UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

Vocal Music

M.A. (Semester Scheme)

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

<table>
<thead>
<tr>
<th>S.No</th>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Per Week</th>
<th>Work Load in Hours</th>
<th>EOSE Duration Hours</th>
<th>EOSE Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>MUSV-701</td>
<td>Principle of Music (SHASTRA)</td>
<td>CCC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>2.</td>
<td>MUSV-711</td>
<td>Presentation of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>3.</td>
<td>MUSV-712</td>
<td>Analytical Study of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>4.</td>
<td>MUSV-A01</td>
<td>History of Indian Music</td>
<td>ECC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>MUSV-A02</td>
<td>Various Forms of Hindustani</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>1 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Classical Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>MUSV-A03</td>
<td>Study of Folk Music &amp; Tradition of</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the Region</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>MUSV-A04</td>
<td>Harmonium Vadan (Practical)</td>
<td>ECC</td>
<td>2</td>
<td>3</td>
<td>30</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>8.</td>
<td>MUSV-A05</td>
<td>Tabla Vadan (Practical)</td>
<td>ECC</td>
<td>2</td>
<td>3</td>
<td>30</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
</tbody>
</table>

**Second Semester (Vocal)**

<table>
<thead>
<tr>
<th>S.No</th>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Per Week</th>
<th>Work Load in Hours</th>
<th>EOSE Duration Hours</th>
<th>EOSE Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>MUSV-801</td>
<td>Principle of Music (SHASTRA) Part-II</td>
<td>CCC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>2.</td>
<td>MUSV-811</td>
<td>Presentation of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>9</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>3.</td>
<td>MUSV-812</td>
<td>Analytical Study of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>9</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>4.</td>
<td>MUSV-B01</td>
<td>History of Indian Music Part-II</td>
<td>ECC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>5.</td>
<td>MUSV-B02</td>
<td>Various Forms of Hindustani</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>1 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Classical Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>MUSV-B03</td>
<td>Study of Folk Music &amp; Tradition of</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the Region</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>MUSV-B04</td>
<td>Harmonium Vadan (Practical)</td>
<td>ECC</td>
<td>2</td>
<td>3</td>
<td>30</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>8.</td>
<td>MUSV-B05</td>
<td>Tabla Vadan (Practical)</td>
<td>ECC</td>
<td>2</td>
<td>3</td>
<td>30</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
</tbody>
</table>
### Third Semester (Vocal)

<table>
<thead>
<tr>
<th>S.N.</th>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Per Week</th>
<th>Work Load in Hours</th>
<th>EOSE Duration Hours</th>
<th>EOSE Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>MUSV-901</td>
<td>Philosophy of Music (Science and Aesthetics of Music)</td>
<td>CCC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>2.</td>
<td>MUSV-911</td>
<td>Presentation of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>9</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>3.</td>
<td>MUSV-912</td>
<td>Analytical Study of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>9</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>4.</td>
<td>MUSV-C01</td>
<td>Psychology of Music</td>
<td>ECC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>5.</td>
<td>MUSV-C02</td>
<td>Stage Performance</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>1 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>6.</td>
<td>MUSV-C03</td>
<td>Study and Presentation of Rare Ragas of Hindustani Music</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>7.</td>
<td>MUSV-C04</td>
<td>Seminar</td>
<td>ECC</td>
<td>4</td>
<td>2</td>
<td>30</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
</tbody>
</table>

### Fourth Semester (Vocal)

<table>
<thead>
<tr>
<th>S.N.</th>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Per Week</th>
<th>Work Load in Hours</th>
<th>EOSE Duration Hours</th>
<th>EOSE Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>MUSV-X01</td>
<td>Philosophy of Music Part II</td>
<td>CCC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>2.</td>
<td>MUSV-X11</td>
<td>Presentation of Raga</td>
<td>CCC</td>
<td>6</td>
<td>9</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>3.</td>
<td>MUSV-X12</td>
<td>Analytical Study of Ragas</td>
<td>CCC</td>
<td>6</td>
<td>9</td>
<td>90</td>
<td>1.30 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>4.</td>
<td>MUSV-D01</td>
<td>Psychology of Music Part II</td>
<td>ECC</td>
<td>6</td>
<td>6</td>
<td>90</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>5.</td>
<td>MUSV-D02</td>
<td>Stage Performance</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>1 Hours Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>6.</td>
<td>MUSV-D03</td>
<td>Study and Presentation of Rare Ragas of Hindustani Music</td>
<td>ECC</td>
<td>4</td>
<td>6</td>
<td>60</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
<tr>
<td>7.</td>
<td>MUSV-D04</td>
<td>Seminar</td>
<td>ECC</td>
<td>4</td>
<td>2</td>
<td>30</td>
<td>45 Minutes Per Candidate</td>
<td>100</td>
</tr>
</tbody>
</table>

---

Dy. Registrar (Academic)  
University of Rajasthan  
Jaipur

\[\text{(Signature)}\]
MUSV-701- PRINCIPLE OF MUSIC (SHAASTRA) (Vocal)
(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
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 Pritha bhoomi : G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
15. Sangeet Shastra : K.Vasudeva Shastri
17. Rag aur Ragini : O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. 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
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 Udbhav aur Vikas : Aban E. Mistry.

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR
MUSY- 711- Presentation of Ragas - (Practical)
(Max.Marks -100 Min.Marks- 36)

VOCAL

Division of Marks:

(1) Choice Raga
(2) Question Raga (Slow khayal)
(3) Question Raga in two fast khayals
(4) Alap
(5) Singing one Dhruvpad/Dhamar/Chaturang

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, Bhanwar, 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 Khayal 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 should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all.
5. Candidates should learn one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Chaturang.
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 Khyals.

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

\[\text{Dy. Registrar}
\text{(Academic)}
\text{University of Rajasthan}
\text{JAIPUR,\&} \]
MUSV- 712- Analytical Study of Ragas - (Practical)

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

VOCAL

(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- MUSV- 711.

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

MUSV-A01 – HISTORY OF INDIAN MUSIC (Vocal)

(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.

(b) Historical evolution of Pakhawaj, Sitar, Tabla and flute

Unit - V : (a) General Idea of the factors that differentiate Karnataka Music to Hindustani Music.
(b) Special study of the Trinity of South Indian Music.

Dy. Registrar
(Academic)
University of Rajasthan
JALPUR
Recommended Books:
1. The Hindu view of Art. Muluk Raj Anand
2. A Short History of Music: Dr. Curt Schuus.
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-Akbari: Abul Fazal (Translated by Girelwin)
13. Composers of Karnatak music: Prof. Samburthy
15. Natya Shastra: Bharat
16. Brihaddeshi: Matang
17. Sangeet Ratnakar: Sharangdev
18. Rag Tarangini: Lochan
19. Sangeet Parijat: Ahobal
20. The Music of India: Popley
22. 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: Ramamaty.
31. Bhatiya Sangeet Vadya: Dr. Lalmerti Mishra.
32. Swar aur Ragon Ke Vikas me Vadyon ka yogdan: Dr. Indrani.

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

Ragas as Prescribed in Subject Code: MUSV-711
- Candidates are required to prepare the following forms from the ragas other than selected in Subject Code –MUSV-711.
- A Candidate is required to prepare following compositions with full gayki:
  (a) Vilambit khayal.
  (b) Drut Khayal.
  (c) Tarana/Trivat/Chaturang.
  (d) Dhrupad/Dhamar.
  (e) Thumari/Dadra.
  (f) One Bhajan.

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.

Dy. Registrar (Academic)
University of Rajasthan
Jaipur
MUSV-A03-Study of Folk Music & Tradition of the Region - (Practical)(Vocal)

(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.

MUSV-A04-Harmonium Vadan - (Practical) (Vocal)

(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 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 accompaniment of Tabla.
(5) To Play 2 Rajasthan 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.

\[\text{Dy.
 Registrar}

\text{(Academic)}

\text{University of Rajasthan}

\text{JAIPUR 30} \]

\[\text{Raj Jain}\]
MUSV-A05 Tabla Vadan - (Practical) (Vocal)

(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 Tihaiyes 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.

MUSV-801 – Principles of Music (SHASTRA) - Part-II (Vocal)
(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 Dhrupad, Khyal.

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

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

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR
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. Karnataka Music: Ramechandran
20. Ragas of Karnataka Music: Ramechandran
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
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 Udbhav aur Vikas : Aban E. Mistry.

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR, 2019
MUSV-811 – 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) ......................... 25 Marks
(c) Question Raga in two fast khayals ................. 25 Marks
(d) Alap ............................................................... 10 Marks
(e) Singing one Bhajan/Thumri/Dadra/Tappa .... 20 Marks

Total = 100 Marks

Compulsory Group
Bageshwari, Bhairav, Darbari Kanhada.

Optional Group

(i) Jogia, Vibhas, Gunkari, Basantmukhari.
(iii) Jhinjoti, Narayani, Malagunjee, Rageshree.
(iv) Jaldhar Kedar, Natakedar, 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 with extensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any of the groups in which only Drut Khayal/Tarana should be prepared.
4. In all 10 Ragas are to be prepared with 7 Vilambit Khayals and 10 Drut Khyals/Tarana.
5. Candidates should learn one composition in any Rag out of the following: Bhajan/Thumri/Dadra/Tappa.
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.

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR
VOCAL

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 MUSV-811.

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

MUSV-B01- History of Indian Music - Part II (Vocal)  
(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 Souches.
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Composers of Karnatak music : Prof. Sambmurthy
15. Natya Shastra : Bharat
MUSV-B02 - Various forms of Hindustani Classical Music - (Practical) (Vocal)
(Max. Marks -100 Min. Marks- 36)

Ragas as Prescribed in Subject Code : MUSV-811

- Candidates are required to prepare the following forms from the ragas other than selected in Subject Code – MUSV-811.

- A Candidate is required to prepare following compositions with full gayki:
  1. One Vilambit khayal.
  2. One Drut Khayal.
  3. One Tarana/Trivat/Chaturang.
  4. One Dhrupad/Dhamar.
  5. One Thumari/Dadra.
  6. One Bhajan.

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

Dy. Registrar (Academic)
University of Rajasthan
JAIPUR
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.

MUSV-B04 – Harmonium Vadan - (Practical) (Vocal)

(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 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.

Dy. Registrar
(Academic)
University of Rajasthan
Jaipur
MUSV-B05 – Tabla Vadan (Practical) (Vocal)

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

(1) Ability to Padhant and play on Tabla Ektal, Jhaptal, Kehrava 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 Teevratal.

(4) Knowledge of showing by hand Thaah, Dugun, Tigum and Chaunigun.

(5) Tabla Sangat and Knowledge of Tabla tuning.

(6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

MUSV-901- Philosophy of Music (Science and Aesthetics of Music) (Vocal)

(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) Pictorial aspect of Music.

(b) Music and Religion.

UNIT – V : Functions of Music.

Recommended Books

2. What is Music : Leo Toelstoy.
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.
11. Philosophy in a New Key : Susamme Langer.
13. What is Art : Tagore.
15. Sources of Music : Erick Bloom.

[Signature]

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR

15
17. Visualised Music: Pracy Brown
20. The Physics of Music: Dr. Vasudeva Shaan.
22. Sangeet Rasmanjari - Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchshika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
30. Text Book of Sound: Broton.

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

**VOCAL**

**Division of Marks:**

| (a) Choice Raga          | 20 Marks |
| (b) Question Raga (Slow khayal) | 25 Marks |
| (c) Question Raga in two fast khayals | 25 Marks |
| (d) Alap                | 10 Marks |
| (e) Singing one Dhruvpad/Dhamar/Chaturang | 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 vilambit and Drut Khayal 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 should be prepared.
IV. In all 10 ragas are to be prepared with 7 vilambit khayals and 10 Drut khayals or Tarana.
V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang.
VI. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
VII. Variety of tal may be kept in view while selecting khayal.

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

[Signature]
Dy. Registrar (Academic)
University of Rajasthan
JAIPUR
MUSV-912 Analytical Study of Ragas (Practical) (Vocal)
(Max.Marks - 100 Min.Marks- 36)

VOCAL
1. Comparative and critical study of Raga
   50 Marks
2. Extempore Composition of a given song
   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 MUSV-911.
Note: The Practical paper will be set on the spot by board of examiners in consultation with
internal examiners.

MUSV-C01- PSYCHOLOGY OF MUSIC (Vocal)
(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.

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR

17
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 Prasthanabhu : 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 diveredi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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

VOCAL

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 –MUSV-911

Dy. Registrar
(Academic)
University of Rajasthan
JAIPOUR

Page 18
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.

MUSV-C04 – Seminar (Vocal)  
(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

MUSV-X01- Philosophy of Music – Part II (Vocal)  
(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 Toelstoy.
3. Music a Science and /or Art: John Rechfield.
4. Illusion and Reality: Christopher Grudwell.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
13. What is Art: Tagore.
15. Sources of Music: Eric Bloom.
17. Visualised Music: Pracy Brown
20. The Physics of Music: Dr. Vasudeva Shaan.
22. Sangeet Rasmanjari: Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II: Maharani Sharma
24. Sangeet Swarit: Ramakant divedi
30. Text Book of Sound: Broton.

MUSV-X11 – Presentation of Ragas

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

Division of Marks:

(a) Choice Raga 20 Marks
(b) Question Raga (Slow khayal) 25 Marks
(c) Question Raga in two fast khayals 25 Marks
(d) Alap 10 Marks
(e) Singing one Dhruvpad/Dhamar/Thumri 20 Marks

Total = 100 Marks

\[\text{Dy. Registrar (Academic)}\]
\text{University of Rajasthan}

JAIPUR
Compulsory Group: Todi, Malkauns and Bhimpalasi

Optional Group

(i) Gujarī – Todi, Bilaskhani-Todi, Bhupal-Todi, Salag Varali
(ii) Deshi, Devgandhar, Gandhari, Komal Rishab Asavari.
(iii) Gaurī (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 at least two ragas from each may be prepared with a vilambit and Drut Khayal.

III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drutkhayal/Tarana should be prepared.

IV. In all 10 ragas are to be prepared with 7 vilambit khayals and 10 Drut khayals.

V. Candidates should learn one composition in any raga out of the following Dhrupad/Dhamar/Thumri.

VI. Special attention should be given towards artistic presentation, while preparing all ten ragas.

VII. Variety of talas may be kept in view while selecting khayals.

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

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

VOCAL

1. Comparative and critical study of Raga 50 Marks
2. Extremore Composition of given song 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 MUSV-X11.

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

Dy Registrar
(Academic)
University of Rajasthan
JAIPUR
MUSY-D01- PSYCHOLOGY OF MUSIC- Part- II (Vocal)

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.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court
   Hospital Brooklyn, New York.
9. Experimental and Industrial psychology : Milto L. Blum.
11. Therapeutic Value of Music : Manly P. Hill.
19. Sangeet Ki Manoviyagyaic 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 Swarat- Ramakant divedi
26. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

MUSY-D02- Stage Performance (Vocal)

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

VOCAL

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
prescribed in subject code course –MUSV-X11

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR
MUSV-D03 – Study and Presentation of Rare Ragas of Hindustani Music (Vocal)
(Max. Marks -100 Min. Marks - 36)

A candidate is required to collect five Khayals 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.

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

Lecture Demonstration–
Duration : 30 Minutes

The Candidate is required to present a Lecture demonstration of half an hour 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.

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR

23