Syllabus and Course Scheme
Academic year 2016-17

M.A. – Indian Music

Exam.-2017

UNIVERSITY OF KOTA
MBS Marg, Swami Vivekanand Nagar,
Kota - 324 005, Rajasthan, India
Website: uok.ac.in

M.A. (Previous) Indian Music - 2017

Paper- I Principles of Music

Paper – II History of Indian Music

Paper – III & IV – Practical (Vocal and Instruments)

M.A. (F) Indian Music-2017

Paper V-Voice Culture and Philosophy of Music

Paper VI (I)- Psychology of Music

or

Paper VI (II)-Comparative Study of Music of Various Countries

M.A. (Previous) Indian Music - 2017
Paper- I PRINCIPLES OF MUSIC

3 hours duration 4 Hours per week 100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit – I

Shruti, Swar, Types of Scales, Diatonic, Chromatic Equally tempered etc. Shruti Swar discourse of Bharat, Shrangdev and Ahobal.

Unit – II

Views of Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh on Shruti Swar and Scales. Modern Shudha scale of Hindustani and Karnatak Music.

Unit – III

General idea of the forms of Music.
General idea of Geeti and Vani
Chief characteristics of different Gharanas of Vocal and Instrumental Music.

Unit – IV

Impact of Folk music on Classical Music and Vice-versa,
Main Musical Instruments and classical composition (Musical form) in Karnatak Music. Technique and presentation of Vrinda Vadan and Vrinda Gana. New Trends and characteristics of Modern Indian Vrinda vadan and Vrinda Gana.

Unit – V

General idea of Rabindra Sangeet. Western Scales (Ancient and Modern). Division of a scale according to the number of severts and cents in a scale.

Book Recommended :

1. Natya shastra : Bharat
2. Brihaddeshe : Matang
3. Sangeet Ratnakar: Sharangdeva
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan: Strangways
7. The Music 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 Etihasik Prasth Bhoomi : G.N. Goswami
12. Rag O Roop: Swami Prajyanada
13. North Indian Music : Aillian Daneilou
14. Bharat Ka Sangeet Siddhanta : Aacharya Kailash Brahaspati
15. Sangeet Shastra: K. Vasudev Shastri
16. Pranav Bharati : Pt. Omkar Nath Thakur
17. Rag O Ragni : O.C. Ganguly
18. Elements of Indian Music : E. Clements
19. Karnatak Music: Ramchandran

20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
23. Dhwani aur Sangeet : Lalit Kishore Singh

Paper – II HISTORY OF INDIAN MUSIC

3 hours duration 4 Hours per week 100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit- I

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, Ahobal, Bhavbhatt, Vyankatmukhi, Pt. Bhatkhande and Pt. Vishnu Digamber Paluskar.

Unit - II

Origin of Music. Evolution and Growth of the Various musical forms, Gram Ragas, Bhasha and vibhasa.

Unit - III

Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute. General idea of the factors that differentiate Karnatak Music and Hindustani Music.

Unit -IV

Special Study of the Trinity. Evolution of Indian and Western Notation system.

Unit- V

Efforts for development of the art of music by various Institutions and Artists in the post – independent era in the field of teaching performance and writing.

Books Recommended

1. The Hindu View of Art: Mulk Raj Anand
2. A Short History of Music : Dr. Curt Sucher
3. The Primitive Art : L. Adams
4. The Beginning of Art : Emest Groos
5. History of Musical Instruments : Curt Suches
6. History of Musical Instruments : Suresh .. Raj
7. Historical Survey of the Musical of Upper India : Pt. V.N. Bhatkhande
8. A Comparative Study of Some of the Music System of 15^{th}, 16^{th} and 18^{th} 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 – Akbari : Abul 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. Brihaddeshe : Matang
17. Sangeet Ratnakar: Sharangdeva
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India: Popley

21. Music and Musical Modes of the Hindus : Sir Willaim Jones
22. Hindustani Music : G.H. Ranadey
23. Music of Hindustan : Fox Strengways
24. Indian Music of the South : R. Sriniwasan
25. Rag Vibodh : Somnath
26. Swar Mel Kala Nidhi : Ramamatya
27. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me Vadyon Ka Yogdan : Dr.Indrani Chakarvarty.
29. Musical Herritage: M.R. Gautham

Paper – III & IV – Practical (Vocal and Instruments)

Note: Candidate can offer only one Instrument that is : Sitar

Paper – III – Practical : Division of Marks	6 Hours
Lasting for ½ hrs per candidate at the maximum	
(a) Raga of Examiner's Choice (Slow khyal/gat)	30 Marks
(b) Ragas of Examiner's Choice atleast two fast Khyals/gats	30 Marks
(c) Alaps in two Ragas	25 Marks
(d) Singing of Dhrupad etc.	
OR Four Gats Composed in tals other than trital	25 Marks
(e) Tunning of Tanpura or Instrument one offer.	15 Marks
Total 125 Marks	

Paper IV – Practical : Division of Marks	04 Hours
Lasting for 1 1/2 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 paper will be set at the spot by the Board of Examiners in consultation with internal examiners

Paper III and IV (Practical)

Compulsory Group : Yaman, Alhaiya Bilaval, Bageshwari, Jaijaiwanti, Darbari Kanhada, Brindavani Sarang.

Optional Group:

(i) Shyam – Kalyan, Puria – Kalyan, Jait – Klalyan Hansdhwani
(ii) Yamani – Bilawal, Devgiri Bilawal, Kukubh-Bilawal Sarparda – Bilawal
(iii) Jhinjoti, Rageshri, Narayani, Khambavati, Malgunji.
(iv) Jogia, Vibhas (Bhairav - Ang) Gunakri (Bhairav - Ang) Basant – Mukhari.
(v) Lalit, Puriya, Bhatiyar, Pancham.
(vi) Nayaki – Kanhada, Sugharai – Kanhada, Abhogai – Kanhada, Shahana – Kanhada
(vii) Shudha – Sarang, Madhymad Sarang and Lanka Dahan Sarang.
(viii) Kedar, Maluha – Kedar, Hemant, Saraswati.

Note:

1. Candidate 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 / Razakhani 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 / Dhamar / Tarana with full gayaki from the above ragas or 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 view for the composition or Gats and Khyals Candidate offering Instrumental. Music should prepare atleast two gats in tals other than Trital

M.A. Previous	**Period Per Week**
Theory Paper	8 Hours
Practical III	6 Hours
Practical IV	4 Hours

M.A. (F) Indian Music-2017
Paper V-Voice Culture and Philosophy of Music

3 hours duration 4 Hours per week 100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit- I

Anatomy and Physiology of throat and ear. Human voice and its technique, Elementary theory of sound-Its Production and propagation

Unit - II

Art and Concept of beauty. Place of music in fine arts. Application of general principles and ideas of aesthetics in music.

Unit- III

Music as the embodiment of the spirit of Indian Art and culture.
Art appreciation and music Listening.

Unit - IV

Music and Religion. Emotional experience in life through Music. Function of Music. Pictorial aspect of music.

Unit - V

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 Anticlastic.
2	What is music	:	Leo Tolstoy
3	Music a science and/or art	:	John Recfield
4	Elution and Reality	:	Christopher Grudwell
5	Philosophy of music	:	Willam Pole
6	Art and the man	:	Irwin Edman
7	Sound	:	Catch and Satterly
8	Hindustani Music	:	G.H. Ranade

9	Cilvilisation, Science and Religion	:	A Rithole
10	Science an music	:	James Jeans'
11	Philosophy in a new key	:	Susane Langer
12	Forms in music	:	I Machpherson
13	What is Art	:	Tagore
14	Effect of music	:	Max-School 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 conception of music	:	David Monn
19	The Culture Aspect of Indian and Dancing	:	C.P. Srinivasa Iyengar
20	The Physics of music	:	Dr. Vasudeva Sharan
21	Kala Aru Sanskriti	:	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 of Beauty	:	E.F. Carrit
26	modern Book of Aesthetics	:	Mialvi Ruder
27	Text Book of Sound	:	Broton

Paper VI (I)- Psychology of Music

3 hours duration 4 Hours week 100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit - I

Relation of Psychology with music.
Definiation and Scope of psychology

Unit - II

Applications of music in Educational Psychology, Socio-Psychology. Abnornal Psychology and Industrial Psychology.

Unit- III

Emotional Integration through music.
Mind and music.
Taste in music. Sensation hearing in music.

Unit - IV

Attention-Role of Interest in Attention (Music)
Feeling, Emotion and Appreciation of music.
Imagination and creative activity of music.

Unit- V

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 Outline of psychology : Willam Dongall.
3. Music Therapy: Edited by Edward Podolsky D.M. Department of psychiatry Kings Country Hospital Booklyn. New York
4. The Psycho-dynamics of everyday behaviour K. L.Brown and Kari, A Menninger.
5. Psychology of Musician: Parcy C. Buck.
6. Psychology of Music: Carl E. Seashore
7. The Psychology of Society: Maris Gangsberg.
8. Fundamentals of Industrial Psychology: Altert Walton.
9. psychology of Industry: Norman R.F. Mayer.
10. Therapeutic of industry: Norman R.F. Mayer.
11. Psycho- Acoustics : B.C. Deva
12. Effect of Music : Max-Shoen and Easther 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 Hours per week 100 Marks

Note : The question paper will contain three sections as under -

Section - A : One compulsory question with 10 parts, containing 2 parts from each unit. Short answers - in 20 words each. Total Marks : 10

Section B - : 10 questions, 2 from each unit. Total 5 questions to be attempted, choosing one from each unit. Answer - approximately 250 words each. Total Marks : 50

Section - C : 04 questions (questions may have sub-divisions covering all units); but not more than one question from each unit. Descriptive type - approximately 500 words each. 2 questions to be attempted. Total Marks : 40

Unit- I

Comparative study of musical scale of Europe, China, Japan and Jawa.

Unit - II

Forms of the music of Europe, Japan, Arabia, Persia, America and India.

Unit- III

Three dimentions of European Music Tone and Harmony.

Unit- IV

System of notations of Ancient Greece and modern Europe.

Unit - V

Evolution of Orchestral music from the Greek period to the modern times.
European Instruments.

Books Recommended :

1. The Rise of music in ancient World : West-court Seches.
2. American Indian and their : Frances Denmore
3. Teach Yourself of compose Music : King Plamer.
4. School Music Teacher : Jhon 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 Hindus : 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 Nations : Swami Priyananpa

Total Marks 100

Paper VII – Essay on Any Musical Subject/ Stage Performance/Dissertation. 6 Hours per week

Paper VIII Practical : (Lasting for 1½ hrs. per candidate) 8 Hours per week

Scheme : Allotment of marks :

(a) Question of Khayals of Gats (slow) candidate will be required to sing/play two slow Khayal/Gats of Examiner's choice-there shall be no "choice Raga" of the candidates in VIII Practical. 40 Marks
(b) Question of Khayal/Gats (Fast) Two 35 Marks
(c) Alaps in two Ragas 20 Marks
(d) Dhrupad/Dhamar or other composition
OR
Four Gats composed in Tals other than Trital 30 Marks
Total 125 Marks

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

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

Scheme : Allotment of Marks 4 Hours 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 30 Marks
Total Marks 75

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

Syllabus for paper VIII and IX (Practical)

Compulsory Group : Marva, Bhairav, Mian-Ki-Malhar, Bihag, Malkons and Todi

Optional Group :

a. Ahir-Bhairav, Bairagi-Bhairav, Nut Bhairav, Anand Bhairav Sourashtra Bhairav, Shivmat-Bhairav.
b. Gauri, Lalita-Gauri, Jaitashri, Triveni, Purvi
c. Jog, Jogkons, Chandrakauns, Kaunsi-Kahada
d. Sur Malhar, Ramdasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar.
e. Hanskinkini, Patdeep, Madhuvanti, Kirvani, Bhrwa, Sindura.
f. Gujari Todi, Bilaskhani-Todi, Bhupal Todi, Saragavarali, Multani.
g. Nand, Bihagada, Nat-Bihag, Maru-Bihag, Savani (Bihag Ang)
h. Deshi, Khat, Devgandhar, Gandhari, Komal-Rishabh Asavari.

Note :

1. Candidates 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 may be prepared.
3. Candidates are to prepared any three fast Khayals/Razakhani Gats from the remaining Ragas.
4. In all seventeen Ragas are to be prepared with 12 Vilambit Khayals or Masitkhani Gate and Fast Khayals or Razakhani Gats and three Fast Khayals/ Gats.

5. Candidates should learn any two composition from the following : Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-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 toward artistic presentation while preparing seventeen Ragas.
8. Variety to Tals may be kept in view for Khayals and Gats.

Paper III, IV, VII and IX Practical

Books Recommended :

Karmic Pustak Malika : V.N. Bhatkhande
Rag Suman Mala : Umdekar
Abhinav Manjari : S.N. Ratnajankar
Aprakashit Rag : Patki
Raga Vigyana : 7 Parts by Patwardhan
Sangeeranjali : Lt. Onkar Nath Thakur

Periods per week

Theory Paper	8 Hours
Practical VII	6 Hours
Practical VIII	8 Hours
Practical IX	4 Hours

एक वर्षीय डिप्लोमा कोर्स - तबला वादन - 2017

प्रश्न - पत्र - प्रथम (सैद्धान्तिक)

अधिकतम अंक : 80 समय : तीन घन्टे

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, तोड़ा, परन, तोड़ा, मुखड़ा, उठान, गत कायदा, मत परन।

प्रश्न पत्र - द्वितीय (क्रियात्मक)

अधिकतम अंक : 120 समय : 45 मिनट

1. निम्नांकित में से किन्हीं तीन तालों का सम्पूर्ण बाज तैयार करें :-
   त्रिताल, झपताल, एकताल, रूपक।
2. प्रचलित तालों के ठेकों व विभिन्न लयकारियों का ज्ञान।
3. ध्रुपद, 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 अधिकत संख्या - 8 (आठ)

(स) अध्यापक की योग्यता - संगीत विशारद की उपाधि अथवा तबले में बी.ए. योग्यता व संगत करने का अनुभव।