



**UNIVERSITY OF RAJASTHAN
JAIPUR**

SYLLABUS

Faculty of Fine Arts

Master of Performing Arts

Instrumental Music (Sitar)

M.P.A. (Annual Scheme)

M.P.A. (Previous) Examination 2019-20

M.P.A. (Final) Examination 2020-21

Raj. Jain
**Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR**

SCHEME OF EXAMINATION

Instrumental Music (Sitar)

M.P.A. PREVIOUS

SCHEME

Theory : **Teaching Periods: 4 Periods per week, per paper each of one hour**

Paper-I : APPLIED AND GENERAL STUDY OF INDIAN MUSIC 100 36
Paper-II : PHILOSOPHY AND PSYCHOLOGY OF MUSIC 100 36

Practicals : **Teaching Periods 8+6+4 per week each of one hour duration.**

Paper-III : STAGE PERFORMANCE 100 40
Paper-IV : PRESENTATION OF RAGAS 150 60
Paper-V : PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS 150 60

M.P.A. FINAL Instrumental Music (Sitar)

SCHEME

Theory : **Teaching Periods: 4 Periods per week per paper each of one hour**

Paper-VI : EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA STUDY 100 36

Paper-VII : HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC 100 36

Paper-VIII : DISSERTATION (Theory) 100 40
or
20 COMPOSITIONS(Practical)

Practicals : **Teaching Periods 8+6+4 periods per week each of one hour.**

Paper-IX : STAGE PERFORMANCE 100 40
Paper-X : PRESENTATION OF RAGAS 150 60
Paper-XI : PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS 150 60

N.B. : The practical papers will be set at the spot by the Board of Examination
In consultation with the internal examiners.

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SCHEME OF EXAMINATION**Each Theory****3hrs. duration****Max.Marks 100**

Dissertation / Compositions/Field Work, if any.

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

2. A Candidate for a pass at each of the Previous and the Final Examination shall be required to obtain (i) at least 40% marks in the aggregate of all the papers prescribed for the examination and (ii) at least 40% marks in each practical (s) wherever prescribed at the examination, provided that if a candidate fails to secure at least 25% marks in each individual theory paper at the examination, and also in the test Dissertation/Composition wherever prescribed, he shall be deemed to have failed at the examination and notwithstanding his having obtained the minimum percentage of marks required in the aggregate for that examination.

3. A Candidate who has secured pass marks in one of the two theory he/she shall be eligible for appearing in the next examination provided he has secured pass marks in each of the practical papers separately, this facility shall be granted in one of the theory papers.

No division will be awarded at the Previous Examination Division shall be awarded at the end of the Final Examination on the combined marks obtained at the Previous and the Final Examinations taken together, as noted below:

First Division 60% of the aggregate marks taken together

Second Division 48% of the Previous & the Final Examination

4. If a candidate Clears any Paper(s)/Dissertation prescribed at the Previous and/or Final examination after a continuous period of three years, then for the purpose of working out his division the minimum pass marks only viz. 25%(40%in the case of practical) shall be taken into account in respect of expiry of the aforesaid period of three years: provided that in case where a candidate requires more than 25% marks in order to reach the minimum aggregate as many marks out of those actually secure by him will be taken into account as would enable him to make up the deficiency in the requisite minimum aggregate.

5. The Thesis/Dissertation /Composition shall typewritten and submitted in triplicate so as to reach the office of the Registrar at least 3 weeks before the commencement of the theory examination.

INDIAN MUSIC

The examination in Indian Music (Instrumental) will be held in two parts- (i) M.P.A. Previous and M.P.A. Final. There shall be Eleven Papers in all Previous examination will consist two Theory Papers of 3 Hours duration each and three Practicals Final Examination will consist two Theory Papers of 3 Hours duration each and three practicals. Each candidate will be required to pass separately in theory as well as in Practicals.

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M.P.A. PREVIOUS

Instrumental Music (Sitar)

Paper-I : APPLIED AND GENERAL STUDY OF INDIAN MUSIC

Duration :3 Hrs

(Max.Marks -100 Min.Marks- 36)

- (1) Art and Concept of Beauty.
- (2) Application of General Principles of aesthetics to music, Aesthetic Ideals in Music, Rag and Rasa
- (3) General Idea of Ravindra Sangeet
- (4) Place of Music in Fine Arts.
- (5) Pictorial aspect of Music
- (6) Study of Anatomy and physiology of human throat and ear.
- (7) Musical instruments and sound waves. Frequencies of various musical instruments.
- (8) Elementary theory of Sound, it's production and propagation.
- (9) Role and function of Music.
- (10) Efforts made in the field of Music teaching, performance and writing in various institutions and artists in the post independence era.
- (11) (i) Harmonic and Melodic Music.
(ii) Study of the following forms-
Homophony and Polyphony, Ecclesiastical scales.
Authentic and Plegal modes, chords, counter points, symphony

Books Recommended

1. What is Art: Tagore
2. Indian Concept of the Beautiful: K.S. Ramaswami
3. Comparative Aesthetics : K.C. Pande
4. A History of Aesthetics : Golbert and Kuhu
5. Philosophies of Beauty : F F Carritik
6. Modern Book of a Aesthetics: Mialvi Ruder
7. Ras Siddhant : Dr. Nagendra
8. Ras Siddhant aur Saundarya Shastra : Dr. Nirmala Jain
9. Sangeet Mein Rastatava :Dr. L.Adsule
10. Bhartiya Saundarya Shastra Ka Tatvik Vivechan : Dr. R.K. Shukla
11. Forms in Music : J. Macpherson
12. Fundamental of Indian Art : S.N. Dasgupta
13. Visulised Music : Pracy Brown
14. Some Conceptions of Music : Mavd Monn
15. Effects of Music : Max_Schoen and Esther Gat Wood
16. Kala Aur Sanskrit : Dr. Vasudeva Sharan
17. Kala Ke Siddhant : R.G. Kalingwood

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18. Text Book of Sound : Broton
19. Sound _ Catch and Satterly
20. Dhawani aur Sangeet : Lalit Kishore Singh
21. Voice Culture : S.K. Durga
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. What is Music : Leo Tolestoy
27. Philosophy of Music : William Grudwell
28. Arts and the man : Irwin Edman
29. Science and Music : James Jeans
30. Hindustani Music : G.H. Ranade
31. The Physics of Music: Dr. Vasudev Sharan
32. Music of Hindustan : Fox Strongays
33. Musical Heritage : M.R. Gautam
34. Music and Musical Modes of Hindus : Sir William Jones
35. Music of the nations: Swami Prigyanand
36. American Indian and their Music : Frances Densmone
37. Forms in Music : J. Machoperson

Paper-II : PHILOSOPHY AND PSYCHOLOGY OF MUSIC

Duration :3 Hrs

(Max.Marks -100 Min.Marks- 36)

- (1) Music and Religion
- (2) Art appreciation and Music listeners
- (3) Role of Music in Indian Philosophy
- (4) Definition and scope of Psychology, Relation of Psychology with Music Application of Music in Social, Industrial, Educational and Abnormal Psychology.
- (5) Definition of sensation, Feeling and emotion. Emotional integration through Music.
- (6) Role of attention and interest in Music.
- (7) Define learning and explain the theories of learning.
- (8) Imagination and creativity in Music
- (9) Importance of Heridity and Environment in Music. Aptitude test in Music.
- (10) Mind and Music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife
2. What is Music : Leo Tolestoy
3. Music a Science and /or Art John Recfield
4. Illusion and Reality: Christopher Grudwell
5. Philosophy of Music William Pole
6. Arts and the man-Irwin Edman
7. Sound Catch and Saterly
8. Hindustani Music:G.H.Ranade

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9. Civilization, Science and Religion: A Rithole
10. Science and Music : james Jeans
11. Philosophy in a New Key: Susamme Langer
12. Forms in Music : J. Macpherson
13. What is Art : Tagore
14. Effect of Music : Max-Schoen and Esther Gat Wood
15. Source of Music Erick Bloom
16. Fundamental of Indian Art: S.N. Dasgupta
17. Visualised Music: Pracy Brown
18. Some Conceptions of Music: Mavd Monn
19. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Iiyengar
20. The Physics of Music: Dr. Vasudeva Shaan
21. Kala Aur Sanskrit : Dr. Vasudeva Sharan
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I, II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Indian Concept of the Beautiful : K.S. Ramaswami
27. Comparative Aesthetics: K.C. Pande
28. A History of Aesthetics : Golbert and Kuhu
29. Philosophy of Beauty : E.F. Carritik
30. Modern Book of Aesthetics : Mialvi Ruder
31. Text Book of Sound : Broton
32. Contemporary School of Psychology: Robert S. Wood Worth
33. An outline of Psychology: William Dongall
34. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
35. The Psychodynamics of every day behavior: K.L. Brown and Karl A. Menninger.
36. Psychology of Musicians: Parcy C. Buck
37. Psychology of Music : Carl E. Seashore
38. The Psychology of Society: Maris Gingsberg
39. Fundamentals of Industrial Psychology : Albert Walton
40. Experimental and Industrial Psychology: Milto L. Blum
41. Psychology of Industry: Norman R.F. Majer
42. Therapeutic Value of Music : Manly P. Hill
43. Pscho-acoustics: B.C. Deva
44. Effect of Music : Max-Sohen and Easter Gatewood
45. Sources of Music: Eric Bloo
46. Psychology of Music : Pole
47. Therapeutic Quality of Music : B. Bellamy Gardner
48. Samanya Manovigyan Ki Rooprekha : Dr. R.N. Sharma
49. Manovigyan Ke Mool Siddhant : R.K. Tondon
50. The Alaysis of Sensation: Eames Mach
51. Sangeet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakravorty
52. The Psychology of Imagination : John Paul Sartre
53. Studies in Artistic Creativity : Manas Rai Choudhary
54. Kala Ke Siddhant : R.G. Kalingwood

Paper-III : STAGE PERFORMANCE

(Max.Marks -100 Min.Marks- 40)

Minimum one hour per candidate:

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks
Total = 100 Marks	

Performance of one hour before an invited audience. Ragas should be selected from the course prescribed in paper IV (Presentation of Ragas).

Paper-IV : PRESENTATION OF RAGAS

(Max.Marks -150 Min.Marks- 60)

Division of Marks

(a) Choice Raga	40Marks
(b) Question Raga Masit Khani Gat	45Marks
(c) Question Raga in two Rajakhani Gat	45Marks
(d) Alap and Swarvistar	20Marks

Total = 150 Marks

Candidates are required to prepare two Ragas from each group with intensive study.

Groups:

1. Yaman, Shyam Kalyan, Puriya Kalyan, Hansdhwani, Shudha Kalyan.
2. Alhaiya Bilawal, Yamni Bilawal, Devgiri Bilawal, Kukubh Bilawal.
3. Bhairav, Jogia , Vibhas, Gunkari
4. Marva, Puriya, Sohani, Bhatiyar.
5. Miyan Malhar, Megh Malhar, Sur Melhar, Ramdasi Malhar.
6. Brindavani Sarang, Shudha Sarang, Madhyamad Sarang, Miyan Ki Sarang.
7. Bhimpalasi, Dhanashree, Patdeep, Hanskinkini, Puriya-Dhanashree, Madhuvanti

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner

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Paper-V : PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS

(Max.Marks -150 Min.Marks- 60)

Ragas as Prescribed in paper IV .

Candidates are required to prepare the following forms from all the groups other than selected in paper IV .

- | | |
|--|----------|
| A. To prepare four vilambit gats with Alap and Todas. | 40Marks |
| B. To prepare Six Drut gats with alap.
and Todas in any Rag other than selected under A. | 25Marks |
| C. To prepare two fast gats in other than trital with Alap and Todas in
any rag other than selected under (A&B) | 20 Marks |
| D. To prepare two Dhun in different Raga of the syllabus. | 20 Marks |
| E. Notation writing of any composition. | 25 Marks |
| F. Analytical study of Ragas. | 20Marks |

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.

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M.P.A. FINAL

Instrumental Music (Sitar)

Paper-VI : EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA STUDY

(Max.Marks -100 Min.Marks- 36)

- (1) General Idea of Vedic Music.
- (2) Evolution and development of Indian Music during Ancient, Medieval and Morden ages with special reference to the works of : Bharat, Matang, Narad (Sangeet Makarand) Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, Vyankat Makhi.
Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Baba Alaudin Khan, Pt. Omkarnath Thakur, Acharya Brahaspati.
- (3) Historical evolution of Indian and Western Musical Scales,
- (4) Detail study of evolution and growth of the various musical instrumental forms.
- (5) General idea of Vrind Vadan.
- (6) Description and comparative study of following Ragangas -
(i) Bhairav (ii) Kauns (iii) Todi(iv) Kalyan(v) Kanhada (vi) Kafi.
- (7) Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Todas.
(ii) To compose the given note patterns in Ragas and Talas prescribed in subject code in paper X

Note: For the purpose of setting theory paper, syllabus of the practical Paper X should also be sent to the paper setter.

Recommended Books

1. A short History of Music : Dr. Curt Suches.
2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam
9. The Beginning of Art Ernest Groos.
- 10.The Primitive Art : Adems
- 11.The Hindu view of Art : Mulk Raj Anand
- 12.History of Musical Instruments : Curt Suches
- 13.History of Musical instrument : Suresh Vital Rai

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14. Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
15. A comparative study of some of the music system of 15th, 16th and 18th Centuries : Pvt. V. B.N. Bhatkhande
16. Natya Shastra : Bhaat.
17. Brihaddeshi: Matang
18. Sangeet Ratnakar : Sharangdev
19. Rag Trangini: Lochan
20. Sangeet Parijat : Ahobal
21. Rag Vibodh : Pt. Somnath
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Swarmela Kala Nidhi: Ramamatya
27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
29. The Music of India : Popley
30. Pranav Bharati: Pt. Omkar nath Thakur
31. Sangeet Chintaani: Acharya Brahaspati.
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhant : Acharya Brahaspati
35. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
37. Rag Rahasya: Achaya Brahaspati
38. Universal History of Music: S.M. Tagore
39. Sangeet Shastra Part I-4: Pt. Bhatkhande
40. Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
41. Malhar Ke Prkar : Jai Sukh Lal Shah
42. Rag Rahasya : Acharya Brahaspati
43. Rag Vyaskaran : Dr. V.K. Rai Choudhary
44. Sangeet Visharad : Basant
45. Rag Darshan : Pt. Manik Bua Thakur Das
46. Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
47. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
48. Rag Praveen: Pt. Ram Krishan Vyas
49. Rag Bodh Part 1-6 – Dr. B.R. Deodhar
50. Abhinav Gitanjali Part 1-5, Ramashraya Jha
51. Sangeet Kadambini-Dr. V.N. Bhatt
52. Sangeet Archana – Dr. V.N. Bhatt
53. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande

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Paper-VII : HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC

(Max.Marks -100 Min.Marks- 36)

- (1) Shruti Swar Discourses of Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- (2) Types of Scales, Diatonic, Chromatic, Equally tempered
- (3) General idea of Giti and Vani.
- (4) Study of style involved in different Gharanas instrumental music(Sitar).
- (5) General idea of the factors that differentiate Karnatak Music and Hindustani Music.
- (6) (i) Historical development and classification of Ragas. (Ancient, Medieval and Modern)
(ii) Concept of the time theory of Raga in Indian Music.
- (7) The study of Indian and Western Notation system.
- (8) Study of the Trinity of Sitar (Amrit sen, Suratsen, Nihalsen)
- (9) Description and comparative study of Ragang & Ragas as prescribed in Paper X.
- (10) Writing Layakari Dugun, Tigun, Chaugun and Chhagun in following Talas.
Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak.

Note: For the purpose of setting theory paper, syllabus of the practical Paper X Should also be sent to the paper setter.

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati
15. Sangeet Shastra : K. Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants

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19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurty
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
27. Dhvani aur Sangeet: Lalit Kishore Singh
28. Musical Heritage : M.R. Gautm
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
30. Universal History of Music : S.M. Tagore.
31. Historical Development of Indian Music : Swami Pragyanand
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

Paper-VIII : DISSERTATION/20 COMPOSITIONS

(Theory/Practical)

(Max.Marks -100 Min.Marks- 40)

20 compositions in various Ragas.(Variety of Talas may be kept in mind).

OR

Dissertation on any musical subject of about 75-100 pages.

Each candidate is required to prepare 20 compositions in different ragas and talas. A candidate securing 55% marks in Theory may opt for dissertation. The dissertation/20 compositions shall be type written and shall be submitted in triplicate at least 3 weeks before the commencement of the theory examinations.

Paper-IX STAGE PERFORMANCE

(Max.Marks -100 Min.Marks- 40)

Minimum one hour per candidate :

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks
	Total = 100 Marks

Performance of one hour before an invited audience, Ragas should be selected from the course prescribed in paper X (Presentation of Ragas).

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Paper-X : PRESENTATION OF RAGAS

(Max.Marks -150 Min.Marks- 60)

	Division of Marks
(a) Choice Raga	40Marks
(b) Question Raga Masitkhani Gat	45Marks
(c) Question Raga in two Rajakhani Gats	45Marks
(d) Alaps with Swarvistar	20Marks

Total = 150 Marks

Candidates are required to prepare two Ragas from each group with intensive study.

Group of Ragas:

1. Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
2. Malkauns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.
4. Bihag, Maru Bihag, Nand, Bihagda.
5. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
6. Kirvani, Hemant, Bageshree, Rageshree.

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.

Paper-XI PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS

(Max.Marks -150 Min.Marks- 60)

Ragas as Prescribed in paper X.

Candidates are required to prepare the following forms from all the groups other than selected in paper X.

- | | |
|---|----------|
| A. To prepare four vilambit gats with Alap and Todas. | 30Marks |
| B. To prepare Six Drut Gats with alap and Todas in any Rag other than selected under A. | 20Marks |
| C. To prepare one drut gat in other than trital with Alap and Todas in any Raga other than selected under (A&B) | 20Marks |
| D. To prepare one Dhun in any Raga. | 20Marks |
| E. Extempore composition from the given Note Patterns | 20 Marks |
| F. Critical appreciation of a recorded demonstration. | 20 Marks |
| G. Comparative and critical study of Ragas. | 20 Marks |

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.

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