



# University of Rajasthan Jaipur

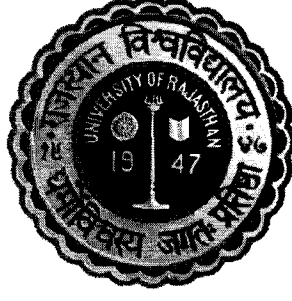
## SYLLABUS

### Faculty of Fine Arts

#### M.A. (Semester Scheme)

M.A. (I & II Semester)	2022-2023
M.A. (III & IV Semester)	2023-2024

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**University of Rajasthan  
Jaipur**

**SYLLABUS**

**Faculty of Fine Arts**

**VOCAL**

<b>M.A. (I &amp; II Semester)</b>	<b>2022-2023</b>
<b>M.A. (III &amp; IV Semester)</b>	<b>2023-2024</b>

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**Scheme of Examination :**

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

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

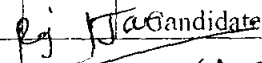
S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUS-701	Principle of Music (SHASTRA)	CCC	6	6		90	3		100
2.	MUS- 711	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUS- 712	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUS-A01	History of Indian Music	ECC	6	6		90	3		100
5.	MUS-A02	Various Forms of Hindustani Classical Music	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUS-A03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUS-A04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUS-A05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100

**Second Semester(Vocal)****Third Semester (Vocal)**

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S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUSI-901	Philosophy of Music (Science and Aesthetics of Music)	CCC	6	6		90	3		100
2.	MUSI- 911	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI- 912	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-C01	Psychology of Music	ECC	6	6		90	3		100
5.	MUSI-C02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-C03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSI-C04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUSI-X01	Philosophy of Music Part II	CCC	6	6		90	3		100
2.	MUSI-X11	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI-X12	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-D01	Psychology of Music Part II	ECC	6	6		90	3		100
5.	MUSI-D02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-D03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSI-D04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

  
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**Fourth Semester (Vocal)**

**Theory Paper**  
**MUS- 701- PRINCIPLE OF MUSIC (SHAstra)**  
**(Common with Instrumental-Sitar)**

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

- Unit – I : (a) Shruti, Swar and Types of Scales Diatonic, Chromatic.  
 (b) Shruti, Swar discourses of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande, Pt. Omkarnath Thakur and Lalit Kishore Singh.  
 (c) Shuddha scale of Bharat and Sharangdev.
- Unit – II : (a) Shuddha scale of Ahobal and Pt. Bhatkhande.  
 (b) Division of scale according to the number of severts and cents.
- Unit – III : Hindustani and Karnatak Musical scale (Modern)
- Unit – IV : (a) Western scales (Modern)  
 (b) Study of the following terms: Homophony, Polyphony Ecclesiastical scales, Authentic and plagal Modes, chords.
- Unit – V : General idea of Harmonic and Melodic music.

**Recommended Books**

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
25. Dhvani aur Sangeet: Lalit Kishore Singh

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26. Musical Heritage : M.R. Gaurin  
 27. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey  
 28. Universal History of Music : S.M. Tagore.  
 29. Historical Development of Indian Music : Swami Pragyand  
 30. Sangeet Chintamani : Acharya Brihaspati  
 31. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**MUS-711- Presentation of Ragas - (Practical)**

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

**Division of Marks :**

(1) Choice Raga	30 Marks
(2) Question Raga (SlowKhyal)	20 Marks
(3) Question Raga in two fast Khyal	20 Marks
(4) Alap	10 Marks
(5) Dhruvpad/Dhamar/Chaturang/in other than Teental	20 Marks

**Total = 100 Marks**

**Compulsory Group**

Yaman, Alhaiya Bilawal and Brindavani sarang.

**Optional Group**

- Shyam Kalyan, Puriya-Kalyan, Shuddh Kalyan, Hansdhwani.
- Yamani-Bilawal, Devgiri Bilawal, Kukubh Bilawal, Sarparda Bilawal.
- Bhatiyar, Bhankar, Puriyadhanashree, Lalit, Marwa.
- Shuddha-Sarang, Madhyamad Sarang, Mian-ki-Sarang, LankDahan Sarang.

- Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
- Any two Groups from the four Groups may be selected and atleast two Ragas from each group may be prepared with a vilambit and DrutKhyalwith intensive elaboration.
- Choice is given to the candidates to select, prepare any three ragas from the above groups in which only DrutkhyalorTaranashould be prepared.
- Candidates should learn one composition in any Ragas out of the following such as Dhruvpad / Dhamar / Chaturang based on any Raga.
- Special attention should be given towards artistic presentation while preparing all the ragas.
- Variety of Tals may be kept in view for the compositions.

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

**MUS-712- Analytical Study of Ragas - (Practical)**

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

(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 Paper Code- MUS- 711.

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

**Theory Paper**

**MUS-A01- HISTORY OF INDIAN MUSIC**

**(Common with Instrumental-Sitar)**

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

- Unit – I : Origin of Music
- Unit – II : Evolution and development of Indian Music during ancient, medieval and modern periods.
- Unit – III : Study of the works of Bharat, Matang, Narad (Sangeet Makrand), Sharang Dev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi.
- Unit – IV : (a) Pt. V. N. Bhatkhande, Pt. Vishnu Digamber Paluskar.  
(b) Historical evolution of Pakhawaj, Tabla, Sitar 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

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### Recommended Books

1. The Hindu view of Art. Mulk Raj Anand
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems.
4. The Beginning of Art : Emet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vitthal Rai.
7. Historical Survey of the Music of Upper India : PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Curt Suches.
10. History of Indian Music : Swami Pragyand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music : Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindi : Sir William
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Hindustani Music : G.H. Ranade
25. Music of Hindustan : Fox Strongways.
26. Indian Music of the South : R. Shrinivasan
27. Rag, Vibodh : Pt. Somnath.
28. Swar Mela Kala Nidhi : Ramamatya.
29. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
30. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
31. Musical Heritage : M.R. Gautam.

### MUS-A02-Various forms of Hindustani Classical Music - (Practical)

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

#### **Ragas as Prescribed in Paper Code :MUS-711**

- Candidates are required to prepare the following composition from the ragas other than selected in Paper Code –MUS-711.
- A Candidate is required to prepare following compositions with elaborated Presentation:
  - (a) Vilambitkhyal.
  - (b) Drutkhyal.
  - (c) Khyal in a rare raga.
  - (d) One Dhruvpad and Dhamar.
  - (e) One Thumri / Dadra.
  - (f) To sing One Bhajan.

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**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.

**MUS-A03-Study of Folk Music & Tradition of the Region - (Practical)****(Max.Marks -100 Min.Marks- 36)**

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

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

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

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

**MUS-A04-Harmonium Vadan- (Practical)****(Max.Marks -100 Min.Marks- 36)**

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present five 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) Yaman (2) Brindavani Sarang (3) Hansdhwani (4) Bhairavi.
- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Keherva and Roopak
- (4) Ability to play Nagma with the accompaniment of Tabla.
- (5) To Play 2 Rajasthani Folk songs on Harmonium.
- (6) Ability to accompany a Vocal recital.

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

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

**MUS-A05 -TablaVadan- (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 ten minutes duration with the accompaniment of Harmonium.
- (4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihais on Tabla.
- (5) Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla.
- (6) A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali.

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

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## SECOND SEMESTER - VOCAL

### Theory Paper

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

### (Common with Instrumental-Sitar)

(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 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 indifferent Gharana orschool of vocal and instrumental Music.  |
| Unit – IV  | (a) | Classical compositions (Musical terms in Karnatak Music)                               |
|            | (b) | Main Musical Instruments of Karnatak Music.                                            |
| Unit – V   | (a) | Technique and presentation of VrindaVadan and VrindaGaan.                              |
|            | (b) | General idea of Ravindra Sangeet.                                                      |

### Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri

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16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
25. Dhvani aur Sangeet: Lalit Kishore Singh
26. Musical Heritage : M.R. Gautm
27. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
28. Universal History of Music : S.M. Tagore.
29. Historical Development of Indian Music : Swami Pragyanand
30. Sangeet Chintamani : Acharya Brihaspati
31. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**MUS-811 – Presentation of Ragas - (Practical)**

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

**Division of Marks :**

(a) Choice Raga	30 Marks
(b) Question Raga (Slow Khyal)	20 Marks
(c) Question Raga in two Fast Khyal	20 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) Jogiya, Vibhas, Gunkari, Basantmukhari.
- (ii) Nayaki Kanhada, Kaunsi Kanhada, Abhogi Kanhada, Shahana Kanhada.
- (iii) Jhinjoti, Narayani, Malagunjee, Rageshree.

  
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(iv) Jaldhar Kedar, Natkedar, Kedar and Hameer.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive 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 drutkhyal / tarana / aMasitkhani and Razakhani Gat with intensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any of the groups in which only Drutkhyal should be prepared.
4. Candidate have to learn one composition in any ragas out of the following Bhajan / Tappa / Thumri / Dadra.
5. For Instrumental Music one Dhun based on any Raga in other than Trital should be prepared.
6. Variety of Talas 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.

**MUS-812- Analytical Study of Ragas- (Practical)**

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

- |                                                                              |          |
|------------------------------------------------------------------------------|----------|
| 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 Paper Code MUS- 811.

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

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Theory PaperMUS-B01- History of Indian Music -Part- II(Common with Instrumental-Sitar)

(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

1. The Hindu view of Art. Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India: PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup>centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Cuurt Suches.
10. History of Indian Music : Swami Prajyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music :Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
15. NatyaShastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindi : Sir William
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Hindustani Music : G.H. Ranade
25. Music of Hindustan : Fox Strongays.
26. Indian Music of the South : R.Sriniwasan
27. Rag, Vibodh : Pt. Somnath.
28. Swar Mela Kala Nidhi : Ramamatya.
29. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.

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30. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.  
31. Musical Heritage : M.R. Gautam.

**MUS-B02-Practical**  
**Various forms of Hindustani Classical Music**

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

**Ragas as Prescribed in PaperCode :MUS-811**

- Candidates are required to prepare the following forms from the ragas other than selected in Paper Code –MUS-811.
- A Candidate is required to prepare following compositions with completeelaborated Presentation:
  - (a) Onevilambitkhyal.
  - (b) OneDrutKhyal.
  - (c) One khyal in rare raga.
  - (d) One Tarana / Trivat / Chaturangother than Teental.
  - (e) One Dhun/one Bhajan.

**Alocation of Marks :**

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

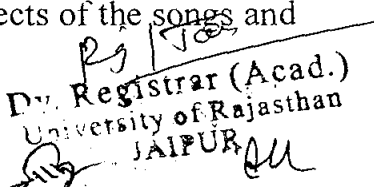
**Assessment of the paper will be done along with the other practical examinations**

**MUS-B03-Study of Folk Music &Tradition of the Region - (Practical)**

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

This paper is introduced to incorporate regional landmark 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.
- 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.

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

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

**MUS-B04 –Harmonium Vadan -(Practical)**

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

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaaton Harmonium.
  - (2) Student is required to prepare any two Ragas with Vilambit and Drut Khyal/gat from the Ragas mentioned as below:—  
(1) Bageshree (2) Bhairav (3) Darbari Kanhda (4) Vibhas.
  - (3) Ability to demonstrate to prescribed Talas on hands palm 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.

**MUS-B05–Tabla Vadan (Practical)**

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

- (1) Ability to Padhant and play 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 on hand palm Thaah, Dugun, Tigun and Chaugun.
- (5) Tabla sangat knowledge of Tabla tuning.
- (6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

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## THIRD SEMESTER VOCAL

### Theory Paper

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

### (Common with Instrumental-Sitar)

(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 and ear.
- UNIT – II : (a) Human voice and its techniques.  
(b) Voice culture
- UNIT – III : Art appreciation – Music Listeners.
- UNIT –IV : (a) Pictorial aspect of Music.  
(b) Music and Religion.
- UNIT – V : Functions of Music.

### Recommended Books

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy in a New Key : Susamme Langer.
12. Forms in Music : J.Macpherson.
13. What is Art : Tagore.
14. Effect of Music : Max-Schoen and Esther Gat Wood.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : S.N. Dasgupta.
17. Visualised Music : Pracy Brown
18. Some Conceptions of Music : Mavd Monn .
19. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Ilyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
21. Indian Concept of the Beautiful : K.S. Ramaswami.
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Comparative Aesthetics : K.C. Pande.
25. A History of Aesthetics : Golbert and Kuhu.
26. Philosphies of Beauty : E.F. Carritik.

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27. Modern Book of Aesthetics : Mialvi Ruder.  
28. Text Book of Sound : Broton.

**MUS-911- Presentation of Ragas -(Practical)**

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

**Division of Marks :**

(a) Choice Raga	30 Marks
(b) Question Raga (Slow Khyal)	20 Marks
(c) Question Raga in two Fast Khyal	20 Marks
(d) Alap	10 Marks
(e) One Dhruvpad/Dhamar/Chaturang	20 Marks

**Total = 100 Marks**

**Intensive Study of Following Ragas**

AhirBhairav, Bihag, MiyanMalhar

**Optional Groups :**

1. BairagiBhairav, Nat Bhairav, Shiv Mat Bhairav, Anand Bhairav.
2. Nand, Bihagda, Nat Bihag, Maru Bihag, Sawani Bihag.
3. Surdasi-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar, Bahar.
4. Hanskinkini, Patdeep, Madhuvanti, Kirwani, Kafi.
  - I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with intensive 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 Drukhyal and Taranashould be prepared.
  - IV. One composition in any Raga out of the following Dhruvpad / Dhamar / Chaturang based on any rag in taalsshould be prepared.
  - V. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
  - VI. 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.

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**MUS-912- Analytical Study of Ragas - (Practical)****(Max.Marks -100 Min.Marks- 36)**

- |                                                                             |          |
|-----------------------------------------------------------------------------|----------|
| 1. Comparative and critical study of Raga                                   | 50 Marks |
| 2. Extempore Composition of givantext, taal and raga                        | 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 Paper Code MUSI- 911.

**Note :** The Practical paper will be set on the spot by board of examiners in consultation with internal examiners.**Theory Paper****MUS-C01- PSYCHOLOGY OF MUSIC****(Common with Instrumental-Sitar)****(Max.Marks -100 Min.Marks- 36)**

- UNIT – I : (a) Definition and scope of psychology.  
(b) Relation of psychology with other fields.  
(c) Mind and Music.
- UNIT – II : Imagination and creative activity.
- UNIT – III : Sensation : Hearing.
- UNIT – IV : Application of Music in :-  
(a) Educational psychology.  
(b) Abnormal psychology.
- UNIT – V : Application of Music in :-  
(a) Social Psychology.  
(b) Industrial Psychology.

**Recommended Books**

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.

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5. Psychology of Musicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G.Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Sangeet Mani Part-I,II- Maherani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Kala Ke Siddhant : R.G. Kalingwood.

**MUS-C02- Stage Performance- (Practical)**

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

**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 –MUSI- 911

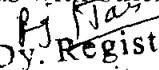
**MUS-C03 – Study and Presentation of Rare Ragas of Hindustani Music- (Practical)**

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

A candidate is required to collect five khyal 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.

  
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**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 concerned teacher.

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

**MUS-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

**FOURTH SEMESTER VOCAL**

**Theory Paper**

**MUS-X01- Philosophy of Music – Part II**  
**(Common with Instrumental-Sitar)**

(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

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy in a New Key : Susanne Langer.
12. Forms in Music : J.Macpherson.
13. What is Art : Tagore.
14. Effect of Music : Max-Schoen and Esther Gat Wood.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : S.N. Dasgupta.
17. Visualised Music : Pracy Brown
18. Some Conceptions of Music : Mavd Monn .
19. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Ilyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
21. Indian Concept of the Beautiful : K.S. Ramaswami.
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Comparative Aesthetics : K.C. Pande.
25. A History of Aesthetics : Golbert and Kuhu.
26. Philosphies of Beauty : E.F. Carritik.
27. Modern Book of Aesthetics : Mialvi Ruder.
28. Text Book of Sound :Broton.

### MUS-X11 – Presentation of Ragas (PRACTICAL)

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

#### Division of Marks :

(a) Choice Raga	30 Marks
(b) Question Raga (Slow Khyal)	20 Marks
(c) Question Raga in two fast Khyal	20 Marks
(d) Alap	10 Marks
(e) One Dhruvpad/ Dhamar/Chaturang	20 Marks

Total = 100 Marks

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**Intensive study of following Ragas:**

Todi, Malkauns and Bhimpalasi

**Optional Group**

- (i) Gujarati – Todi, Bilaskhani-Todi, Bhupal-Todi, Multani
- (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 BadaKhyal and ChhotaKhyal.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Rajakhani Gat should be prepared.
- IV. One composition in any Ragas out of the following Dhurvpad/ Dhamar/ Chaturang based on any rag in taal should be prepared.
- V. Special attention should be given towards artistic presentation, while preparing all ten ragas.
- VI. Variety of talas may be kept in view while selecting of Khyal.

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

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

- |                                                                              |          |
|------------------------------------------------------------------------------|----------|
| 1. Comparative and critical study of Raga                                    | 50 Marks |
| 2. Extempore Composition of given a text, raga and Tala                      | 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 paper Code MUS-X11.

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

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**Theory Paper**  
**MUSI-D01- PSYCHOLOGY OF MUSIC- Part- II**  
**(Common with Instrumental-Sitar)**

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

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**MUS-D02- Stage Performance**

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

**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 MUSI-X11

**MUS-D03 – Study and Presentation of Rare Ragas of Hindustani Music****PRACTICAL**

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

A candidate is required to collect five Khyal 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.

**MUS-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.

→ **\*Educational Trip\***

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## SYLLABUS

### Faculty of Fine Arts

#### Instrumental (Sitar)

M.A. (I & II Semester)	2022-2023
M.A. (III & IV Semester)	2023-2024

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**Scheme of Examination :**

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

**Part 'A'** of theory paper shall contain 10 very short type Questions of 20 marks carrying weightage of 2 Marks each. Word limit for each answer will be 10-20.

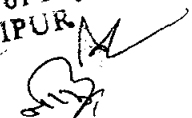
**Part 'B'** of the theory paper will be consisting of 4 short answer type questions (carrying weightage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.

**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)**

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUS-701	Principle of Music (SHASTRA)	CCC	6	6		90	3		100
2.	MUS- 711	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUS- 712	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUS-A01	History of Indian Music	ECC	6	6		90	3		100
5.	MUS-A02	Various Forms of Hindustani Classical Music	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUS-A03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUS-A04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUS-A05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100

**Second Semester (Instrumental)-Sitar**

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S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week	Work Load in	EOSE Duration Hours	EOSE Marks
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S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUS- 801	Principle of Music (SHASTRA)Part-II	CCC	6	6		90	3		100
2.	MUS- 811	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUS- 812	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUS-B01	History of Indian MusicPart-II	ECC	6	6		90	3		100
5.	MUS-B02	Various Forms of Hindustani Classical Music	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUS-B03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUS-B04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUS-B05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100

**Third Semester (Instrumental)-Sitar**

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					Hour			Thy.	P.	
					L	P				
1.	MUSI-901	Philosophy of Music (Science and Aesthetics of Music)	CCC	6	6		90	3		100
2.	MUSI- 911	Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI- 912	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-C01	Psychology of Music	ECC	6	6		90	3		100
5.	MUSI-C02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-C03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSI-C04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

**Fourth Semester(Instrumental)-Sitar**

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUSI-X01	Philosophy of Music Part II	CCC	6	6		90	3		100
2.	MUSI-X11	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI-X12	Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-D01	Psychology of Music Part II	ECC	6	6		90	3		100
5.	MUSI-D02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-D03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSI-D04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

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**Theory Paper**  
**MUS- 701- PRINCIPLE OF MUSIC (SHASTRA)**  
**Common with 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
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etihask Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
25. Dhvani aur Sangeet: Lalit Kishore Singh
26. Musical Heritage : M.R. Gautm
27. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
28. Universal History of Music : S.M. Tagore.
29. Historical Development of Indian Music : Swami Pragyand

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30. Sangeet Chintamani : Acharya Brihaspati  
31. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**MUS-711- Presentation of Ragas - (Practical)**

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

**Division of Marks :**

(1) Choice Raga	30 Marks
(2) Question Raga (SlowGat)	20 Marks
(3) Question Raga in two fast Gats	20 Marks
(4) Alap	10 Marks
(5)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 intensive 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 Drutgatwith intensive 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. Candiates should learn one composition in any Ragas out of the following such as One Dhun based on any Raga in Tala other than Trital.
5. Special attention should be given towards artistic presentation while preparing all the ragas.
6. 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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**MUS-712- Analytical Study of Ragas - (Practical)****(Max.Marks -100 Min.Marks- 36)**

- |                                                                               |          |
|-------------------------------------------------------------------------------|----------|
| (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 Paper Code- MUS- 711.

**Note :** The Practical paper will be set at the spot by board of examiners in consultation with internal examiners.**Theory Paper****MUS-A01- HISTORY OF INDIAN MUSIC****Common with 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.
- Unit – IV : (a) Pt. V. N. Bhatkhande, Pt. Vishnu Digamber Paluskar.  
(b) Historical evolution of Pakhawaj, Tabla, Sitar 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.

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### Recommended Books

1. The Hindu view of Art. Mulk Raj Anand
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems.
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vitthal Rai.
7. Historical Survey of the Music of Upper India : PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Curt Suches.
10. History of Indian Music : Swami Pragyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music : Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindi : Sir William
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Hindustani Music : G.H. Ranade
25. Music of Hindustan : Fox Strongways.
26. Indian Music of the South : R. Shrinivasan
27. Rag, Vibodh : Pt. Somnath.
28. Swar Mela Kala Nidhi : Ramamatya.
29. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
30. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
31. Musical Heritage : M.R. Gautam.

### MUS-A02-Variou forms of Hindustani Classical Music - (Practical)

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

#### **Ragas as Prescribed in Paper Code :MUS-711**

- Candidates are required to prepare the following composition from the ragas other than selected in Paper Code –MUS-711.
- A Candidate is required to prepare following compositions with elaborated Presentation:
  - (a) VilambitGat.
  - (b) DrutGat.
  - (c) Gat in a rare raga.
  - (d) One Gat in other than Teental.
  - (e) One Dhun / Thumri / Dadra.
  - (f) To play One Bhajan.

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**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.**

**MUS-A03-Study of Folk Music & Tradition of the Region - (Practical)****(Max.Marks -100 Min.Marks- 36)**

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

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

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

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

**MUS-A04-Harmonium Vadan- (Practical)****(Max.Marks -100 Min.Marks- 36)**

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present five Alankaras in each Thaats on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut gat from the Ragas mentioned below :-  
(1) Yaman (2) Brindavani Sarang (3) Hansdhwani (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 Rajasthani Folk songs on Harmonium.
- (6) Ability to accompany a Vocal recital.

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

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

**MUS-A05 -TablaVadan- (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 ten minutes duration with the accompaniment of Harmonium.
- (4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihais on Tabla.
- (5) Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla.
- (6) A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali.

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

**SECOND SEMESTER - VOCAL/INSTRUMENTAL (SITAR)**

**Theory Paper**

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

**Common with 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 Vice-Versa. |

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- (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 indifferent Gharana orschool of vocal and instrumental Music.
- Unit - IV (a) Classical compositions (Musical terms in Karnatak Music)  
(b) Main Musical Instruments of Karnatak Music.
- Unit - V (a) Technique and presentation of VrindaVadan and VrindaGaan.  
(b) General idea of Ravindra Sangeet.

### Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
25. Dhvani aur Sangeet: Lalit Kishore Singh

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26. Musical Heritage : M.R. Gautm  
 27. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey  
 28. Universal History of Music : S.M. Tagore.  
 29. Historical Development of Indian Music : Swami Pragyanand  
 30. Sangeet Chintamani : Acharya Brihaspati  
 31. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**MUS-811 – Presentation of Ragas - (Practical)**

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

**Division of Marks :**

(a) Choice Raga	30 Marks
(b) Question Raga (Slow Gat)	20 Marks
(c) Question Raga in two Fast Gats	20 Marks
(d) Alap	10 Marks
(e) One Bhajan/Thumri/Dhun	20 Marks

**Total = 100 Marks**

**Compulsory Group**

Bageshwari, Bhairav, Darbari Kanhada.

**Optional Group**

- (i) Jogiya, Vibhas, Gunkari, Basantmukhari.  
 (ii) Nayaki Kanhada, Kaunsi Kanhada, Abhogi Kanhada, Shahana Kanhada.  
 (iii) Jhinjoti, Narayani, Malagunjee, Rageshree.  
 (iv) Jaldhar Kedar, Natkedar, Kedar and Hameer.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive 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 drutkhyal / tarana / aMasitkhani and Razakhani Gat with intensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any of the groups in which only Drutkhyal / Razakhani Gats should be prepared.

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### Recommended Books

1. The Hindu view of Art. Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India: PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup>centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Cuurt Suches.
10. History of Indian Music : Swami Prajyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music :Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
15. NatyaShastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindi : Sir William
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Hindustani Music : G.H. Ranade
25. Music of Hindustan : Fox Strongays.
26. Indian Music of the South : R.Sriniwasan
27. Rag, Vibodh : Pt. Somnath.
28. Swar Mela Kala Nidhi : Ramamatya.
29. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
30. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
31. Musical Heritage : M.R. Gautam.

### MUS-B02-Practical

#### Various forms of Hindustani Classical Music

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

#### **Ragas as Prescribed in PaperCode :MUS-811**

- Candidates are required to prepare the following forms from the ragas other than selected in Paper Code –MUS-811.
- A Candidate is required to prepare following compositions with completeelaborated Presentation:
  - (a) Onevilambit/Gat.

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- (b) One Drut/Gat.
- (c) One gat in rare raga.
- (d) One gat other than Teental.
- (e) One Dhun/one Bhajan.

**Alocation 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**

**MUS-B03-Study of Folk Music & Tradition of the Region - (Practical)**

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

This paper is introduced to incorporate regional landmark 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.
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 have to review the work and shall allow only the reviewed compositions for final examination.**

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

**MUS-B04 -Harmonium Vadan -(Practical)**

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

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaaton Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Khyal/gat from the Ragas mentioned as below:-

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- (1) Bageshree (2) Bhairav (3) Darbari Kanhda (4) Vibhas.
- (3) Ability to demonstrate to prescribed Talas on hands palm 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.

**MUS-B05–TablaVadan (Practical)**

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

- (1) Ability to Padhant and play 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 on hand palm Thaah, Dugun, Tigun and Chaugun.
- (5) Tabla sangat knowledge of Tabla tuning.
- (6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

**THIRD SEMESTER -INSTRUMENTAL (SITAR)**

**Theory Paper**

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

**Common with 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 and ear.
- UNIT – II : (a) Human voice and its techniques.  
(b) Voice culture

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UNIT – III : Art appreciation – Music Listeners.

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

UNIT – V : Functions of Music.

**Recommended Books**

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy in a New Key : Susamme Langer.
12. Forms in Music : J.Macpherson.
13. What is Art : Tagore.
14. Effect of Music : Max-Schoen and Esther Gat Wood.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : S.N. Dasgupta.
17. Visualised Music : Pracy Brown
18. Some Conceptions of Music : Mavd Monn .
19. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Ilyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
21. Indian Concept of the Beautiful : K.S. Ramaswami.
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Comparative Aesthetics : K.C. Pande.
25. A History of Aesthetics : Goibert and Kuhu.
26. Philosphies of Beauty : E.F. Carritik.
27. Modern Book of Aesthetics : Mialvi Ruder.
28. Text Book of Sound : Broton.

**MUS-911- Presentation of Ragas -(Practical)**

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

**Division of Marks :**

(a) Choice Raga	30 Marks
(b) Question Raga (Slow Gat)	20 Marks
(c) Question Raga in two Fast Gats	20 Marks
(d) Alap	10 Marks

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(e) One Gats in other than Teental

20 Marks

**Total = 100 Marks****Intensive Study of Following Ragas**

AhirBhairav, Bihag, MiyanMalhar

**Optional Groups :**

1. BairagiBhairav, Nat Bhairav, Shiv Mat Bhairav, Anand Bhairav.
2. Nand, Bihagda, Nat Bihag, Maru Bihag, Sawani Bihag.
3. Surdasi-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar, Bahar.
4. Hanskinkini, Patdeep, Madhuvanti, Kirwani, Kafi.
  - I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with intensive 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. OneDhun based on any rag in taals other than trital should be prepared.
  - V. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
  - VI. 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.

**MUS-912- Analytical Study of Ragas - (Practical)****(Max.Marks -100 Min.Marks- 36)**

- |                                                                              |          |
|------------------------------------------------------------------------------|----------|
| 1. Comparative and critical study of Raga                                    | 50 Marks |
| 2. Extempere Composition of given text, taal and raga                        | 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 Paper Code MUSI- 911.

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

**Theory Paper****MUS-C01- PSYCHOLOGY OF MUSIC****Common with Vocal****(Max.Marks -100 Min.Marks- 36)**

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

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