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
### 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 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 (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

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<td>MUS 901</td>
<td>Philosophy of Music (Science and Aesthetics of Music)</td>
<td>CCC</td>
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<td>Study and Presentation of Rare Ragas of Hindustani Music</td>
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<td>Philosophy of Music Part II</td>
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<td>CCC</td>
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MUS 701- PRINCIPLE OF MUSIC (SHAASTRA)
(Max.Marks -100 Min.Marks- 36)

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

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

Unit – III : Hindustani and Karnataka 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 Patrija : Aholal
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 Ethasik Pristha 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. Sangeet: Kasmanjari- 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. Lalmi Misra
27. Dhwan aur Sangeet: Lalit Kishore Singh
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
31. Historical Development of Indian Music : Swami Pragyanand
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udhhav aur Vikas : Aban I. 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 Dhruppad/Dhamar/Chaturang  
   Or
   Gats in other than Teental  20 Marks

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: Dhruppad/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.

Dy. Registrar (Acad.)
University of Rajasthan
Jaipur
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  
(b) Notation writing  
(c) Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries

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.
(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.

Dy. Registrar (Acad.)
University of Rajnath
J. R. U.
Recommended Books
1. The Hindu view of Art: Mulk Raj Anand
2. A Short History of Music: Dr. Curt Sachs.
3. The Primitive Art: L. Adenis.
8. A comparative study of some of the music system of 15th, 16th and 18th centuries: Pt. V.N. Bhatkhande.
13. Composers of Karnatak music: Prof. Sambhumthy.
17. Sangeet Ratnakar: Sharangdev.
18. Rag Tarangini: Lohan.
30. Swar Mela Kala Nidhi: Ramanatya.
31. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra.
32. Swar aur Ragam Ke Vikas me Vadyon ka yodhan: Dr. Indrani.

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 gayiki:
  (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 Dhum.
  (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.
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.
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 Tihaiyas 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 (SHAASTRA) - 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 Strongay
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 Prithsa bhoomi : G.N. Goswami
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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. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
27. Dhwani aur Sangeet : Lalit Kishore Singh
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.
MUS811 – 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 Bhajan/Thumri/Dadra/Tappa 20 Marks

Total = 100 Marks

Compulsory Group
Bageshwari, Bhairav, Darbari Kanhada.

Optional Group

(i) Jogia, Vibhas, Gunkari, Basantmukhari.
(iii) Jhinioti, Narayani, Malagnjje, 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 Khyaals/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 Khyaals.

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)

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 Suches.
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 Karnataka music : Prof. Sambmurthy
15. Natya Shastra : Bharat
16. Brihaddevi: Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Dohan
19. Sangeet Parijat : Ahobil
20. The Music of India : Popley
22. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
23. Sangeet Manni Part-I.II: Maharani Sharma
24. Sangeet Swarit : Ramakant divedi
28. Indian Music of the South : R.Sriniwasan
30. Swar Mela Kala Nidhi : Ramamaya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waratu Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.

**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) Dhrupad/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**
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 reaming five thaats other than selected 1 Semester.
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 Chakrardar 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 – IV : (a) Pictorical aspect of Music.
             (b) Music and Religion.

UNIT – V : Functions of Music.

Recommended Books

2. What is Music : Leo Tolstoy.
3. Music a Science and/or Art : John Reecfield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man :Irwin Edman.
7. Sound Catch and Saterly.
13. What is Art : Tagore.
15. Sources of Music : Erick Bloom.
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/Dharrar/Chaturang 20 Marks
Or
Gats in other than Teental

Total = 100 Marks

Compulsory Group
Multani, 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 Drupad/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 talas 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)

(Vocal and Instrumental - Sitar)

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

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 - 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.
9. Experimental and Industrial psychology: Milto L. Blum.
11. Therapeutic Value of Music: Manly P. Hill.
19. Sangeet Ki Manovigyanic Prastabhumi: Dr. Kavita Chakravorty.
20. The psychology of Imagination: John Paul Sartre.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-i,II- Maharani Sharma
24. Sangeet Swarit- Ramakant diveedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

MUSC02- Stage Performance - (Practical)

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

VOCAL AND INSTRUMENTAL (SITAR)

Minimum of one hour duration:

(1) Choice Raga  
(2) Light Composition  
(3) Examiner’s Choice

50 Marks  
20 Marks  
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
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

2. What is Music: Leo Toestory.
4. Illusion and Reality: Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwun 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. Vasudev Shaan.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant dived:
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
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 Druthkayal/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 Dhrupad/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 taals 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.
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.

**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 Prastabhumy : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
23. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
25. Sangeet Swarit- Ramakant divedi
26. Panchashika Sangeet Vimal Mamari- 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
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.