UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

FACULTY OF FINE ARTS

MUSIC

M.A. (SEMESTER SCHEME)

I & II SEMESTER  2015-2016

III & IV SEMESTER  2016-2017
2. Eligibility:
A candidate who has secured more than 50% or GPA 3.0 in the UGC Seven Point scale (or GPA 2.5 in the UGC Seven Point Scale for SC/ST/Non-creamy layer OBC) or equivalent in the Bachelor degree in with Music shall be eligible for admission to First Semester of a Master of Arts course (M.A. Music).

Admission of Candidate in the M.A. Music programme shall be strictly on the basis of merit of the following three: (1) Percentage of marks scored in BA (2) Practical test (3) Personal interview.

Division of Marks is as follows:

<table>
<thead>
<tr>
<th>Percentage of Marks scored in BA</th>
<th>Practical Test</th>
<th>Personal Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>30%</td>
<td>40%</td>
<td>50%</td>
</tr>
</tbody>
</table>

A) PRACTICAL TEST
The duration of the Practical test shall be for half an Hours to determine the creativity and talent of the candidate in the concerned discipline. The evaluation of the test shall be conducted by a panel consisting of faculty members nominated by the Head of the Department.

B) PERSONAL INTERVIEW
Candidates shall have to appear personally for an interview. Interview Board shall be a panel of faculty members nominated by the Head of the Department.
No Candidate will be permitted to get admission without having Music Subject in his B.A. Degree. Candidate who has passed B.P.A/ B.Mus. degree (Professional Stream) from any discipline will not be permitted to get admission in M.A. Music.

Asstt. Registrar (Acad-I)
University of Rajasthan
3. Scheme of Examination:

- Each theory paper EoSE shall carry 100 marks. The EoSE will be of 3 hours duration.
  Part 'A' of the theory paper shall contain 10 very short type Questions of 20 marks carrying weigtage of 2 Marks each. Word limit for each answer will be 10-20.
  Part 'B' of the theory paper will be consisting of 4 short answer type questions (with internal choice carrying weigtage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.
  Part 'C' of the theory paper shall contain three questions (with internal choice) of 20 marks each. The word limit for each answer will be 700-800 words.
- There shall be University Examination at the end of each semester for Theory and Practical.
- The evaluation of the practical papers of 2nd and 4th semester shall be done by external examiners and the evaluation of the practical papers of 1st and 3rd semester shall be conducted by the two member panel of internal examiners consisting of examiners of Rajasthan University and its affiliated colleges constituted by the Board of study.
- Duration of Practical Examination will be:
  a. Presentation of Ragas: 1-1.5 hr. per candidate
  b. Analytical study of Ragas: 1-1.5 hr. per candidate.
  c. Field study (Practical): 30-40 mins per candidate.

Assessment of the Field study work will be done along with the other practical Examinations.

d. Self Study: Method of evaluation of self study: A student is required to submit Self Study document latest by one week prior to the commencement of the theory Examination.

- Discipline offered: The subjects of examination in M.A. Music under Faculty of Fine Arts shall be one of the following

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>Vocal Music</td>
</tr>
<tr>
<td>2</td>
<td>Instrumental (Sitar) Music</td>
</tr>
</tbody>
</table>

Faculty/Visiting faculties/ eminent artists:
The M.A. Music programme shall be conducted by the faculty members from the concerning professional discipline. However, students shall get the advantage of the visiting faculties/ eminent artists of the respective discipline as and when required.

4. Course Structure:
The details of the course with code, title and the credits assign are as given below Abbreviations Used.

**Course Category**

CCC: Compulsory Core Course
ECC: Elective Core Course
OEC: Open Elective Course

[Signature]

University of Rajasthan

Jodhpur
### First Semester

<table>
<thead>
<tr>
<th>S. No</th>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Per Week</th>
<th>EoSE Duration Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MUS 101</td>
<td>Principles of Music (SHASTRA)</td>
<td>CCC</td>
<td>6</td>
<td>6 0 0</td>
<td>3 0</td>
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<tr>
<td>2</td>
<td>MUS 102</td>
<td>History of Indian Music</td>
<td>CCC</td>
<td>6</td>
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<td>3 0</td>
</tr>
<tr>
<td>3</td>
<td>MUS 111</td>
<td>Presentation of Raga</td>
<td>CCC</td>
<td>10</td>
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<tr>
<td>4</td>
<td>MUS 112</td>
<td>Analytical Study of Ragas</td>
<td>CCC</td>
<td>8</td>
<td>0 0 12</td>
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<tr>
<td>5</td>
<td>MUS 121</td>
<td>Project Work</td>
<td>PRJ</td>
<td>2</td>
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<tr>
<td>6</td>
<td>MUS 122</td>
<td>Field Study</td>
<td>FST</td>
<td>4</td>
<td>0 0 6</td>
<td>0 30 min</td>
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</table>

**CCC 28, PRJ2, FST4**  
♦ The document will be sent for the evaluation.

### Second Semester

<table>
<thead>
<tr>
<th>S. No</th>
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<th>EoSE Duration Hours</th>
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<tr>
<td>1</td>
<td>MUS 201</td>
<td>Principles of Music</td>
<td>CCC</td>
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<td>Historical of Indian music</td>
<td>CCC</td>
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<td>3</td>
<td>MUS 211</td>
<td>Presentation of Raga</td>
<td>CCC</td>
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<td>CCC</td>
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**CCC 30, PRJ 2, FST 4**  
♦ The document will be sent for the evaluation.
### Third Semester

<table>
<thead>
<tr>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Week</th>
<th>Per</th>
<th>EuSe Duration Hours</th>
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</thead>
<tbody>
<tr>
<td>MUS 301</td>
<td>Philosophy of Music (Science and aesthetic of Music)</td>
<td>CCC</td>
<td>6</td>
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<td>Psychology of Music</td>
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<td>6</td>
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<tr>
<td>MUS 312</td>
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<td>CCC</td>
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<tr>
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CCC 30, PRJ 2, FST 4

- The document will be sent for the evaluation.

### Fourth Semester

<table>
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<tr>
<th>Subject Code</th>
<th>Course Title</th>
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<th>Per</th>
<th>EuSe Duration Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 401</td>
<td>Philosophy of Music (Science and aesthetic of Music)</td>
<td>CCC</td>
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<tr>
<td>MUS 402</td>
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<td>CCC</td>
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<td>6 0 0 0 3 0</td>
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<td>CCC</td>
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<td>MUS 412</td>
<td>Stage performance/ Dissertation/ Essay writing*</td>
<td>CCC</td>
<td>8</td>
<td>0 0 12 3 0</td>
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<tr>
<td>MUS 421</td>
<td>Project Work</td>
<td>PRJ</td>
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<td>MUS 422</td>
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<td>FST</td>
<td>4</td>
<td>0 0 6 0</td>
<td></td>
<td>30 min</td>
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</tbody>
</table>

CCC 30, PRJ 2, FST 4

- Stage performance 1-1.5 four per candidate practical examination will be conducted.
- Dissertation: Document will be sent for the evaluation
- Essay writing paper will be conducted at EoSe along with other theory papers. The Duration of the Exam will be 3 hours.
- Self Study: Document will be sent for the evaluation.
MUS 101 - PRINCIPLE OF MUSIC (SHASTRA)

Unit – I : (a) Shruti, Swar and Types of Scales Diatonic, Chromatic.
(b) Shruti, Swar discourses of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande, Pt. Omkarnath Thakur and Lalit Kishore Singh.
(c) Shuddha scale of Bharat and Sharangdev.

Unit – II : (a) Shuddha scale of Ahobal and Pt. Bhatkhande.
(b) Division of scale according to the number of severts and cents.

Unit – III : Hindustani and Karnatak Musical scale (Modern)

Unit – IV : (a) Western scales (Modern)
(b) Study of the following terms: Homophony, Polyphony, Ecclesiatical scales, Authentic and plagal Modes, chords.

Unit – V : General idea of Harmonic and Melodic music.

Recommended Books
1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
7. The Music of India : Popley
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etihasik Pritha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
15. Sangeet Shastra : K. Vasudeva Shastri
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnataka Music: Ramchandran
20. Ragas of Karnataka Music: Ramchandran
21. South Indian Music : Sambamurty
22. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
23. Dhwani aur Sangeet: Lalit Kishore Singh
24. Musical Heritage : M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
27. Historical Development of Indian Music : Swami Pragyanand
28. Sangeet Chintamani : Acharya Brihaspati

Asst. Registrar (Acad.-I)
University of Rajasthan
JAIPUR
MUS 102 – HISTORY OF INDIAN MUSIC

Unit – I : Origin of Music
Unit – II : Evolution and development of Indian Music during ancient, medieval and modern periods.
Unit – III : Study of the works of Bharat, Matang, Narad (Sangeet Makrand), Sharang Dev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi.
(b) Historical evolution of Pakhawaj, Sitar, Tabla and flute
Unit - V : (a) General Idea of the factors that differentiated Karnataka Music from Hindustani Music.
(b) Special study of the Trinity of South Indian Music.

Recommended Books
1. The Hindu view of Art : Mulk Raj Anand
2. A Short History of Music : Dr. Curt Souches.
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : PT. V.N. Bhatkhande.
10. History of Indian Music : Swami Prayanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Composers of Karnataka music : Prof. Sambmurthy
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
22. Hindustani Music : G.H. Ramade
24. Indian Music of the South : R. Shrinivasan
27. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
28. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
MUS 111- Presentation of Ragas

VOCAL AND INSTRUMENTAL (Sitar)

**Division of Marks :**

(a) Choice Raga 20 Marks
(b) Question Raga (Slow khayal or Gat) 25 Marks
(c) Question Raga in two fast khayals or Gats 25 Marks
(d) Alap 10 Marks
(e) Singing one Dhrupad/Dhamar/Chaturang 20 Marks
   Or
   Gats in other than Teental

**Total = 100 Marks**

**Compulsory Group**
Yaman, Alhaiya Bilawal and Brindavani sarang.

**Optional Group**
(i) Shyam Kalyan, Puriya-Kalyan, Shuddh Kalyan, Hansdhwani.
(ii) Yamani-Bilawal, Devgiri Bilawal, Kukubh Bilawal, Sarparda Bilawal.
(iii) Bhatiyar, Bhanakar, Puriyadhanashree, Lalit, Marwa.
(iv) Shuddha-Sarang, Madgyamad Sarang, Mian-ki-Sarang, LankDahan Sarang.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and at least two Ragas from group may be prepared with a vilambit and Drut Khayal with extensive elaboration or a Masit Khani and Raza Khani Gat with extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Drut Khayal or Tarana or Razakhani Gat should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all candidates who have offered Instrumental Music are required to prepare Masitkhani and Razakhani Gats.
5. Candidates should learn one composition in any Rag out of the following : Dhrupad/ Dhamar/ Chaturang.
6. For Instrumental Music one Dhun based on Raga in Tala other than Trital should be prepared.
7. Special attention should be given towards artistic presentation while preparing all the ragas.
8. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

**Note :** The practical papers will be set at the spot by the board of examiners with the internal examiner.
MUS 112- Analytical Study of Raga

VOCAL AND INSTRUMENTAL

1. Comparative and critical study of Raga 50 Marks
2. Notation writing 25 Marks
3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries) 25 Marks
Total = 100 Marks

Syllabus:

Ragas same as given in Subject Code 111.

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

MUS 121- Project Work

100 Marks

A candidate is required to interview two eminent musicians of Indian Music. The student should submit a written document consisting of not less than 2000 words. The document must contain complete information about the musician and the concerned art form criteria of the eminent musician will be as follows:

(i) Age of the artist should be more than 50 an artist having experience of 20 years in the concerned field.
(ii) Artist passing A grade of AIR

Note: Student is required to obtain continuous guidance of the concerning teacher.

A student is required to submit typed three copies of the project latest by one week prior to commencement of the theory examination.
MUS 122 – Field Study Course

Study of Folk Music Tradition of the Region

This paper is introduced to incorporate regional landmarks in the course of study in view of the changing perspectives, in regard to link our past with the present day needs.

1. A candidate is required to present five Folk Music compositions of Rajasthan.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

Note: The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

Continuous assessment shall be done every month by the teacher Concerned. Assessment of the field study will be done along with the other practical examinations.

MUS 201 – Principles of Music

Unit – I
(a) General idea of the forms of Vedic Music
(b) General idea of Giti and Vani.

Unit – II
(a) Impact of folk music on classical Music and Vice-Versa.
(b) General characteristics of folk Music with special reference to Rajasthani folk Music.
(c) Use of Instruments and Talas in folk Music.

Unit - III
Study of the technique involved in different Gharanas of Dhrupad, Khyal, Sitar and Tabla.

Unit - IV
(a) Classical compositions (Musical terms in Karnataka Music)
(b) Main Musical Instruments of Karnataka Music.

Unit – V
(a) Technique presentation and exposition of Vrinda Vadan and Vrind Gan.
(b) General idea of Ravindra Sangeet.
MUS 202 - HISTORY OF Indian Music

Unit - I : Historical evolution of the Musical Scales of India from ancient to modern times.

Unit - II : Evolution and growth of various Musical forms.

Unit - III : Efforts for the development of Music by various institutions and artists in Post-independent era in the field of training, writing and performance.

Unit - IV : Future of Indian classical Music.

Unit - V : (a) Evolution of Indian and Western Notation system. (b) Gram Raga, Bhasha and vibhasha.

Recommended Books

2. A Short History of Music : Dr. Curt Schues.
3. The Primitive Art : L. Adems
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
10. History of Indian Music : Swami Prajyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Composers of Karnatak music : Prof. Samburthy
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
22. Hindustani Music : G.H. Ranade
24. Indian Music of the South : R. Srinivasan
27. Bhartiya Sangeet Vadya : Dr. Lalmuni Mishra.
28. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
MUS 211 – Presentation of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga .......................... 20 Marks
(b) Question Raga (Slow khayal or Gat) ........................................ 25 Marks
(c) Question Raga in two fast khayals or Gats .......................... 25 Marks
(d) Alap .......................................... 10 Marks
(e) Singing one Bhajan/Thumri/Dadra/Tappa ..................... 20 Marks

Total = 100 Marks

Compulsory Group
Bageshwari, Bhairav, Darbari Kanhada.

Optional Group

(i) Jogia, Vibhas, Gunkari, Basantmukhari.
(iii) Jhinjoti, Narayani, Malagunjee, Rageshree.
(iv) Jaldhar Kedar, Natkedar, Kedar and Hameer.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and at least two Ragas from each group may be prepared with a vilambit and Drut Khayal/Tarana or a Masitkhani and a Rajakhani Gat with extensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any groups in which only Drut Khayal/Tarana or Rajakhani Gat should be prepared.
4. In all 10 Ragas are to be prepared with 7 Vilambit Khayals or Masitkhani Gat and 10 Drut Khylas/Tarana or 10 Rajakhani Gats.
5. Candidates should learn one composition in any Rag out of the following: Bhajan/Thumri/Dadra/Tappa.
6. For Instrumental Music one Dhun based on any Raga in other than Trital should be prepared.
7. Variety of Tals may be kept in view for the compositions of Gats and Khylas.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.
MUS 212- Analytical Study of Raga (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

1. Comparative and critical study of Raga 50 Marks
2. Critical appreciation of performance 25 Marks
3. Viva-voce (pertaining to General questions on
   Ragas, Talas and Laykaries 25 Marks

Total = 100 Marks

Syllabus:
Ragas same as prescribed in Subject Code 211.

Note: The Practical paper will be set on the spot by board of examiners in consultation with internal examiners.

MUS 221- Project Work

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factor leading to the success of the concert.

Note- A student is required to seek guidance of the concerning teacher.

A student is required to submit Typed Three Copies of project latest by one week prior to the commencement of the theory examination.

MUS 222- Field Study Course

Study and Presentation of rare Ragas

A candidate is required to collect to five Khayals/ Gats in rair Ragas and shall present the same at the end of semester.
A student is required to prepare a brief account of selected rair Ragas.
Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

Note: Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.

Continuous assessment shall be done every month by the teacher concerned. Assessment of the field study will be done along with the other practical examinations.
MUS 301- Philosophy of Music (Science and Aesthetics of Music)

UNIT – I : (a) Elementary theory of sounds, it's production and propagation.
(b) Anatomy and Physiology of human throat.

UNIT – II : (a) Anatomy and Physiology of human ear.
(b) Human Voice and it's technique.
(c) Voice culture.


UNIT – IV : (a) Pictorial aspect of Music.
(b) Music and Religion.

UNIT – V : Functions of Music.

Recommended Books
2. What is Music: Leo Tolesory.
3. Music a Science and/or Art: John Recfield.
4. Illusion and Reality: Christopher Grudwell.
6. Arts and the Man: Irwin Edman.
7. Sound Catch and Saterly.
13. What is Art: Tagore.
15. Sources of Music: Erick Bloom.
20. The Physics of Music: Dr. Vasudeva Shaan.
MUS 302 - PSYCHOLOGY OF MUSIC

UNIT - I : (a) Definition and scope of psychology.
(b) Relation of psychology with other fields.
(c) Mind and Music.

UNIT - II : Imagination and creative activity.


UNIT - IV : Application of Music in :-
(a) Educational psychology.
(b) Abnormal psychology.

UNIT - V : Application of Music in :-
(a) Social Psychology.
(b) Industrial Psychology.

OR

COMPARATIVE STUDY OF MUSIC OF OTHER COUNTRIES

Unit 1 : Study of Musical scales of Europe and China.
Unit 2 : Study of Musical scales of Japan and Jawa.
Unit 3 : Forms of Music of Europe & Japan.
Unit 4 : Forms of Music of Arabia, Persia & American Indians.
Unit 5 : European Instruments.

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
9. Experimental and Industrial psychology : Milto L. Blum.
11. Therapeutic Value of Music : Manly P. Hill.
19. Sangeet Ki Manoviyanic Prashabhum : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
MUS 311 - Presentation of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga  
(b) Question Raga (Slow khayal or Gat)  
(c) Question Raga in two fast khayals or Gats  
(d) Alap  
(e) Singing one Dhruvpad/Dhamar/Chaturang or Gats in other than Teental

Total = 100 Marks

Compulsory Group
Bhairav, Bihag, Miyan Malhar

Optional Groups:

   I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
   II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Razakhani Gat should be prepared.
   III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drut khayal/Tarana or Razakhani Gat should be prepared.
   IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani Gats and 10 Drut khayals or Tarana or Razakhani Gats.
   V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang.
   VI. For instrumental music one Dhan based on any rag in tals other than trital should be prepared.
   VII. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
   VIII. Variety of tals may be kept in view for khayal and Gat.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.
MUS 312 - Analytical Study of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

1. Comparative and critical study of Raga 50 Marks
2. Extempore Composition of given song or of a gat 25 Marks
3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries 25 Marks

Total = 100 Marks

Syllabus:
Ragas same as prescribed in Subject Code MUS 311.

Note: The Practical paper will be set on the spot by board of examiners in consultation with internal examiners.

MUS 321 - Project Work

Total 100 Marks

A candidate is required to interview two eminent musicians of Indian Music. The student should submit a written document consisting of not less than 2000 words. The document must contain complete information about the musician and the concerned art form criteria of the eminent musician will be as follows:

(i) Age of the artist should be more than 50 an artist having experience of 20 years in the concerned field.
(ii) Artist passing A grade of AIR

Note: Student is required to obtain continuous guidance of the concerning teacher. A student is required to submit typed three copies of the project latest by one week prior to commencement of the theory examination.

MUS 322 - Field Study Course

Study of Folk Music Tradition of the Region

Total - 100 Marks

This paper is introduced to incorporate regional landmarks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present five Folk Music compositions of Rajasthan. The compositions selected for this paper shall be other than the compositions selected by the candidate in Semester I.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

Note: The concerned teacher will review the work and shall allow only the reviewed compositions for final examination. Continuous assessment shall be done every month by the teacher concerned. Assessment of the field study will be done along with the other practical examinations.
MUS 401- Philosophy of Music (Science and Aesthetics of Music)

Unit – 1: Art and Concept of Beauty.
Unit – 2: Place of Music in Fine Arts.
Unit – 3: (a) Application of General principle of Aesthetics.
(b) Aesthetic ideals in Music.
Unit – 4: (a) Raga and Rasa.
(b) Aesthetic experience through the Art of Music.
(c) Role of Music in Hindu Philosophy.
Unit – 5: (a) Music as the embodiment of the spirit of Indian culture and ideals of Art.
(b) Concept of Music in the Western World.
(c) Emotional experience in life through Music.

Recommended Books
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Reefield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
11. Philosophy in a New Key : Susamme Langer.
13. What is Art : Tagore.
15. Sources of Music : Erick Bloom.
17. Visualised Music : Pracy Brown
20. The Physics of Music : Dr. Vasudeva Shaan.
MUS 402- PSYCHOLOGY OF MUSIC

Unit – 1 : (a) Feeling, Emotions and their expression through Music.
(b) Emotional Integration through Music.

Unit – 2 : (a) Attention, Types and conditions of Attention in Music.
(b) Role of Interest in Attention.

Unit – 3 : (a) Learning (Music).
(b) Taste in Music.


Unit – 5 : Musical Aptitude Tests,
OR
Comparative Study of Music of Other Countries

Unit – 1 : Three dimensions of European Music.
(a) Tone (b) Thyme (c) Harmony

Unit -2 : System of Notation in Ancient Greece.
Unit – 3 : System of Notation in Modern Europe.
Unit – 4 : Evolution of Orchestral Music in the Greek period.
Unit – 5 : Orchestral Music in the modern times.

Recommended Books
1. Contemporary School of psychology: Robert S. Wood Wroth.
3. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry.
   Kings Court Hospital Brooklyn, New York.
9. Experimental and Industrial psychology: Millo L. Blum.
11. Therapeutic Value of Music: Manly P. Hill.
19. Sangeet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakraworty.
20. The psychology of Imagination: John Paul Sartre.
MUS 411 – Presentation of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

**Division of Marks:**

(a) Choice Raga  
(b) Question Raga  
(c) Question Raga in two fast khayals or Gats  
(d) Singing one Bhajan/Thumri/Dadra/Tappa/Dhun  
(e) Comparative & critical study of ragas  
(f) Viva voce (Pertaining to general questions on ragas, talas & laykaries)  

Total = 100 Marks

**Compulsory Group:** Todi, Malkauns and Bhimpalasi

**Optional Group**

(i) Gujarati – Todi, Bilaskhani-Todi, Bhupal-Todi, Salag Varali, Multani  
(ii) Deshi, Devgandhar, Gandhari, Komal Rishab Asavari.  
(iii) Gauri (Purvi Ang), Gauri (Bhairav Ang), Lalit, Jaitashri, Shree.  
(iv) Jog, Jog Kauns, Madhukauns, Chandrakauns.  
(v) Comparative and critical study of Ragas.  
(vi) Viva-voce(pertaining to General questions on Ragas, Talas and Laykaries.

I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.  
II. Any two from the four groups may be selected and least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Rajakhani Gat should be prepared.  
III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drutkhayal/Tarana or Rajakhani Gat should be prepared.  
IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani and 10 Drut khayals or Rajakhani Gats.  
V. Candidates should learn one composition in any raga out of the following Dhruvpad, Chhamar, Thumri,  
VI. For instrument, sic one Dhun based on any rag in tals other than trital should be prepared.  
VII. Special attention should be given towards artistic presentation, while preparing all ten ten ragas.  
VIII. Variety of tals may be kept in view for khayal and Gat.

**Note:** Questions will be set at the spot by board of examiners in consultation with internal examiners.
MUS 412- Stage Performance/ Dissertation/ Essay Writing

Stage Performance:
Candidates who obtain at least 55% marks in the practical course 111, 112, 211, 212 taken together at the M.A. Ist and IInd Semester examination will be allowed to offer Stage performance as an option for course 412 at the M.A. IVth Semester examination.

Stage performance practical ‘ Full-fledged performance of a raga of the candidate’s choice out of the prescribed course before an invited audience’ lasting approximately 45-60 minutes.

or

For Dissertation:
Candidates who obtain at least 55% marks in the aggregate of the theory papers i.e. paper I and II at the M.A. I and II Semester examinations taken together will be allowed to offer Dissertation as an option for course 412 at the M.A. IV semester examination.

The dissertation shall be type-written and shall be submitted in triplicate so as to reach the Registrar at least 3 weeks before the commencement of the theory examinations (the requirement of Field Work, if any, for offering requirement of Field Work, if any, for offering Dissertation be treated to have been dispensed with).

or

Essay Writing

Essays will be related to general and critical topics related to Music. Essays may be written in Hindi/English.

MUS 421- Project Work

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factor leading to the success of the concert.

Note: Student is required to obtain continuous guidance from the concerning teacher. A student is required to submit Typed three copies of Project latest by one week prior to the commencement of the theory examination.

MUS 422- Field Study Course

Study and Presentation of Semi-Classical Compositions

A candidate is required to collect five Semi-Classical Compositions based on different Ragas.

Candidate shall present these Compositions at the end of the Semester

Note: The concerned teacher will review the work and shall allow only the reviewed compositions for final examination.

Continuous assessment shall be done every month by the teacher concerned.

Assessment of the field study will be done along with the other practical examination.