UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

Instrumental Music (Sitar)

M.A. (Semester Scheme)

M.A (I & II Semester)  2019-20
M.A. (III & IV Semester)  2020-21

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University of Rajasthan
JAIPUR
**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 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 (Instrumental) - Sitar

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<td>1.</td>
<td>MUSI-701</td>
<td>Principle of Music (SHASTRA)</td>
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### Second Semester (Instrumental) - Sitar

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<td>Principle of Music (SHASTRA) Part-II</td>
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### Fourth Semester (Instrumental)-Sitar

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MUSI-701 - PRINCIPLE OF MUSIC (SHAstra) (INSTRUMENTAL)
(Max. Marks - 100 Min. Marks - 36)

Unit – I : (a) Shruti, Swar and Types of Scales Diatonic, Chromatic.
            (b) Shruti, Swar discourses of Bharat, Sharangdev, Ahobil and
            (c) Shuddha scale of Bharat and Sharangdev.

Unit – II : (a) Shuddha scale of Ahobil and Pt. Bhakthandae.
            (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 : Ahobil
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 Prisha bhoomi : G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhakthandae
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. 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. Dhwani 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 Prayanganad
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.
MUSI-711- Presentation of Ragas - (Practical)
(Max.Marks -100 Min.Marks- 36)

INSTRUMENTAL (Sitar)

Division of Marks:

(1) Choice Raga
(2) Question Raga (Slow Gat)
(3) Question Raga in two fast Gats
(4) Alap
(5) Gats in other than Teental

20 Marks
25 Marks
25 Marks
10 Marks
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 each group may be prepared with a vilambit and Drut gats with extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Razakhani Gat should be prepared.
4. In all 10 Ragas are to be prifared (7 Masitkhani gats and 10 Razakhani Gats).
5. Candidates should learn one Dhun based on any Raga in Tala other than Trital.
6. Special attention should be given towards artistic presentation while preparing all the ragas.
7. Variety of Tals may be kept in view for the compositions of Gats.

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

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[Signature]
MUSI-712 - Analytical Study of Ragas - (Practical)

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

INSTRUMENTAL (Sitar)

(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- MUSI-711.

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

MUSI-A01 - HISTORY OF INDIAN MUSIC (Instrumental)

(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 Development and Journey of 'Sehatar' to 'Sitar'. Historical evolution of Jod-aalap jhala anga in tantrakari from medieval to modern ages.

Unit - III : Study of the works of Bharat, Matang, Narad (Sangeet Makrand), Sharang Dev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi.

(b) Historical evolution of Pakhawaj, 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 Sitar (Amrit sen, Surat sen, Nihal sen).

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Recommended Books

1. The Hindu view of Art, Mulk Raj Anand
2. A Short History of Music : Dr. Curt Sachs.
4. The Beginning of Art : Ernst Groos.
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 Pragyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Composers of Karnatak music :Prof. Sambmurthy
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharanagdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
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
28. Indian Music of the South : R.Shrinivasan
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.

MUSI-A02- Various forms of Hindustani Classical Music - (Practical) (Instrumental)  
(Max. Marks -100 Min.Marks- 36)

Ragas as Prescribed in Subject Code :MUSI-711

- Candidates are required to prepare the following forms from the ragas other than selected in Subject Code –MUSI-711.
- A Candidate is required to prepare following compositions with elaborated Presentation:
  (a) vilambit gat.
  (b) Drut gat.
  (c) Gat in a rare raga.
  (d) Gat in Tal Dhamar.
  (e) One Dhun.
  (f) One Bhajan on Sitar

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.

MUSI-A04-Harmonium Vadan - (Practical) (Instrumental)

(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 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 with the accompanyment of 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.
MUSI-A05 Tabla Vadan - (Practical) (Instrumental)

(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 ten minutes duration with the accompaniment of Harmonium.

(4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihaiies 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, Tigon 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.

MUSI-801 – Principles of Music (SHASTRA) - Part-II (Instrumental)

(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 style involved in-different school of instrumental Music with special reference to Sitar.

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

Unit – V
(a) Technique and presentation of Vrindavan Vadan.
(b) General idea of Ravindra Sangeet.

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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 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. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamury
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
28. Musical Heritage : M.R. Gautm
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
31. Historical Development of Indian Music : Swami Pragyanand
32. Sangeet Chintaman : Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

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MUSI-811 – Presentation of Ragas - (Practical)
(Max. Marks -100 Min. Marks - 36)

INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga 20 Marks
(b) Question Raga (Slow Gat) 25 Marks
(c) Question Raga in two fast Gats 25 Marks
(d) Alap 10 Marks
(e) 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, Malaganjee, 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 Masitkhani and Rajakhani Gat with extensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any of the groups in which only Rajakhani Gats should be prepared.
4. In all 10 Ragas are to be prepared with Masitkhani Gats and 10 Rajakhani Gats.
5. For Instrumental Music one Dhun based on any Raga in other than Tital should be prepared.
6. Variety of Tals may be kept in view for the compositions.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.
MUSI-812 - Analytical Study of Ragas - (Practical)
(Max.Marks - 100 Min.Marks - 36)

INSTRUMENTAL (Sitar)

1. Comparative and critical study of Raga  50 Marks
2. Critical appreciation of a 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 MUSI-811.

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

MUSI-B01 - History of Indian Music -Part- II (Instrumental)
(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-independence 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 Girgelwin)
13. Composers of Karnatak music : Prof. Sambmurthy
15. Natya Shastra : Bharat
16. Brihaddehi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarik- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
28. Indian Music of the South : R.Sriniwasan
29. Rag, Vibodh : Pt. Somnath
30. Swar Mela Kala Nilthi : Ramamaty.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waraur Rangon Ke Vikas me Vadyo ka yogydan : Dr. Indrani.

MUSI-B02- Various forms of Hindustani Classical Music- (Practical) (Instrumental)
(Max.Marks -100 Min.Marks- 36)

Ragas as Prescribed in Subject Code : MUSI-811

- Candidates are required to prepare the following forms from the ragas other than selected in Subject Code – MUSI-811.
- A Candidate is required to prepare following compositions with full elaborated Presentation:
  (a) One vilambit gat.
  (b) One Drut gat.
  (c) One gat in rare raga.
  (d) One gat in Tal Dhamar.
  (e) One Dhun.
  (f) One Bhajan on Sitar.

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
MUSI-B03 - Study of Folk Music & Tradition of the Region - (Practical) (Instrumental)
(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.

MUSI-B04 – Harmonium Vadan - (Practical) (Instrumental)
(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 Drutgat 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 I Semester.
MUSI-B05 –Tabla Vadan (Practical)

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

(1) Ability to Padhant and play Ektal, Jhaptal, Kehrva and Roopak on tabla and proficiency in rendering padhant.
(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 Teevratel.
(4) Knowledge of showing by hand Thaah, Dugun, Tigum and Chaugun.
(5) Tabla sangat knowledge of Tabla tuning.
(6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

MUSI-901- Philosophy of Music (Science and Aesthetics of Music) (Instrumental)

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

UNIT -I :  
(a) Elementary theory of sounds, its production and propagation.
(b) Anatomy and Physiology of human ear.

UNIT – II :  
Technique of main strokes- Da, Dir, Daar, Dara etc, New trends and techniques in sitar, effect on basic Instruments by electronic Instruments Series.

UNIT – III :  
Art appreciation – Music Listeners.

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

UNIT – V :  
Functions of Music.

Recommended Books

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.
13. What is Art : Tagore.
15. Sources of Music : Erick Bloom.

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MUSI-911 - Presentation of Ragas - (Practical)
(Max. Marks - 100 Min. Marks - 36)

INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga 20 Marks
(b) Question Raga (Slow Gat) 25 Marks
(c) Question Raga in two fast Gats 25 Marks
(d) Alap 10 Marks
(e) Gats in other than Teental 20 Marks

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 Masitkhani and 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 Razakhani Gats should be prepared.
IV. In all 10 ragas are to be prepared with 7 Masitkhani Gats and 10 Razakhani Gats.
V. one Dhun based on any rag in taals other than tritai should be prepared.
VI. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
VII. Variety of tals may be kept in view while selecting Gats.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.
### MUSI-912- Analytical Study of Ragas - (Practical)
(Max.Marks -100 Min.Marks- 36)

<table>
<thead>
<tr>
<th>Instrumental (Sitar)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Comparative and critical study of Raga</td>
</tr>
<tr>
<td>2. Extempore Composition of given a gat</td>
</tr>
<tr>
<td>3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries)</td>
</tr>
<tr>
<td><strong>Total = 100 Marks</strong></td>
</tr>
</tbody>
</table>

**Syllabus:**
Ragas same as prescribed in Subject Code MUSI-911.

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

### MUSI-C01- PSYCHOLOGY OF MUSIC (Instrumental)
(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.

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Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
9. Experimental and Industrial psychology : Milti L. Blum.
11. Therapeutic Value of Music : Manly P. Hill.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakanti divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

MUSI-C02- Stage Performance - (Practical) (Max.Marks -100 Min.Marks- 36)

INSTRUMENTAL (SITAR)
Minimum of one hour duration :

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

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 -MUSI- 911

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MUSI-C03 – Study and Presentation of Rare Ragas of Hindustani Music – (Practical)

(Instrumental)

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

A candidate is required to collect five 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.

MUSI-C04 – 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

MUSI-X01- 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.

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Recommended Books

2. What is Music : Leo Toilestry.
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 : Susmane Langer.
13. What is Art : Tagore.
15. Sources of Music : Erick Bloom.
17. Visualised Music : Pracy Brown
20. The Physics of Music : Dr. Vasudeva Saah.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-LII- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
30. Text Book of Sound : Broton.

MUSI-X11 – Presentation of Ragas
(Max.Marks -100 Min.Marks- 36)

INSTRUMENTAL (Sitar)

Division of Marks :

(a) Choice Raga 20 Marks
(b) Question Raga (Slow Gat) 25 Marks
(c) Question Raga in two fast Gats 25 Marks
(d) Alap 10 Marks
(e) Gats in other than Teental 20 Marks

Total = 100 Marks

Compulsory Group: Todi, Malkaus and Bhimpalasi

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Optional Group

(i) Gujari – Todi, Bilashkhani-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 at least two ragas from each may be prepared with a Masitkhani and a Rajakhami Gat.
III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Rajakhami Gat should be prepared.
IV. In all 10 ragas are to be prepared with 7 Masitkhani and 10 Rajakhami Gats.
V. one Dhun based on any rag in taal other than trital should be prepared.
VI. Special attention should be given towards artistic presentation, while preparing all ten ragas.
VII. Variety of tals may be kept in view while selecting of Gats.

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

MUSI-X12 - Analytical Study of Ragas (Practical)
(Max. Marks - 100 Min. Marks- 36)

INSTRUMENTAL (Sitar)
1. Comparative and critical study of Raga 50 Marks
2. Extempore Composition of given 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 MUSI-X11.

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

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2)
MUSI-D01- PSYCHOLOGY OF MUSIC- Part- II(Instrumental)

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

Unit – 2 : (a) Attention in Music.  
(b) Role of Interest in Music.

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

Unit – 4 : Importance of Heredity and Environment 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 Manovigyanic Prastabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
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

MUSI-D02- Stage Performance
(Max. Marks - 100 Min. Marks- 36)

INSTRUMENTAL (SITAR)

Minimum of one hour duration :

(1) Choice Raga
(2) Light Raga
(3) Examiner's Choice

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course –MUSI-XI1

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MUSI-D03 – Study and Presentation of Rare Ragas of Hindustani Music
(Max.Marks -100 Min.Marks- 36)

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

MUSI-D04 – Seminar
(Max.Marks -100 Min.Marks- 36)

Lecture Demonstration-
Duration : 30 Minutes

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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