music. Special Study of the Trinity.

Section – C : The evolution of Indian and Western Notation system. Efforts for development of the art of the music by various Institution and Artists in the post – independence in the field of teaching performance and writing.

Books Recommended :

1. The Hindui View of Art : Mulk Raj Anand
2. Short Hisotry of Music : Dr. Curt Sucherr
3. The Primitive Art : L, Adams
4. The Begining of Art : Ernest Groos
5. History of Musical Instruments : Curt Suches
6. History of Musical Instruments : SureshRaj.
7. Historical Survey of the Musical of Upper India : Pt. V.N. Bhatrkhande
8. A Comparative Study of Some of The Music System of 15th, 16th and 18th centuries : Pt. Bhatkhande.
9. Rise of Music in the Ancient World, East & West : Curt Suches
10. History of Indian Music : Swami Prajanand
11. Ain – E- Akhari ; Abdul Fazal (Translnted by Girelwin)
12. Ancient Art and ritual : C. Harrison
13. Composers of Karnatak Music : Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghvan
15. Natya Shastra : Bharat
16. Bihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Sangeet Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popely
21. Music and Musical Modes of the Hindus : Sir Willaim Jones
22. Hindustani Music : G.H. Ranadey
23. Music of Hindustan : Fox Steongways
24. Indian Music of the South : R Srinivasan
25. Rag Vibodh : Somnath
26. Swar Mala Kala Nidhi : Ramamatya
27. Bhartiya Sangeet Vidy : Dr. Lamani Mishra
28. Swar aur Ragon Ke Vikas me Vadyon Ka Yogdan : Dr. Indrani Chakarvathey.
29. Musical Herrirage : M.R. Gautham

Paper III & IV – Practical (Vocal and Instrumental)

Note : Candidates can offer any one instrument from the following Sitar, Sarod, Violin & Flute.

Paper III – Practical : Allotment of Marks	9 Periods
Lasting for 1 hours per candidate at the maximum	
(a) Raga of Examiners choice Khyal/gat	30 Marks.
(b) Ragas of Examiner's Choice atleast two fast Khyals/gats	30 Marks
(d) Singing of Drupad etc.	
OR Four Gats Composed in tals other than trital.	
(e) Tuning of Tanpura or Instrument offered.	25 Marks
Total 125 marks	

Paper IV – Practical ; Division of Marks

Lasting for 1 hours per candidate of the maximum .

(a) Notation	15 Marks
(b) Comparative and Critical study of ragas(Viva - Voce)	20 Marks
(c) Stage Performance	40 Marks
Total	75 Marks

Note : Question will be set on the spot by the Board of Examiners in consultation with internal examiner.

Paper III and IV (Practical)

Compulsory Group : Yaman, Alhaiya Bilawal, Bagesh wari or Jaijaiwani, Darbari Kanhanda, Brindavani Sarang.

Optional Group ;

- (i) Shyam – Kalyan, Puria – Kalyan, Jait – Lalyan Hansdhwani
- (ii) Yamani – Bilawal, Devgiri Bilwal, Kukudh – bilawal Sarparda – Bilawal,
- (iii) Jhinjoti, Rageshri, Narayani, Khambavati, Malgunji.
- (iv) Jogia, Vibhas (Bhairav - Ang) gunakri (Bhairav - Ang) Vasant – Mukhari.
- (v) Lalit, Puriya, Bhatiyar, Pancham.
- (vi) Nayaki –Kanhada, Sugharai – Kanhada, Abhogai – Kanhada, Shahana – Kanhada.
- (vii) Sudha – Sarang. madhmad – Sarang. Lankha Dahan – Sarang.
- (viii) Kedar, Maluha – Kedar, Hemant Saraswati.

Note : 1. Candidates are required to prepare all the Ragas from the compulsory Group very throughly 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/ Razakhain gat in three different ragas.

4. In all, fourteen (14) Ragas are to be prepared with eleven vilambit Khyals or Masitkhani, should learn any two composition out of the following : Dhrupad/Dhumar/Tarana with fullgyaki from the above ragas of Thumri Tappa – in any Raga.
5. For instrumental music any two dhuns based on any Raga.
6. Special attention should be given towards artistic presentation while preparing all the fourteen Ragas.
7. Variety of tals may be kept in views for the compositions or gats and Khyals Candidates offering Instrumental. Music should prepare at least two gats in tals other than Trital.

SYLLABUS OF M.A. FINAL INDIAN MUSIC

Paper V – Voice Culture and Philosophy of Music

3 Hours Duration 4 Pd per week One hrs duration 100 Marks

Note : In this question paper 9 questions will be set, 3 from each section. Candidate have to answer 5 questions in all taking at least one question from each section.

Section – A

Anatomy and Physiology of throat and ear.
Human voice and its technique.
Elementary theory of sound – Its production and propagation

Section – B

Art and concept of beauty.
Place of music in fine arts.
Application of General Principles of aesthetic of music aesthetic, ideal of Music as the embodiment of the spirit of Indian Culture and ideas of art.
Art appreciation and music listening.

Section – C

Music and Religion.
Emotional experience in life through Music.
Function of Music.
Pictorial aspect of music.
Role of Music in Indian Philosophy.
Concept of Music in Western World.
Raga and Rasa.
Aesthetic experience through the art of music

Books Recommended :

1. Short Studies in Nature : Herbert Anticilitic.
2. What is Music : Leo Tolstoy.
3. Music a Science and / or Art : John Recfield.
4. Illution ad Reality : Chrishtopher Grudwell.
5. Philosophy of Music : William Pole.
6. Art 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 an Music : James Jeans.
11. Philosophy in a New key : Susane Langer.
12. Forms in Music : I Macpherson.
13. What is Art : tagore.
14. Effect of music : Max -Schoen and Estner Gat Wood.
15. Sources of Music : Erick Bloom
16. Fundamental of Indian Art : S.N. Das Gupta
17. Visualised Music : Percy Brown,
18. Some Conceptions of Music : David Mohn.
19. The Culture Aspect of Indian Music and Dancing : C.P. Srinivasa Lyenga.
20. The Physics of Music : Dr. Vasudeva Sharan.
21. Kala Aur Sanskrit : Dr. Vasudeva Sharan.
22. Indian Concept of the Beautiful : K.S. Ramaswami Shastri.
23. Comparative Aesthetics : K.C. Pande.
24. A History of Aesthetics : Golbert and Kuhu.
25. Philosophies ofBeauty : E.F. Carrit.
26. Modern Book of Aesthetics : Mialvi Ruder.
27. Text Book of Sound : Broton.

Either Paper VI (I) – Psychology of Music.

3 hours duration . 4 Pd. per week – one hrs duration 100 marks

Note : In this question paper 9 questions will be set, 3 from each section. Candidate have to answer 5 questions in all taking at least one question from each section.

Section – A

Relation of Psychology with music.

Definition and scope of Psychology.

Application of music in Education Psychology, Socio-Psychology. Abnormal

Psychology and Industrial Psychology.

Section - B

Emotional integration through music.

Mind and Music.

Taste in Music. Sensation Hearing in Music.

Attention – Role of Interest in Attention (music)

Section - C

Feeling, emotion and appreciation of music.

Imagination and creative activity of music.

Learning (music)

Importance of heredity and environment in music.

Musical aptitude tests.

Books Recommended : -

1. Contemporary School of Psychology : Roberts S Wood Worth.
2. An Outlin of Psychology : William Dongall.
3. Music therapy : Edited by Edward Podolsky D.K. Department of Psychiatry Kings country Hospital Brooklyn, New York.
4. The Psycho-dynamics of everydaybehaviour K.L. Brown and Katri, A Menninger.
5. Psychology of Musician ; Parcy C. Buck.
6. Psychology of Music ; Carl E. Seashore.
7. Psychology of society : Maris Gingsberg,
8. Fundamentals of Industrial Psychology : Altert Walton.
9. Fundamentals of Industrial Psychology : Alert Walton.
10. Therapeutic of Industry : Norman R.F. Mayer.
11. Psycho-Acoustics : B.C. Deva.
12. Effect of Music : Max-Schoen and Easter Gatewood.
13. Sources of Music : Eric Bloom.
14. Philosophy of Music : Pole.
15. Therapeutic Quality of Music : B. Beliamy Gardner.

Or

Paper VI (II) – Comparative Study of Music of Various countries

3 hours duration . 4 Pd per week One hr. duration 100 marks.

Note : In this question paper 9 questions will be set, 3 from each section.

Candidate have to answer 5 questions in all taking at least one question from each section.

Section – A

1. Comparative study of musical scale of Europe, China, Japan and Jawa.
2. Forms of the music of Europe, Japan Arabia, Persia America and India.

Section - B

3. Three dimensions of European music tone and Harmony.
4. System of notations of Ancient Greece and modern Europe.

Section - C

5. (a) Evolution of orchestral music from the Greek period to the modern times.
6. (b) European Instruments.

Books Recommended :

1. The Rise of music in ancient World : West-Court Suches.
2. American Indian and their : Frances Densmore.
3. Teach Yourself to Compose Music : King Plamer.
4. School Music Teacher : John Evans and W.G. Naught.
5. International Encyclopaedia of Music and Musicians : Oscar Thomson.
6. A History of Arabian Music : H.G. Framed.
7. Evolution of the Art of Music : Dr. C. Hurbert Party.
8. Forms in Music : J. Machoperson.
9. Sources of Music : Eric bloom.
10. Music of the Hinds : Nathan.
11. The Hindu Theory of Music : L. Issac Rice.
12. Indian Inheritance (Vol. II) : Arts, History and Culture, Bhartiya Bhawan.
13. Music and Musical Modes of Hindus : Sir Willaim Jones.
14. Music of the Natins : Swami Priyananpa.

**Paper VII – Essay on Any Musical Subject/Stage
Performance/Dissertation**

Paper VIII and IX – Practical (4 pds each per week), one hr. duration
Paper VIII Practical : (Lasting for 1 ½ hrs. Per candidate.) 4 Periods per week (one hr. duration)

Scheme : Allotment of Marks :

- | | |
|---|----------|
| (a) Question of Khyals or Gats (slow) candidate will be required to sing/ play two slow Khyals/gats of Examiner's Choice-there shall be no "Choice Raga" of the candidates in VIII Practical. | 40 Marks |
| (b) Question of Khyals/Gats (Fast) Two | 35 Marks |
| (c) Alaps in two ragas | 20 Marks |
| (d) Drupal/Dhamer or other Composition | |

OR

N.B. The Practical paper will be set at the spot by the Board of Examiners in consultation with internal examiners.

Paper IX PRACTICAL : (Lasting for 1½ hrs. per candidate)

Scheme : Allotment of Marks	4 period per week
(a) Extempore composition from the given songs on new pattern	30 Marks
(b) Viva General awareness of the subject	15 Marks
(c) Comparative and critical study of Ragas.	15 Marks
(d) Critical appreciation of recorded demonstration.	15 Marks
	Total 75 Marks

N.B. The practical paper will be set at the spot by the Board of Examiners.

Syllabus for Paper VIII and IX (Practical)

Compulsory Group : Marva, Bhairv, Main-ki-Malhar, Bihag, Malkosh and Todi
Optional Group.

- (i) Ahir – Bhairav, Bhiragi-Bhairav, Nat Bhairav, Anand Bhairav Sourashtra Bhairav, Shivmat – Bhairav.
- (ii) Gauri, Lalita – Gauri, Jaitashri, Triveni, Purvi.
- (iii) Jog, Jogkaunes, Chandrakaunsi, Kaunshi – Kanada.
- (iv) Sur Malhar, Randasi-Malhar, Jayant – Malhar, Nat-Malhar, Mugh-Malhar.
- (v) Hanskin Kini, Patdeep, Madhuvanti, Kirvani, Sindura.
- (vi) Gujrati Todi, Bilskhani-todi, Bhupal todi, Saragavarali, Multani.
- (vii) Nand, Bihagada, Nat-Bihag, Savani (Bihag Aug.)
- (viii) Deshi, Khat, Devgandhar, Gandhari. Komal _ Rishabh, Asavari.

Note :

1. Candidate are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaborations.
2. Any four from the remaining eight groups may be selected and atleast two Ragas from each group be prepared.
3. Candidates are to prepare any three fast Khyals/Razakhani Gats from the remaining Ragas.
4. In all seventeen Ragas are to be prepared with 12 Vilambit Khyals or Masikani Gats and Fast Khyals or Razakhani, Gats and three fast Khyals/Gats.
5. Candidates should learn any two compositions from the following Dhrupad Dhamar. Tarana with full Gayaki from the above ragas or, Thumri, Tappa in any raga.
6. For instrumental Music two Dhuns and two compositions in any two Ragas in Tals other than Trital.
7. Special attention should be given towards artistic presentation while preparing seventeen Ragas.
8. Variety of Tals may be kept in view for Khyals and Gats.

Paper III, IV, VII and IX – PRACTICAL

Books Recommended :

Kramic Pustak Malika : V.N. Bhatkhande.

Rag suman Mala : Umdekar.

Abinav Manjari : S.N. Ratanjankar.

Aprakashit Rag : Patki.

Raga Vigyana : 7 Parts by Patwardhan.

Sanggetanjali : Pt. Onkar Nath Thakur.

एक वर्षीय डिप्लोमा कोर्स – तबला वादन 2010

प्रश्न पत्र – प्रथम (सैद्धान्तिक)

अधिकतम अंक : 80

समय : तीन घण्टे

1. अवनद्ध वाद्यों के इतिहास का सामान्य अध्ययन।
2. तबले के उद्गम व विकास का इतिहास।
3. तबले के घरानों की सामान्य जानकारी व वाद्य का अंग वर्णन।
4. तबले के महत्व व प्रयोग की विस्तृत जानकारी।
5. निम्नांकित की परिभाषाएँ।
पेशकार, कायदा, आमद, रेला, गत, परन, तोडा, मुखड़ा, उठान, गत कायदा, मत् परन।

प्रश्न पत्र – द्वितीय (क्रियात्मक)

अधिकतम अंक : 120

समय : 45 मिनट

1. निम्नांकित में से किन्हीं तीन तालों का संपूर्ण बाज तैयार करें :-
त्रिताल, झपताल, एकताल, रूपक।
 2. प्रचलित तालों के ठेकों व विभिन्न लयकारियों का ज्ञान।
 3. धुपद, धमार, बड़ा ख्याल छोटे ख्याल के साथ तबला वादन की संगत का अभ्यास।
 4. उपशास्त्रीय सुगम व लोक संगीत के साथ संगत करने का अभ्यास।
- नोट :- (अ) प्रवेश की योग्यता 10 + 2 पास विद्यार्थी
(ब) एक बैच में विद्यार्थियों की अधिकतम संख्या – 8 (आठ)
(स) अध्यापक की योग्यता – संगीत विशारद की उपाधि अथवा तबले में बी.ए. योग्यता व संगत करने का अनुभव।