

**University of Rajasthan
Jaipur**

SYLLABUS

Faculty of Fine Arts


M.A. MUSIC

(Semester Scheme)

M.A (I & II Semester) Examination 2018-19

M.A. (III & IV Semester) Examination 2019-20

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Scheme of Examination :

Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.

Part 'A' of theory paper shall contain 10 very short type Questions of 20 marks carrying weightage of 20 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 (carrying weightage 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.

First Semester

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUS 701	Principle of Music (SHASTRA)	CCC	6	6		90	3		100
2.	MUS 711	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUS 712	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSA01	History of Indian Music	ECC	6	6		90	3		100
5.	MUSA02	Various Forms of Hindustani Classical Music	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSA03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSA04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUSA05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100

Second Semester

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUS 801	Principle of Music (SHASTRA) Part-II	CCC	6	6		90	3		100
2.	MUS 811	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUS 812	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSB01	History of Indian Music Part-II	ECC	6	6		90	3		100
5.	MUSB02	Various Forms of Hindustani Classical Music	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSB03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSB04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUSB05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100

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Third Semester

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUS 901	Philosophy of Music (Science and Aesthetics of Music)	CCC	6	6		90	3		100
2.	MUS 911	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUS 912	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSC01	Psychology of Music	ECC	6	6		90	3		100
5.	MUSC02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSC03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSC04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

Fourth Semester

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUSX01	Philosophy of Music Part II	CCC	6	6		90	3		100
2.	MUSX11	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSX12	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSD01	Psychology of Music Part II	ECC	6	6		90	3		100
5.	MUSD02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSD03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSD04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

MUS 701- PRINCIPLE OF MUSIC (SHAstra)

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

- 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
Ecclesiastical 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
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 Etihastik 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
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 Pragyand
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MUS 711- Presentation of Ragas - (Practical)

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

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks :

(1) Choice Raga	20 Marks
(2) Question Raga (Slow khayal or Gat)	25 Marks
(3) Question Raga in two fast khayals or Gats	25 Marks
(4) Alap	10 Marks
(5) Singing one Dhruvpad/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, Bhankar, Puriyadhanashree, Lalit, Marwa.
- (iv) Shuddha-Sarang, Madhyamad 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 atleast 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 : Dhruvpad/ 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.

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Note : The practical papers will be set at the spot by the board of examiners with the internal examiner.

MUS 712- Analytical Study of Ragas - (Practical)

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

VOCAL AND INSTRUMENTAL

- | | |
|---|----------|
| (a) Comparative and critical study of Raga | 50 Marks |
| (b) Notation writing | 25 Marks |
| (c) Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries) | 25 Marks |

Total = 100 Marks

Syllabus :

Ragas same as given in Subject Code- MUS 711.

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

MUS A01 – HISTORY OF INDIAN MUSIC

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

- 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.
- Unit – IV : (a) Pt. Bhatkhande, Pt. Vishnu Digamber Paluskar.
(b) Historical evolution of Pakhawaj, Sitar, Tabla and flute
- Unit - V : (a) General Idea of the factors that differentiate Karnatak Music to 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 Suches.
3. The Primitive Art : L. Adams.
4. The Beginning of Art : Ernest Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vitthal Rai.
7. Historical Survey of the Music of Upper India : PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Curt Suches.
10. History of Indian Music : Swami Pragyand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music : Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
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
21. Music and musical modes of the Hindi : Sir William
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. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongways.
28. Indian Music of the South : R. Shrinivasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

MUSA02- Various forms of Hindustani Classical Music - (Practical)

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

Ragas as Prescribed in Subject Code :MUS711

- Candidates are required to prepare the following forms from the ragas other than selected in Subject Code -MUS711.
- A Candidate is required to prepare following compositions with full gayki:
 - (a) Vilambit khayal or vilambit gat.
 - (b) Drut Khayal or Drut gat.
 - (c) Tarana/Trivat/Chaturang or gat in rare raga.
 - (d) Dhruvpad/Dhamar or gat in Tal Dhamar.
 - (e) Thumari/Dadra or Dhun.
 - (f) Bhajan in Vocal or Bhajan on Sitar (Inst.)

Allocation of Marks :

1. Presentation of the composition selected as choice- 25 Marks
2. Remaining five compositions will be of 15 Marks Each.

➤ Assessment of the paper will be done along with the other practical examinations.

MUSA03-Study of Folk Music & Tradition of the Region - (Practical)

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

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.
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.

1. **Continuous assessment shall be done every month by the teacher concerned.**
2. **Assessment of the Paper will be done along with the other practical examinations.**

MUSA04-Harmonium Vadan - (Practical)

(Practical)

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

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present ten Alankaras in each Thaat on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Khayal / gat from the Ragas mentioned below :-
(1) Todi (2) Malkauns (3) Bhoopali (4) Bhairavi.
- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrva and Roopak
- (4) Ability to play Nagma to accompany Tabla.
- (5) To Play 2 Rajasthani Folk songs on Harmonium.
- (6) Ability to accompany a Vocal recital.

(i) Light composition with Chords

(ii) Classical Composition.

➤ **Assessment of the paper will be done along with the other practical examinations.**

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MUSA05 Tabla Vadan - (Practical)

Practical

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

- (1) Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techniques of Playing.
- (2) Ability to play Teental, Keharwa, Dadra, Roopak on Tabla.
- (3) Ability to play solo Tabla for minutes duration with an accompaniment of Harmonium.
- (4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihais on Tabla.
- (5) Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla.
- (6) A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali.

➤ Assessment of the paper will be done along with the other practical examinations.

MUS 801 – Principles of Music (SHASTRA) - Part-II

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

- 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 Rajasthani folk Music.
- Unit - III
- Study of the technique involved in different Gharanas of Dhruvpad, Khyal, Sitar and Tabla.
- Unit – IV
- (a) Classical compositions (Musical terms in Karnatak Music)
 - (b) Main Musical Instruments of Karnatak Music.
- Unit – V
- (a) Technique presentation and exposition of Vrinda Vadan and Vrind Gan.
 - (b) General idea of Ravindra Sangeet.

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 Etihasik 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
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.

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.
- (ii) Nayaki Kanhada. Kaunsi Kanhada. Abhogi Kanhada, Shahana Kanhada.
- (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 atleast 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 Khyals/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 Khyals.

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

MUS812- Analytical Study of Ragas - (Practical)

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

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 MUS 811.

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

MUSB01- History of Indian Music -Part- II

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

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|------------|---|--|
| 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

1. The Hindu view of Art. Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India: PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Cuurt Suches.
10. History of Indian Music : Swami Prajyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music :Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
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
21. Music and musical modes of the Hindi : Sir William
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. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongays.
28. Indian Music of the South : R.Srinivasan
29. Rag. Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

MUSB02- Various forms of Hindustani Classical Music- (Practical)

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

Ragas as Prescribed in Subject Code :MUS811

- Candidates are required to prepare the following forms from the ragas other than selected in Subject Code –MUS811.
- A Candidate is required to prepare following compositions with full gayki:
 - (a) Vilambit khayal or vilambit gat.
 - (b) Drut Khayal or Drut gat.
 - (c) Tarana/Trivat/Chaturang or gat in rare raga.
 - (d) Dhruvpad/Dhamar or gat in Tal Dhamar.
 - (e) Thumari/Dadra or Dhun.
 - (f) Bhajan in Vocal or Bhajan on Sitar (Inst.)

Allocation of Marks :

1. Presentation of the composition selected as choice- 25 Marks
2. Remaining five compositions will be of 15 Marks Each.

Assessment of the paper will be done along with the other practical examinations

MUSB03-Study of Folk Music & Tradition of the Region - (Practical)

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

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.
- 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.

1. Continuous assessment shall be done every month by the teacher concerned.
2. Assessment of the Paper will be done along with the other practical examinations.

MUSB04 – Harmonium Vadan -(Practical)

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

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present ten Alankar in each Thaat on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Khayal / gat from the Ragas mentioned below :—
 - (1) Yaman (2) Bhairav (3) Bhimpalasi (4) Durga.
- (3) Ability to demonstrate to prescribed Talas on hands showing Tali and Khali-Chautal, Sooltal, Jhoomara and Deepchandi.
- (4) Ability to play varieties of Nagma to accompany Tabla.
- (5) To play Ramdhun, National Anthem and one Bhajan on Harmonium.
- (6) Ability to accompany a Vocal recital.

- (i) Light composition with Chords
- (ii) Classical Composition

- Assessment of the paper will be done along with the other practical examinations.
- Candidates should select remaining five thaats other than selected I Semester.

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MUSB05 - Tabla Vadan (Practical)

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

- (1) Ability to Padhant and play on Tabla Ektal, Jhaptal, Kehrava and Roopak.
- (2) Ability to play Ektal with Peshkar, One Kayda Two Paltas, One Tihai and two Tukras.
- (3) Ability to play one simple Paran and Chakradar Paran in Sooltal and Teevratal.
- (4) Knowledge of showing by hand Ekgun, Dugun, Tigum and Chaugun.
- (5) Knowledge of Tuning of Tabla and Tabla Sangat.
- (6) Ability to play Taal Kahrva and Dadra to accompany vocal Music


MUS 901- Philosophy of Music (Science and Aesthetics of Music)

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

- 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 - III : Art appreciation - Music Listeners.
- UNIT -IV : (a) Pictorial aspect of Music.
(b) Music and Religion.
- UNIT - V : Functions of Music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
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.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy 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. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : S.N. Dasgupta.


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17. Visualised Music : Pracy Brown
18. Some Conceptions of Music : Mavd Monn .
19. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Iyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
21. Indian Concept of the Beautiful : K.S. Ramaswami.
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. Comparative Aesthetics : K.C. Pande.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosophies of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound : Broton.

MUS911- Presentation of Ragas -(Practical)

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

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 Dhruvpad/Dharwar/Chaturang | 20 Marks |

Or

Gats in other than Teental

Total = 100 Marks

Compulsory Group

Multani, Bihag, Miyan Malhar

Optional Groups :

1. Aheer Bhirav, Bairagi Bhairav, Nat Bhairav, Shiv Mat Bhairav, Anand Bhairav.
2. Nand, Bihagda, Nat Bihag, Maru Bihag, Sawani Bihag.
3. Surdasi-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar, Bahar.
4. Hanskinkini, Patdeep, Madhuvanti, Kirwani, Kafi.

- 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 Dhun based on any rag in taals 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 912- Analytical Study of Ragas - (Practical)

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

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 911.

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

MUSC01- PSYCHOLOGY OF MUSIC

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

- 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 – III : Sensation : Hearing.
- UNIT – IV : Application of Music in :-
(a) Educational psychology.
(b) Abnormal psychology.
- UNIT – V : Application of Music in :-
(a) Social Psychology.
(b) Industrial Psychology.

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry, Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of Musicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G.Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manovigyan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
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. Kala Ke Siddhant : R.G. Kalingwood.

MUSC02- Stage Performance - (Practical)

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

VOCAL AND INSTRUMENTAL (SITAR)


Minimum of one hour duration :

- | | |
|-----------------------|----------|
| (1) Choice Raga | 50 Marks |
| (2) Light Composition | 20 Marks |
| (3) Examiner's Choice | 30 Marks |

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course -MUS 911

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MUSC03 – Study and Presentation of Rare Ragas of Hindustani Music - (Practical)

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

A candidate is required to collect five Khayals/ Gats in Rare Ragas and shall present the same at the end of semester.

A student is required to prepare a brief account of selected rare 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 paper will be done along with the other practical examinations.

MUSC04 – Seminar

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

Students shall submit a written document of minimum 1000 words. in three copies on any Musical topic chosen by the candidate in consultation with the concerned teacher on the basis of the document the Candidate will be required to present a paper before the evaluation Board along with Faculty and students of the Department.

The format of the seminar document must consist of –

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/Logics/Ideas/Concepts
5. Justification
6. Conclusion
7. Bibliography

The Evaluation Board will be as follows :

1. Supervisor
2. One External Expert

MUSX01- Philosophy of Music – Part II

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

- 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

1. Short Studies in Nature : Herbert Anticillife.
2. What is Music : Leo Tolstoy.
3. Music a Science and /or Art : John Reelfield.
4. Illusion and Reality : Christopher Gurdwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation. Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy 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. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : 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 Iyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
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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. Comparative Aesthetics : K.C. Pande.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosphics of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound : Broton.

MUSX11 – Presentation of Ragas

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

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 Dhruvpad/Dhamar/Thumri | 20 Marks |

Or

Gats in other than Teental

Total = 100 Marks

Compulsory Group: Todi, Malkauns and Bhimpalasi

Optional Group

- (i) Gujari – Todi, Bilaskhani-Todi, Bhupal-Todi, Salag Varali
- (ii) Deshi, Devgandhar, Gandhari, Komal Rishab Asavari.
- (iii) Gauri (Purvi Ang), Gauri (Bhairav Ang), Lalit, Jaitashri, Shree.
- (iv) Jog, Jog Kauns, Madhukauns, Chandrakauns.

- 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/Dhamar/Thumri,
- VI. For instrumental music one Dhun based on any rag in taals other than trital should be prepared.
- VII. Special attention should be given towards artistic presentation, while preparing all 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.

MUSX12- Analytical Study of Ragas (Practical)

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

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

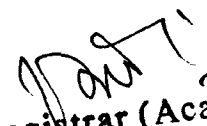
Total = 100 Marks

Syllabus :

Ragas same as prescribed in Subject Code MUSX11.

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

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MUSD01- PSYCHOLOGY OF MUSIC- Part- II

- 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 – 4 : Heredity and Environment special reference to Music.
- Unit – 5 : Musical Aptitude Tests,

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry, Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of Musicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G.Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki Manovigyani Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Kala Ke Siddhant : R.G. Kalingwood.
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

MUSD02- Stage Performance

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

VOCAL AND INSTRUMENTAL (SITAR)

Minimum of one hour duration :

- | | |
|-----------------------|----------|
| (1) Choice Raga | 50 Marks |
| (2) Light Composition | 20 Marks |
| (3) Examiner's Choice | 30 Marks |

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course –MUSX11

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MUSD03 – Study and Presentation of Rare Ragas of Hindustani Music

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

A candidate is required to collect five Khayals/ Gats in Rare Ragas and shall present the same at the end of semester.

A student is required to prepare a brief account of selected rare 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 paper will be done along with the other practical examinations.


MUS D04 – Seminar

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

Lecture Demonstration-

The Candidate is required to present a Lecture demonstration of half an hour duration on any of the Ragangas prescribed in their syllabus. The Lecture demonstration will be Presented before the external examiner, Faculty and students of the Department.

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