UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

SCHEME OF EXAMINATION & COURSES OF STUDY
BACHELOR OF PERFORMING ARTS

B.MUS. (Indian Music) Part-I Examination  2016
B.MUS. (Indian Music) Part-II Examination  2017
B.MUS. (Indian Music) Part-III Examination  2018
B.MUS. (Indian Music) Part-IV Examination  2019

Prepared by

[Signature]

[Stamp: Registrar (Acad-I)]
University of Rajasthan
NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.

2. Changes in Statutes/Ordinances/ Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making 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.

3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.
GENERAL ENGLISH
2014-15

Duration: 3 hrs.          Max. Marks: 100

Minimum Pass Marks: 36

The syllabus aims at achieving the following objectives:

1. Introducing students to phonetics and enabling them to consult
dictionaries for correct pronunciation (sounds and word stress)
2. Reinforcing selected components of grammar and usage
3. Strengthening comprehension of poetry, prose and short-stories
4. Strengthening compositional skills in English for paragraph
   writing, CVs and job applications.

The Pattern of the Question Paper will be as follows:

Unit A: Phonetics and Translation (20 marks)
(10 periods)

I Transcription of Phonetic Symbols (05)
II Word Stress (05)
III Translation of 5 sentences from Hindi to English (05)
IV Translation of 10 Words from Hindi to English (05)

Unit B: Grammar and Usage (20 marks)
(10 periods)

I Transformation of Sentences (05)
   a. Direct and Indirect Narration
   b. Active and Passive Voice

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c. Interchange of Degrees of Comparison

II Modals (05)
III Sequence of Tenses (05)
IV Punctuation of a Short Passage with 10 Punctuation Marks (05)

Unit C: Comprehension (30 marks)
(25 periods)

Following Essays and Stories in *Essential Language Skills* revised edition compiled by Macmillan for University of Rajasthan General English B. A./B. Com./B. Sc.

William Blake
Sujata Bhatt
Ruskin Bond
M.K. Gandhi
J.L. Nehru
A.P.J. Abdul Kalam

The Little Black Boy
Voice of the Unwanted Girl
Night Train for Deoli
The Birth of Khadi
A Tryst with Destiny
Vision for 2020

Five questions to be answered out of eight questions Two marks each based on 6 units of the prescribed texts

Five questions of 3 marks each to be answered from the given passage: 15 marks
1 Vocabulary question from the given passage (at least 10 words): 5 Marks
Unit D: Compositional Skills (30 marks)
(15 periods)

I Letters-Formal and Informal (10)
II CVs and Job Applications (10)
III Paragraph Writing (10)

Recommended Reading:

4. Judith Leigh. CVs and Job Applications. OUP. 2004
COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Compulsory in I Year for all streams at undergraduate level

Scheme of examination

<table>
<thead>
<tr>
<th>Time</th>
<th>Min Marks</th>
<th>Max. Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 hrs</td>
<td>36</td>
<td>100</td>
</tr>
</tbody>
</table>

This paper will contain 100 multiple choice questions. Each question will carry 1 mark.

Students should be encouraged to visit places of Environmental Importance including Natural and Manmade Habitat.

Note:
1. The marks secured in this paper shall not be counted in awarding the division to a candidate.
2. The candidates will have to clear this compulsory paper in three chances.
3. Non-appearing or absence in the examination of compulsory paper will be counted as a chance.

Unit 1: The Multidisciplinary nature of environmental studies

Definition, scope and importance - Relationship between Environmental Studies and other branches of science and social sciences.

Need for Environmental awareness, Environmental education in present day context.

Unit 2: Natural Resources and Challenges

- Natural resources and associated problems, Classification of resources: renewable resources, non-renewable resources, classes of earth resources, resources regions: Definition and criteria, resource conservation.
- Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forest and tribal people.
- Water resources: Use and over-utilization of surface and groundwater, floods, drought conflicts over water, dams-benefits and problems.
- Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.

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Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticides problems, water logging, salinity. Case studies.

Energy resources: Growing energy need, renewable and nonrenewable energy sources, use of alternate energy sources. Case studies.

Land resources: Land as a resource, Land degradation man induced. Landslides, soil erosion and desertification.

- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

Unit 3: Ecosystems, Concepts, Structure, Functions and Types
- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids
- Introduction, types characteristics features, structure and function of the following ecosystem:
  a. Forest ecosystem, Tropical Temperate and Alpine Ecosystem
  b. Grassland ecosystem and Their Types
  c. Desert ecosystem with emphasis on Thar Desert
  d. Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) and Wet Lands

Unit 4: Biodiversity and its conservation
- Introduction – Definition, genetic, species and ecosystem diversity
- Biogeographically classification of India
- Value of biodiversity : consumptive use, productive use, social ethical, aesthetic and option values
- Biodiversity at global, National and local level
- India as a mega-diversity nation
- Hot-sport of biodiversity
- Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts
- Endangered, Threatened and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity
- Red Data Book
Unit 5: Environmental Pollution and Control Measures

Definition
- Causes, effects and control measures of:
  a) Air Pollution
  b) Water Pollution
  c) Soil Pollution
  d) Marine Pollution
  e) Noise Pollution
  f) Thermal Pollution
  g) Nuclear Hazards
- Solid waste management
- Causes, effects and control measures of urban and industrial wastes
- Role of an individual in prevention of pollution
- Pollution case studies
- Disaster management: floods, earthquake, cyclone and landslides

Unit 6: Social Issues, Environment, Laws and Sustainability

- From Unsustainable to Sustainable development
- Urban problems related to energy
- Water conservation, rain water harvesting, watershed management
- Resettlement and rehabilitation of people; its problems and concerns.
  Case studies
- Environmental ethics: Issues and possible solution.
- Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies
- Wasteland reclamation.
- Consumerism and waste product.
- Environmental Protection Act.
- Air (Prevention and Control of Pollution) Act
- Wild life protection Act
- Forest Conservation Act
- Biological Diversity Act
- Issues involved in enforcement of environmental legislation
- Public Awareness.

Unit 7: Human Population and the Environment

- Population growth, variation among nations
- Population explosion-Family Welfare Programme
- Environment and Human health
- Human Rights
- Value Education
- HIV/AIDS
- Women and Child Welfare
- Role of Information Technology in Environment and human health
- Case Studies

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Suggested Readings:

5. Goudie, Andrew. The Human Impact.
4. ELEMENTARY COMPUTER APPLICATIONS

Theory: Max. Marks 60
Practical: Max. Marks 40
Workload: Four Periods/Three hours per week

Question paper for Elementary Computer Applications, Compulsory Paper (common for B.A./B.Sc./B.Com. Part I), be so set that it has 120 multiple choice questions (bilingual) of $\frac{1}{2}$ mark each. The question paper will be of the duration of 2 hours. The examinees will have to give their answers on OMR Sheet only to be provided by the University whose evaluation will be done based on OMR Scanning Technology. Further, the practical examination for this paper will be of 40 marks and its duration will be of two hours.

The workload for this paper will now be as follows:
Theory Paper: Four Periods/Three Hours per week.
Practical: Three Periods/Two Hours per week.

Unit-I: Introduction to Computers and Related Terminology
(Basic information only).

(a) Hardware: CPU (Motherboard, Microprocessor, The Intel Pentium III, AMD and Cyrix), MMX Technology, System Clock Address Bus, Data Bus (PCI and EISA) Cache Memory, Processing Speed, Expansion Slots (Video Controller, Sound Cards, SCSI, Network Card), Memory—(Unit, RAM, ROM, EDO RAM, SD RAM), Input and Output Devices (Keyboard, The Standard keyboard Layout), Mouse, Printers (Dot matrix, Ink-Jet, Laser-Jet), Microphone, Speakers, Modem, Scanner, Density, Formatting, Boot Record, FAT, Folder Directory), Hard Disk Drive. CD ROM Drive (CD ROM Speeds), CD-R Drive, DVD Rom Drive, Tape Drive.)

(c) Communications and Connectivity: Data Communication systems, Data Transmission (Serial, Parallel, bandwidth, Protocols), E-mail, FAX, Voice and Video messaging, Video Conferencing, Online Services, user connection (types), Networking of Computers (Node, Client, Serve, LAN, WAN), Using the network, The internet and the Web.

Unit-2: Operating System
(Working knowledge at Common Users Level Only)

Unit-3: Application Software
(Working knowledge at Common Users Level only)

(b) Spreadsheet Program-MS Excel
- Entering data, Labels, Values, Dates, Formulas, Cell references, Formats, Functions, Templates, Charts and Maps, Analyzing data in a spreadsheet.

(c) DBMS-Microsoft Access
- Database, Entering data into the database. Creating Database tables, editing data. Viewing Records, Sorting records. Querying a database, generating reports.

Unit-4: The Internet and Online Resources
(Working knowledge at Common Users Level Only)
1. How the Internet work, Introduction to TCP/IP, IP and DNS address, Features of the Internet (E-mail, News, Telent, FTP, Chart, Channel, WWW, Online Services Bulletin Board Serv-

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necting to a PC to the Internet (Setting Dial up and Internet connection Wizard), Overview of Internet Explorer 5 and features therein, use of search engines, surfing, creating and Use of E-mail, Awareness about e-commerce and its advantages.

Practical: Max. Marks 40.

Workload: Four Periods/Three hours per week.

Course: Practical Training of course content of Unit 2, 3 and 4 of Theory syllabus.

The Practical examination will be of two hours duration. It will consist of four small exercises testing the working knowledge of followings each carrying a weight as given below:

1. Course content in Unit 2 of Theory Max. Marks 10
2. Course content in Unit 3 (a) of Theory Max. Marks 10
3. Course content in Unit 3 (b) of Theory Max. Marks 10
4. Course content in Unit 3 (c) of Theory Max. Marks 10
5. Viva-Voce Examination Max. Marks 10

Candidates are registered to attempt any three exercises out of above maintain four exercises.
# B.Mus. Part-I

## (Foundation)

### Compulsory Papers

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Gen. English</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>ii. Gen. Hindi</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>iii. Environmental Studies</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>iv. Elementary Computer Application</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
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</tbody>
</table>

### Optional Papers

**Theory:**

<table>
<thead>
<tr>
<th></th>
<th>Duration</th>
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<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Applied &amp; General</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>ii. Indian Culture &amp; Art</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
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**Total Marks**

Practical 400, Theory 200, Total 600

### Practical

<table>
<thead>
<tr>
<th></th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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</thead>
<tbody>
<tr>
<td>i. Music Vocal</td>
<td>1 Hours</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>ii. Music Instrumental</td>
<td>1 Hours</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>iii. Viva-Voce, Critical and Comparative Study of Ragas and Talas</td>
<td>30 Minutes</td>
<td>100</td>
<td>40</td>
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</tbody>
</table>

### Teaching Hours

**Theory**

- Optional 4 Hours Per Week
- Compulsory 3+3+3+3=12 Hours Per Week

**Practical**

- Paper – I 6 Hours Per Week
- Paper – II 6 Hours Per Week
- Paper – III 4 Hours Per Week

Total Teaching Hours for Practical – 16, Theory 16 Hours Per Week
B. Mus. Part I
(Foundation)

OPTIONAL PAPERS

Theory Paper I

Max. Marks 100

Applied & General

(a) Description and Comparative Study of the following ragas and Talas.
Tala: Teental, Ektal, Chautal, Kharwa, Dadra.

(b) Notation Writing of Composition with Alap, Taan and Todas etc.

(c) Writing Laykaris of prescribed Talas (Dugun, Tigun & Chaugun)

(d) Definitions: Sangeet, Nad, Swara, Shruti, Varna, Alankar, Taan Saptak, Purvanga, Uttaranga, Laya–Vilambit, Madhya and Drut Laya, Matra, Sum, Tali, Khali, Bhai, Avartana.

(e) Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.

(f) Elementary knowledge of instruments.

Theory Paper II

Max. Marks 100

Indian Culture and Art

(a) General knowledge of Vedas, Upnishad, Puran & Darshanas.

(b) Folk tradition of Rajasthan with special reference to Folk Songs.

(c) Knowledge of Indian Classical dance forms.

(d) Knowledge of Classical Dance forms. (Bhav Nritya Forms of Rajasthan)


(f) Music and education- Gurukula and Institution based system.

(g) Life sketches and contribution of the musicians – Vishnu Digambar, Pt. Bhatkhande, Allaudin Khan, M.S. Subbhalaxmi.
B.Mus. Part-I
(Foundation)

DETAIL OF COURSE

OPTIONAL PAPERS

Practical Paper – I  Music Vocal  Max. Marks 150

(1) Intensive Study of following ragas -
   (1) Bhimpalasi
   (2) Yaman

(2) Non detail Ragas -
   (1) Durga
   (2) Alhaiya Bilawal

(3) One Dhrupad & One Dhamar with dugun in the prescribed ragas-
    Khamaj & Bhairvi
    One Bhajan based in any raga.

Practical Paper – II  Music Instrumental  Max. Marks 150

(1) Intensive Study of following ragas -
   (1) Bhairav
   (2) Vrindavani Sarang

(2) Non detail Ragas -
   (1) Bhupali
   (2) Bihag

(3) One dhun & one Composition in other than Teental with Two
    Tanas in the prescribed ragas-
    Bhairvi & Desh
Practical Paper – III

Max. Marks 100

Viva-Voce and Critical and Comparative Study of Ragas and Talas

(1) Critical and Comparative Study of Ragas prescribed in paper I\textsuperscript{st} and I\textsuperscript{rd}
(2) Study of the following Taals with Dugun & Chaugun: Teental, Ektal, Chautal, Kaharwa, Dadra.
(3) Ten varieties of Alankars to be Practiced.
(4) Practical knowledge of Ten That's.
(5) One Lakshan geet (Vocal) and one sargam (Inst.) in any two different raags.
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SYLLABUS

B.Mus. (Indian Music) Part-II

Examination,
2015-16

Asstt. Registrar (Acad-I)
University of Rajasthan
JAIPUR
## B.Mus. Part-II

### Theory:

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Applied &amp; General</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>ii. History of Indian Music (Ancient Period)</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
</tbody>
</table>

**Total Marks**: Practical 400, Theory 200, Total 600

### Practical:

<table>
<thead>
<tr>
<th>Study Area</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Presentation of Raga and Various forms of Indian Music</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>ii. Viva-Voce, Critical and Comparative Study of Ragas and Talas</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>iii. Stage Performance</td>
<td>40Minutes</td>
<td>100</td>
<td>40</td>
</tr>
</tbody>
</table>

### Teaching Hours

#### Theory
- Paper - I: 4 Hours Per Week
- Paper - II: 4 Hours Per Week

#### Practical
- Paper - I: 8 Hours Per Week
- Paper - II: 6 Hours Per Week
- Paper - III: 4 Hours Per Week

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*Jaipur*
B.Mus. Part –II

Max. Marks 100

Theory Paper –I

Applied & General

(a) Description and comparative study of the following Ragas and Talas.

Ragas: Malkouns, Bageshri, Miyan Malhar, Jaunpuri, Kedar.
      Kamod, Chhayanat, Hameer, Shudha Kalyan, Deskar.
      Bahar, Hindol.

Talas: Jhaptala, Teevra, Dhamar, Rupak, Sooltal.

(b) Notation Writing of Composition with Alap, Taan/Todas.

(c) Writing Layakaris with Dugun & Chougun in the prescribed Talas.

(d) Definition: Gram, Murchhana, Jati, Nibaddha, Anibaddha, margi,
      Desi, Graha, Ansha, Nyas, Prabandha.

Brief study of -

(i) Shruti, Swara, Alapti and its varieties.

(ii) Terms: Krantan, Jamjama, Gamak, Ghasita, Meend.

Theory Paper –II

Max. Marks 100

History of Indian Music

(Ancient Period)

(a) Origin of Music.

(b) General Knowledge of Vedic Music

(c) Evolution and development of Indian Music during Ancient Period
    with special reference to the works of Bharat & Matang.

(d) Historical evaluation of the Ancient Musical Scale of Indian
    Music.

(e) Historical evolution of Veena, Pakhawaj and Venu( Flute)
B.Mus. Part II
DETAIL OF COURSES

Practical Paper – I
Max. Marks 150

Presentation of Ragas and Various forms of Indian Music

(i) Intensive Study of the Following Ragas; 50
Malkauns, Bageshri, Miyan Malhar, Jaunpuri.

(ii) Study of the following Ragas 50
Kedar, Kamod, Chhayanat, Hameer, Deskar, Shudha Kalyan,
Bahar, Hindol.

(a) To prepare four fast Khayals or fast Gats in any four
Ragas with Alap and Tanas which is mentioned above.

(b) To prepare one Dhrupad, One Dhamar with Dugun
& Chaugun, One Tarana and one Bhajan in different
Ragas other than selected under (a)

OR

(c) To prepare three Composition other than Teental & one
Dhun in different Ragas other than selected under (a)

Practical Paper – II
Max. Marks 150

Viva-Voce, Critical & Comparative Study of Raga and Tala:

(1) Critical and Comparative Study of Ragas prescribed in
paper I" 60

(2) Study of the following Taal with Dugun & Chaugun:
Jhaptala, Teevra, Dhamar, Rupak, Sooltal 50

(3) Ten varieties of Alankars to be Practiced. 20

(4) Identification of Ragas through given notes. 20

Practical Paper – III

Stage Performance
Max. Marks 100

(1) Presentation of any one Raga 60

(2) Presentation of any other style (light classical or light) 40
University of Rajasthan
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SYLLABUS

B.Mus. (Indian Music) Part-III

Examination, 2015-16

Asstt. Registrar (Acad-I)
University of Rajasthan
JAIPUR
B.Mus. Part-III

Theory:-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Applied &amp; General</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>ii. History of Indian Music (Medieval Period)</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td><strong>Total Marks</strong></td>
<td></td>
<td><strong>Practical 400, Theory 200, Total 600</strong></td>
<td></td>
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</tbody>
</table>

Practical:-

<table>
<thead>
<tr>
<th>i. Presentation of Raga and Various forms of Indian Music</th>
<th>½-1 Hour</th>
<th>150</th>
<th>60</th>
</tr>
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<tbody>
<tr>
<td>ii. Viva-Voce, Critical and Comparative Study of Ragas and Tala</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>iii. Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
<td>40</td>
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</tbody>
</table>

**Teaching Hours**

Theory

- Paper - I: 4 Hours Per Week
- Paper - II: 4 Hours Per Week

Practical

- Paper – I: 8 Hours Per Week
- Paper – II: 6 Hours Per Week
- Paper – III: 4 Hours Per Week
B.Mus. Part –III

Theory Paper –I

Applied & General

(a) Description and comparative study of the following Ragas and Talas.
- **Talas** - Jhumara, Tilvara, Aadachautala, Deepchandi, Jat.

(b) Notation Writing of Composition with Alap, Taan/Toda.

(c) Writing of Layakaris with Dugun, Tigun & Chaugun in the prescribed Talas.

(d) (i) Varieties of Gamak and Tan.
(ii) Classification of Ragas: (Gram Raga, Desi Raga, Sri-Purusha Raga, Mel, Thaat, Raganga.

(e) 40 Principles of Raga formations.

(f) Musical terms: Nayak, Gayak, Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

Theory Paper –II

History of Indian Music (Medieval Period)

(Sharang Dev to Vayankat Mukhi)

(a) Evolution and development of Indian Music during Medieval Period.
   (i) Development of Indian Music during Mugal period.
   (ii) Bhakti Movement.

(b) Contribution of the following Musicologist to Indian Music

(c) Elementary Knowledge of Karnatak-Music.

(d) Detailed Study of Dhrupad & Khayal.

(e) Historical development of Sitar & Tabla.
Practical Paper – I  
Max. Marks 150

Presentation of Ragas and Various forms of Indian Music

(i) Intensive Study of the Following Ragas:
    Todi, Shyam Kalyan, Chandrakauns, Puriya Kalyan, Rageshwari.  
    (50)

(ii) Study of the following Ragas:
    Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, Jhinjihoti, Tilak Kamod.  
    (50)
    (a) To prepare Five fast Khayals or fast Gats in any five Ragas with Alap and Tanas which is mentioned above.  
        (50)
    (b) To prepare one Dhrupad, one Dhamar with Dugun & Chaugun, One Tarana in different Ragas other than selected under (a)  
        (40)

OR

To prepare three Composition other than Teental with todas & One Dhun in Different Ragas other than selected under (a)  

(c) To prepare one Lok Geet / Lok Dhun.  

Practical Paper – II  
Max. Marks 150

Viva-Voce, Critical & Comparative Study of Ragas and Talas:

1. Critical and Comparative Study of Ragas prescribed in paper 1st.  
   (60)
2. Study of the following Taal with Dugun, Tigun & Chaugun –Jhumara, Aadachautala, Deepchandi, Jat.  
   (50)
3. Different Layakaris 2/3, 3/2  
   (10)
4. Playing or Singing of any given Musical piece  
   (15)
5. Identification of ragas through given notes  
   (15)

Practical Paper – III  
Max. Marks 100

Stage Performance

1. Presentation of any one Raga  
   (Light classical or light)  
   (60)
2. Presentation of any other Style  
   (60)
University of Rajasthan
Jaipur

SYLLABUS

B.Mus. (Indian Music) Part-IV

Examination,

2015-16
## B.Mus. Part-IV

### Theory:

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
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<tr>
<td>i. Applied &amp; General</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>ii. History of Indian Music (Modern Period)</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
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<td><strong>Total Marks</strong></td>
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### Practical:

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<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Presentation of Raga and Various forms of Indian Music</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>ii. Viva-Voce, Critical and Comparative Study of Taga and Tala</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>iii. Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
<td>40</td>
</tr>
</tbody>
</table>

### Teaching Hours

#### Theory

- Paper - I: 4 Hours Per Week
- Paper - II: 4 Hours Per Week

#### Practical

- Paper – I: 8 Hours Per Week
- Paper – II: 6 Hours Per Week
- Paper – III: 4 Hours Per Week
B.Mus. Part –IV

Theory Paper –I

Max. Marks 100

Applied & General

(a) Description and comparative study of the following Ragas and Talas.

Ragas - Darbari Kanada, Ahir Bhairv, Marva, Maru Bihag, Madhuvanti, Shuddha Sarang, Puria, Shri, Basant, Lalit, Megh, Sohni, Madhumad Sarang, Adana.

Talas : Jhumara, Jhatpal, Chautala, Punjabi, Addha.

(b) Notation Writing of Composition with Alap, Taan/Toda.

(c) Writing of Layakaris of prescribed Talas in dugun, tigun, chaugun & Chhagun.

(d) Elementary Knowledge of Harmony & Melody.

(e) Staff Notation.

(f) Music and Mass Media.

(g) Sound, its production and Propagation

(h) Study of different type of Kaku.

Max. Marks 100

Theory Paper –II

History of Indian Music
(Modern Period)

(a) Development of Indian Music during Modern Period.

(b) Detailed Study of the works of the following :

(c) Development of Modern Musical Scale. (Western and Indian)

(d) Concept of Gharana in Indian Classical Music.

(e) Development of Music after independence in the field of training. Performances and writing.

(i) Government (Radio, Doqr-Darshan, Academies ICCR Deptt. of culture Awards etc)

(ii) Private organizations (Music Conferences etc)

(iii) Popular Music

(f) Life Sketches and contribution of famous Indian Musicians-
Practical Paper – I

Presentation of Ragas and Various forms of Indian Music

(i) Intensive Study of the Following Ragas;
Darbari-Kanada, Maru-Bihag, Shuddha-Sarang, Lalit,
Madhuvanti, Aahir Bhairav.

(ii) Study of the following Ragas;
Basant, Megh, Puriya, Marva, Sohani, Madhumad Sarang,
Adana, Shri.

(a) To prepare Six fast Khayals or fast Gats in any Six
Ragas with Alap and Tanas which are mentioned above.

(b) To prepare one Dhrupad, one Dhamar with Dugun, Tigun
& Chaugun, in different Ragas other than selected
under (a)

OR

To prepare two Composition other than Teental with
Todas in Different Ragas other than
selected under (a)

(c) To prepare one Thumari, one Bhajan or two Dhun
in any Raga.

Practical Paper – II

Viva-Voce, Critical & Comparative Study of Ragas and Talas

(1) Critical and Comparative Study of Ragas prescribed in
paper I

(2) Study of the following Taal with Dugun, Tigun &
Chaugun– Jhumara, Chaataal, Jhaptaal, Punjabi, Addha

(3) Different Layakaris 3/4, 4/3

(4) Tuning of own Music Instrument.

(5) Playing or Singing of any given Musical piece.

(6) Notation writing.

(7) Identification of ragas through given notes.

Practical Paper – III

Stage Performance

(1) Presentation of any one Raga.
(2) Presentation of any other Style

Max. Marks

150
50
50
10
10
10
10
60
40
BOOK RECOMMENDED FOR STUDY

B.P.A. Course in

Hindustani Classical Vocal/Instrumental Music

5. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
6. Sitar Malika (Hatharas)
7. Sitar Vadan by S.G. Vyas.
8. Bela Shiksha by Prof. V.G. Jog
11. Tabla Vigyan by Dr. Lalmani Mishra.
12. Tabla Shastra by Godbole
13. Sangit Visharad (Hatharas)
15. Sangit Bodh by Dr. Sarat Chandra Paranjpe.
17. Sangit Darshika Part I and II by Shri Nanigopal Banerjee.
22. Tan Malika by Raja Bhaiya Puchwale.