



**UNIVERSITY OF RAJASTHAN  
JAIPUR**

**SYLLABUS**

**Department of Music Pre Ph.D.  
Course Work**

**(Hindustani Music)**

**2020-21**

*Raj Vas*  
Dy. Registrar (Acad.)  
University of Rajasthan  
JAIPUR  
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**DEPARTMENT OF MUSIC**  
**UNIVERSITY OF RAJASTHAN, JAIPUR**  
**SYLLABUS OF PRE Ph.D. COURSE WORK 2019-20**

**Duration of the Course Work : One Semester**

**SCHEME OF EXAMINATION**

Each Theory paper      3 hrs. Duration      max. Marks : 100

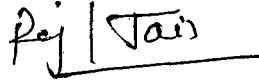
1. The number of papers and the maximum marks for each paper shall be shown in the syllabus for the subject concerned. It will be necessary for a candidate to pass in all papers separately.
2. (i) The minimum qualifying marks in the course work shall be 50% in aggregate for the Registration to the Pre Ph.D Course Work and (ii) atleast 40% marks in each paper. If a candidate fails to secure atleast 40% marks in each individual paper at the examination, he/she will be deemed to have failed at the examination notwithstanding his having obtained the minimum percentage of marks required in the aggregate for their examination.
3. Every candidate shall be required to attend a minimum of 75% of the lectures in the course work.

The course work shall include four papers with a duration of 4 hours per week.

	Maximum Marks	Minimum Pass Marks
Paper I    Research Methodology	100	40
Paper II    Project work including review of Literature	100	40
A. Project Work                      - 70		
B. Review of Book/CD       - 30		
Paper III    History of Indian Music	100	40
Paper IV    Contemporary Music	100	40

The division of marks is as follows :

- (i) For I,III & IV paper 20% marks will be for continuous assessment and 80% marks will be given at the end of the course work examination.
- (ii) For the assessment of project work there shall be a committee consisting of the following three persons:
  1. Head of the department
  2. Supervisor
  3. One senior member of the Department

  
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**Paper I : Research Methodology(Written Test)**

Max. Marks – 80

Min.M. – 32

Duration : 3.00 Hours

**Examination Pattern:**

- (a) There shall be 10 very short type questions of 20 marks carrying weightage of 2 marks each. Word limit for each answer will be 10-20.
- (b) There shall be 8 short answer type questions of 40 marks carrying weightage of 5 mark each. Word limit for each answer will be 30-40.
- (c) There shall be two Descriptive (Detailed) type questions of 200-250 words each:
  1. Compulsory one question of 10 marks.
  2. One Optional question of 10 marks.

**Paper II : Project work including review of Literature:**

Max. Marks – 70+30=100 (Project work +Review)

1. Candidate should submit project and review work in three typed copies.

**Note : The written document and any other material related to the paper is required to be submitted one week prior to the examination.**

**Paper III: History of Indian Music:**

Max. Marks – 80

Min.M. – 32

Duration : 3.00 Hours

Examination pattern will be same as prescribed for the paper -- I


**Paper IV : Contemporary Music**

Max. Marks – 80

Min.M. – 32

Duration : 3.00 Hours

Examination pattern will be same as prescribed for the paper - I

  
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**Paper – I :Research Methodology**

- (i) Research – it's meaning aims and objectives, methodology process, hypothesis, methods of data collection- questionnaire, schedule, observation, interview, case-study, experimental.
- (ii) Preparing synopsis, bibliography, Appendix.
- (iii) Preface, introduction, footnotes, selection of research topic, report-writing, primary and secondary sources for research in Indian Music.

**Recommended Books : PAPER-I (Research Methodology)**

1. Anusandhan Pravidhi Siddhant Aur Prakriya – Ganeshan, S.N. Lok Bhartiya Prakashan, Allahabad, 1986.
2. Sangeet Mein Anusandhan Ki Samasyaen Aur Kshetra – Dr. Subhadra Chaudhary, Krishna Brother, Ajmer 1988.
3. Research Methodology – Research Publications, Jaipur 1989.
4. Shodh Aur Siddhant – Dr. Nagendra, National Publishing House, Delhi 1979.
5. Anusandhan Ki Samasyaen – Om Prakash, Arya Book Depot, New Delhi, 1981.
6. Research Methodology – Madan Mohan Lawaniya, College Book House, Jaipur.
7. Sangeet Avam Shodh Pravidhi – Dr. Manorma Sharma, Haryana Sahitya Academy, Chandigarh, 1990
8. Shodh Pravidhi – Vinay Mohan Sharma, National Publishing House, Delhi, 1973.
9. Shodh Prakriya Avam Vivarnika – Sarnam Singh Sharma, Aatmaram And Sons, Delhi.
10. Shodh Swaroop Avam Manak Vyavaharik Karya Vidhi – Baijnath Singhal, The Macmillan Company Of India Limited, New Delhi, 1980.
11. Methods in Social Research- W.J. Goode and P.K. Halt, Moc Grawhill, New York, 1952
12. Research methodology – Methods, Techniques- C.R. Kothari, Wiley Eaxtern Ltd, New Delhi, 1985
13. Methodology and Techniques of Sovial Research – Wilkinson and Bhandarkar, Himalaya Publishing House Bombay, 1982
14. Anusandhan Ki Prakriya – Savitri Sinha Avam Vijendra Snatak, National Publishing House, New Delhi, 1969.


15. Educational Research – J.P. Agrawal
16. Experimental Design Essential of Educational Research – C.D. Sood
17. Research in Education – John W. Pest
18. Methodology of Educational Research – Dr. Malhotra.
19. Research Methodology – Step by Step ( Guide for Beginners)- Ranjeet Kumar
20. The Portable Dissertation – Dr. Miles T. Bujant
21. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

**Paper – II : Project Work and review of Literature/CD :**

1. Project Work : Candidate is required to submit one project on any subject pertaining to Music/ Contemporary trends in Music .
2. Candidate is required to submit review of one book/one CD of a renowned artist.

**Paper – III : History of Indian Music.**

- (1) A study of Historical Development of Hindustani Music in Ancient, Medieval and Modern Period.
- (2) Origin and Development of Gharana – system in Hindustani Music :
  - (a) Detail study of various gharanas of Dhruvpad and Khayal.
  - (b) Detail study of main gharanas of Sitar
  - (c) Detail study of main gharanas of Kathak Dance.
  - (d) Detail study of main gharanas of Tabla.
- (3) Elementary knowledge of :
  - (a) Karnatak Music
  - (b) Indian Classical Dances
  - (c) Classification of Instruments
  - (d) Folk Music of Rajasthan

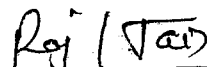
  
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**Recommended Books : PAPER –III (History & Theory of Indian Music)**

1. Anup Rag Vilas : Pt. Kumar Gandharva
2. Uttar Bhartiya Sangeet Ka Sankshipt Itihas : Pt. V.N. Bhatkhande.
3. Pranav Bharati – Pt. Omkarnath Thakur
4. Prachin Bharat Mein Sangeet – Dr. Dharmavati Shrivastava.
5. Bharat Ka Sangeet Siddhant – Achaarya Brahaspati.
6. Bharat Ka Sangeet Ka Itihas \_ Dr. Umesh Joshi.
7. Bharat Ka Sangeet Ka Itihas – Dr. S.S. Paranjape.
8. Sangeet Bodh – Dr. S.S. Paranjape
9. Sangeet Shastra – K.Vasudeo Shastri
- 10.Hindustani Sangeet – Pt. V.N. Bhatkhande
- 11.Historical Development of Indian Music – Swami Pragyanand.
- 12.Music of India – H.A. Popley
- 13.The Musical Heritage of India – M.R. Gautam (N.Delhi)
- 14.History of Musical Instruments – Curt Suches
- 15.History of Musical Instruments – Suresh Vimal Rai.
- 16.Historical Survey of the Music of Upper India – Pt. V.N. Bhatkhande
- 17.A comparative study of some of the music system of 15<sup>th</sup> , 16<sup>th</sup> and 18<sup>th</sup> centuries  
– Pt. V.N. Bhatkhande.
- 18.History of Indian Music- Swami Pragyanand
- 19.Hindustani Music – G.H. Ranade
20. Bhartiya Sangeet VAdya – Dr. Lalmani Mishra
- 21.Dhruvpad Aur Uska Vikas – K.C.D. Brihaspati
- 22.Sangeet Chintamani – K.C.D. Brihaspati
- 23.Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
- 24.Sangeet Mani Part-I,II- Maharani Sharma
- 25.Sangeet Swarit- Ramakant divedi
- 26.Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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## Paper IV - Contemporary Music

1. Use of Technology in teaching, learning and performance.
2. Music Therapy.
3. Music and Law – Contracts, copyrights, piracy etc.
4. Principles of Aesthetics and its relation to Indian Music- Rasa and Aesthetics as applied to Music, Bandish, Kaku, Dhyan, Rag-Ragini Paintings, Music and other Fine Arts.
5. Effect of globalization on Indian Classical Music
6. Manufacturing and Maintenance of Musical Instruments- Tanpura, Tabla, Sitar and Harmonium.
7. New Ragas- Origin, Principles, Propagation, Importance, Critical Analysis.

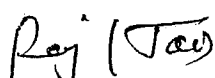
**Note: – Any five new Ragas may be selected for analysis**

8. Changing Aesthetics of Presentation of Taalas .
9. Changing Aesthetics of Presentation of Dances (with special reference to Kathak)
10. Distance Education in Music its scope - Merits and Demerit.

### Reference Books :-

- (1) Aesthetic aspects of India's Musical Heritage – Dr. Ashok Ranade
- (2) Globalization and Indian Music – Seminar Proceedings of the ITC-SRA seminar held at NCPA, Mumbai.
- (3) Various Periodicals, Magazines on Music
- (4) Internet and websites
- (5) Sangeet Vichar – Dr. Ashok Ranade.
- (6) Sangeet Nibandh Sangraha – Lakshminarayan Garg.
- (7) Navaraagnirmitichi Taatve – Dr. Anaya Thatte.
- (8) Bhartiya Shastriya Sangeet aur Sondrya Darshan – Prof. Anupam Mahajan
- (9) Saras Sangeet – Prof. Pradeep Dixit.
- (10) Bhartiya Sangeet Ka Sondrya Vidhan – Madhur Lata Bhatnagar.
- (11) Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
- (12) Sangeet Mani Part-I,II- Maharani Sharma
- (13) Sangeet Swarit- Ramakant divedi
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