



**UNIVERSITY OF RAJASTHAN
JAIPUR**

SYLLABUS

FACULTY OF FINE ARTS

MUSIC

M.A.ⁿ (SEMESTER SCHEME)

I & II SEMESTER 2015-2016

III & IV SEMESTER 2016-2017

Proposed by - *[Signature]*

[Signature]
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[Signature]

2. Eligibility:

A candidate who has secured more than 50% or CGPA of 3.0 in the UGC Seven Point scale [45% or CGPA 2.5 in the UGC Seven Point Scale for SC/ST/Non-creamy layer/ OBC] or equivalent in the Bachelor degree in with Music shall be eligible for admission to First Semester of a Master of Arts course (M.A. Music)

Admission of Candidate in the M.A. Music programme shall be strictly on the basis of merit of the following three: - (1) Percentage of marks scored in BA (2) Practical test (3) Personal interview.

Percentage of Marks scored in BA

Division of Marks is as follows:-

Percentage of Marks scored in BA	30%
Practical Test	40%
Personal Interview	30%


A) PRACTICAL TEST

The duration of the Practical test shall be for half an Hours to determine the creativity and talent of the candidate in the concerned discipline. The evaluation of the test shall be conducted by a panel consisting of faculty members nominated by the Head of the Department.

B) PERSONAL INTERVIEW

Candidates shall have to appear personally for an interview. Interview Board shall be a panel of faculty members nominated by the Head of the Department.

No Candidate will be permitted to get admission without having Music Subject in his B.A. Degree. Candidate who has passed B.P.A/ B.Mus. degree (Professional Stream) from any discipline will not be permitted to get admission in M.A. Music.


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3. 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 (with internal choice 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.

- There shall be University Examination at the end of each semester for Theory and Practical.
- The evaluation of the practical papers of 2nd and 4th semester shall be done by external examiners and the evaluation of the practical papers of 1st and 3rd semester shall be conducted by the two member panel of internal examiners consisting of examiners of Rajasthan University and its affiliated colleges constituted by the Board of study.
- Duration of Practical Examination will be :
 - a. Presentation of Ragas : 1-1.5 hr. per candidate
 - b. Analytical study of Ragas : 1-1.5 hr. per candidate.
 - c. Field study (Practical) : 30-40 mins per candidate.

Assessment of the Field study work will be done along with the other practical Examinations.

- d. Self Study : Method of evaluation of self study : A student is required to submit Self Study document latest by one week prior to the commencement of the theory Examination.
- Discipline offered : The subjects of examination in M.A. Music under Faculty of Fine Arts shall be one of the following

1	Vocal Music
2	Instrumental (Sitar) Music

Faculty/Visiting faculties/ eminent artists:

The M.A. Music programme shall be conducted by the faculty members from the concerning professional discipline. However, students shall get the advantage of the visiting faculties/ eminent artists of the respective discipline as and when required.

4. Course Structure:


The details of the course with code, title and the credits assign are as given below
Abbreviations Used.

Course Category

CCC: Compulsory Core Course

ECC : Elective Core Course

OEC : Open Elective Course


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SC: Supportive Course
 SSC: Self Study Core Course
 SEM: Seminar
 PRJ: Project Work
 RP: Research Publication

Contact Hours
 L : Lecture
 T: Tutorial
 P: Practical or Other
 S: Self Study

Relative Weights

IA: Internal Assessment (Attendance/Classroom Participation/Quiz/Home Assignment etc.)
 ST: Sessional Test
 EoSE: End of Semester Examination

First Semester

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
					L	T	P	THY	P
1	MUS 101	Principles of Music (SHASTRA)	CCC	6	6	0	0	3	0
2	MUS 102	History of Indian Music	CCC	6	6	0	0	3	0
3	MUS 111	Presentation of Raga	CCC	10	0	0	15	0	1.30
4	MUS 112	Analytical Study of Ragas	CCC	8	0	0	12	0	1.30
5	MUS 121	Project Work	PRJ	2	0	2	0	0	0
6	MUS 122	Field Study	FST	4	0	0	6	0	30 min

CCC 28, PRJ2, FST4

❖ The document will be sent for the evaluation.

Second Semester

S. No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
					L	T	P	THY	P
1	MUS 201	Principles of Music	CCC	6	6	0	0	3	0
2	MUS 202	Historical of Indian music	CCC	6	6	0	0	3	0
3	MUS 211	Presentation of Raga	CCC	10	0	0	15	0	1.30
4	MUS 212	Analytical Study of Ragas	CCC	8	0	0	12	0	1.30
5	MUS 221	Project Work	PRJ	2	2	0	0	0	
6	MUS 222	Field Study	FST	4	0	0	6	0	30 min

CCC 30, PRJ 2, FST 4

❖ The document will be sent for the evaluation.

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Third Semester

Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
				L	T	P	THY	P
MUS 301	Philosophy of Music (Science and aesthetic of Music)	CCC	6	6	0	0	3	0
MUS 302	Psychology of Music	CCC	6	6	0	0	3	0
MUS 311	Presentation of Raga	CCC	10	0	0	15	0	1:30
MUS 312	Analytical Study of Ragas	CCC	8	0	0	12	0	1:30
MUS 321	Project Work	PRJ	2	2	0	0	0	0
MUS 322	Field Study	FST	4	0	0	6	0	30 min

CCC 30, PRJ 2, FST 4


❖ The document will be sent for the evaluation.

Fourth Semester

Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
				L	T	P	THY	P
MUS 401	Philosophy of Music (Science and aesthetic of Music)	CCC	6	6	0	0	3	0
MUS 402	Psychology of Music	CCC	6	6	0	0	3	0
MUS 411	Presentation of Raga	CCC	10	0	0	15	0	1:30
MUS 412	Stage performance/ Dissertation/ Essay writing*	CCC	8	0	0	12	3	0
MUS 421	Project Work	PRJ	2	2	0	0	0	0
MUS 422	Field Study	FST	4	0	0	6	0	30 min

CCC 30, PRJ 2, FST 4

- Stage performance 1-1.5 four per candidate practical examination will be conducted.
- Dissertation:- document will be sent for the evaluation
- Essay writing paper will be conducted at EoSe along with other theory papers. The Duration of the Exam will be 3 hours.
- Self Study: Document will be sent for the evaluation.


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MUS 101- PRINCIPLE OF MUSIC (SHASTRA)

- 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. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
23. Dhvani aur Sangeet: Lalit Kishore Singh
24. Musical Heritage : M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
26. Universal History of Music : S.M. Tagore.
27. Historical Development of Indian Music : Swami Pragyanand
28. Sangeet Chintamani : Acharya Brihaspati
29. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MUS 102 – HISTORY OF INDIAN MUSIC

- Unit – I : Origin of Music
- Unit – II : Evolution and development of Indian Music during ancient, medieval and modern periods.
- Unit – III : Study of the works of Bharat, Matang, Narad (Sangeet Makrand), Sharang Dev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi.
- Unit – IV : (a) Pt. Bhatkhande, Pt. Vishnu Digamber Paluskar.
(b) Historical evolution of Pakhawaj, Sitar, Tabla and flute
- Unit - V : (a) General Idea of the factors that differentiated Karnatak Music from Hindustani Music.
(b) Special study of the Trinity of South Indian Music.

Recommended Books

1. The Hindu view of Art. Mulk Raj Anand
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. 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 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Curt Suches.
10. History of Indian Music : Swami 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. Hindustani Music : G.H. Ranade
23. Music of Hindustan : Fox Strongways.
24. Indian Music of the South : R. Shrinivasan
25. Rag, Vibodh : Pt. Somnath.
26. Swar Mela Kala Nidhi : Ramamatya.
27. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
28. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
29. Musical Heritage : M.R. Gautam.

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MUS 111- Presentation of Ragas

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks :

(a) Choice Raga	20 Marks
(b) Question Raga (Slow khayal or Gat)	25 Marks
(c) Question Raga in two fast khayals or Gats	25 Marks
(d) Alap	10 Marks
(e) Singing one Dhruvpad/Dhamar/Chaturang	20 Marks
Or	
Gats in other than Teental	

Total = 100 Marks

Compulsory Group

Yaman, Alhaiya Bilawal and Brindavani sarang.

Optional Group

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

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from group may be prepared with a vilambit and Drut Khayal with extensive elaboration or a Masit Khani and Raza Khani Gat with extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Drut Khayal or Tarana or Razakhani Gat should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all candidates who have offered Instrumental Music are required to prepare Masitkhani and Razakhani Gats.
5. Candiates should learn one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Chaturang.
6. For Instrumental Music one Dhun based on Raga in Tala other than Trital should be prepared.
7. Special attention should be given towards artistic presentation while preparing all the ragas.
8. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

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

MUS 112- Analytical Study of Raga

VOCAL AND INSTRUMENTAL

- | | |
|--|----------|
| 1. Comparative and critical study of Raga | 50 Marks |
| 2. Notation writing | 25 Marks |
| 3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries) | 25 Marks |

Total = 100 Marks

Syllabus :

Ragas same as given in Subject Code 111.

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

MUS 121- Project Work

100 Marks

A candidate is required to interview two eminent musicians of Indian Music. The student should submit a written document consisting of not less than 2000 words. The document must contain complete information about the musician and the concerned art form criteria of the eminent musician will be as follows :

- (i) Age of the artist should be more than 50 an artist having experience of 20 years in the concerned field.
- (ii) Artist passing A grade of AIR

Note : Student is required to obtain continuous guidance of the concerning teacher.

A student is required to submit typed three copies of the project latest by one week prior to commencement of the theory examination.

MUS 122 – Field Study Course

Study of Folk Music Tradition of the Region

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.

Continuous assessment shall be done every month by the teacher Concerned . Assessment of the field study will be done along with the other practical examinations.

MUS 201 – Principles of Music

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

MUS 202- HISTORY OF Indian Music

- Unit – I : Historical evolution of the Musical Scales of India from ancient to modern times.
- Unit – II : Evolution and growth of various Musical forms.
- Unit – III : Efforts for the development of Music by various institutions and artists in Post- independent era in the field of training, writing and performance.
- Unit –IV : Future of Indian classical Music.
- Unit –V : (a) Evolution of Indian and Western Notation system.
(b) Gram Raga, Bhasha and vibhasha.

Recommended Books

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


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MUS 211 – Presentation of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks :

(a) Choice Raga	20 Marks
(b) Question Raga (Slow khayal or Gat)	25 Marks
(c) Question Raga in two fast khayals or Gats	25 Marks
(d) Alap	10 Marks
(e) Singing one Bhajan/Thumri/Dadra/Tappa	20 Marks

Total = 100 Marks

Compulsory Group

Bageshwari, Bhairav, Darbari Kanhada.

Optional Group

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

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from each group may be prepared with a vilambit and Drut Khayal/Tarana or a Masitkhani and a Rajakhani Gat with extensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any groups in which only Drut Khayal/Tarana or Rajakhani Gat should be prepared.
4. In all 10 Ragas are to be prepared with 7 Vilambit Khayals or Masitkhani Gat and 10 Drut Khyals/Tarana or 10 Rajakhani Gats.
5. Candidates should learn one composition in any Rag out of the following : Bhajan/Thumri/Dadra/Tappa.
6. For Instrumental Music one Dhun based on any Raga in other than Trital should be prepared.
7. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

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

MUS 212- Analytical Study of Raga (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

- | | |
|---|----------|
| 1. Comparative and critical study of Raga | 50 Marks |
| 2. Critical appreciation of performance | 25 Marks |
| 3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries | 25 Marks |

Total = 100 Marks

Syllabus :

Ragas same as prescribed in Subject Code 211.

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

MUS 221- Project Work

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factor leading to the success of the concert.

Note- A student is required to seek guidance of the concerning teacher.

A student is required to submit **Typed Three Copies** of project latest by one week prior to the commencement of the theory examination.

MUS 222- Field Study Course

Study and Presentation of rare Ragas

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


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

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MUS 301- Philosophy of Music (Science and Aesthetics of Music)

- UNIT –I : (a) Elementary theory of sounds, it's production and propagation.
(b) Anatomy and Physiology of human throat.
- UNIT – II : (a) Anatomy and Physiology of human ear.
(b) Human Voice and it's technique.
(c) Voice culture.
- UNIT – III : Art appreciation – Music Listeners.
- UNIT –IV : (a) Pictorial aspect of Music.
(b) Music and Religion.
- UNIT – V : Functions of Music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosophy 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. Comparative Aesthetics : K.C. Pande.
23. A History of Aesthetics : Golbert and Kuhu.
24. Philosophies of Beauty : E.F. Carritik.
25. Modern Book of Aesthetics : Mialvi Ruder.
26. Text Book of Sound : Broton.

MUS 302- PSYCHOLOGY OF MUSIC

- 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.

OR

COMPARATIVE STUDY OF MUSIC OF OTHER COUNTRIES

- Unit 1 : Study of Musical scales of Europe and China.
- Unit 2 : Study of Musical scales of Japan and Jawa.
- Unit 3 : Forms of Music of Europe & Japan.
- Unit 4 : Forms of Music of Arabia, Persia & American Indians.
- Unit 5 : European Instruments.

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 M Jusicians : Parcy 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 Muske : 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.

MUS 311- Presentation of Ragas(Practical)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks :

(a) Choice Raga	20 Marks
(b) Question Raga (Slow khayal or Gat)	25 Marks
(c) Question Raga in two fast khayals or Gats	25 Marks
(d) Alap	10 Marks
(e) Singing one Dhruvpad/Dhamar/Chaturang	20 Marks
Or	
Gats in other than Teental	

Total = 100 Marks

Compulsory Group


Bhairav, Bihag, Miyan Malhar

Optional Groups :

1. Aheer Bhirav, Bairagi Bhairav, Nat Bhairav, Shiv Mat Bhairav, Anand Bhairav.
 2. Nand, Bihagda, Nat Bihag, Maru Bihag, Sawani Bihag.
 3. Surdasi-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar, Bahar.
 4. Hanskinkini, Patdeep, Madhuvanti, Kirwani, Kafi.
- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
 - II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Razakhani Gat should be prepared.
 - III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drut khayal/Tarana or Razakhani Gat should be prepared.
 - IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani Gats and 10 Drut khayals or Tarana or Razakhani Gats.
 - V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/ Chaturang.
 - VI. For instrumental music one Dhun based on any rag in tals other than trital should be prepared.
 - VII. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
 - VIII. Variety of tals may be kept in view for khayal and Gat.

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

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Asstt. Registrar (Acad-I)
University of Rajasthan
Jaipur

MUS 312- Analytical Study of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

- | | |
|---|----------|
| 1. Comparative and critical study of Raga | 50 Marks |
| 2. Extempore Composition of given song or of a gat | 25 Marks |
| 3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries | 25 Marks |

Total = 100 Marks

Syllabus :

Ragas same as prescribed in Subject Code MUS 311.

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

MUS 321 – Project Work

Total 100 Marks

A candidate is required to interview two eminent musicians of Indian Music. The student should submit a written document consisting of not less than 2000 words. The document must contain complete information about the musician and the concerned art form criteria of the eminent musician will be as follows :

- (i) Age of the artist should be more than 50 an artist having experience of 20 years in the concerned field.
- (ii) Artist passing A grade of AIR

Note : Student is required to obtain continuous guidance of the concerning teacher. A student is required to submit typed three copies of the project latest by one week prior to commencement of the theory examination.

MUS 322- Field Study Course

Study of Folk Music Tradition of the Region

Total - 100 Marks

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. The compositions selected for this paper shall be other than the compositions selected by the candidate in Semester I.
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 concerned teacher will review the work and shall allow only the reviewed compositions for final examination. Continuous assessment shall be done every month by the teacher concerned. Assessment of the field study will be done along with the other practical examinations.



MUS 401- Philosophy of Music (Science and Aesthetics of Music)

- Unit – 1 : Art and Concept of Beauty.
Unit – 2 : Place of Music in Fine Arts.
Unit - 3 : (a) Application of General principle of Aesthetics .
(b) Aesthetic ideals in Music.
Unit – 4 : (a) Raga and Rasa.
(b) Aesthetic experience through the Art of Music.
(c) Role of Music in Hindu Philosophy.
Unit – 5: (a) Music as the embodiment of the spirit of Indian culture and ideals of Art.
(b) Concept of Music in the Western World.
(c) Emotional experience in life through Music.

Recommended Books

1. Short Studies in Nature : Herbert 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. Philosophy 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. Comparative Aesthetics : K.C. Pande.
23. A History of Aesthetics : Golbert and Kuhu.
24. Philosphies of Beauty : E.F. Carritik.
25. Modern Book of Aesthetics : Mialvi Ruder.
26. Text Book of Sound : Broton.

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MUS 402- PSYCHOLOGY OF MUSIC

- Unit – 1 : (a) Feeling, Emotions and their expression through Music.
(b) Emotional Integration through Music.
- Unit – 2 : (a) Attention, Types and conditions of Attention in Music.
(b) Role of Interest in Attention.
- Unit – 3 : (a) Learning (Music).
(b) Taste in Music.
- Unit – 4 : Heredity and Environment special reference to Music.
- Unit – 5 : Musical Aptitude Tests,

OR

Comparative Study of Music of Other Countries

- Unit – 1 : Three dimensions of European Music.
(a) Tone (b) Thythm (c) Harmony
- Unit -2 : System of Notation in Ancient Greece.
- Unit – 3 : System of Notation in Modern Europe.
- Unit – 4 : Evolution of Orchestral Music in the Greek period.
- Unit – 5 : Orchestral Music in the modern times.

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 M Jusicians : Parcy 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 Muske : Max-Soehn and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviyyan 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.

MUS 411 – Presentation of Ragas (Practical)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks :

(a) Choice Raga	20 Marks
(b) Question Raga	20 Marks
(c) Question Raga in two fast khayals or Gats	20 Marks
(d) Singing one Bhajan/Thumri/Dadra/Tappa/Dhun	10 Marks
(e) Comparative & critical study of ragas	15 Marks
(f) Viva voce (Pertaining to general questions On ragas, talas & laykaries)	15 Marks

Total = 100 Marks

Compulsory Group: Todi, Malkauns and Bhimpalasi

Optional Group

- (i) Gujari – Todi, Bilaskhani-Todi, Bhupal-Todi, Salag Varali, Multani
- (ii) Deshi, Devgandhar, Gandhari, Komal Rishab Asavari.
- (iii) Gauri (Purvi Ang), Gauri (Bhairav Ang), Lalit, Jaitashri, Shree.
- (iv) Jog, Jog Kauns, Madhukauns, Chandrakauns.
- (v) Comparative and critical study of Ragas.
- (vi) Viva-voce(pertaining to General questions on Ragas, Talas and Laykaries.

- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
- II. Any two from the four groups may be selected and least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Rajakhani Gat should be prepared.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drutkhayal/Tarana or Rajakhani Gat should be prepared.
- IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani and 10 Drut khayals or Rajakhani Gats.
- V. Candidates should learn one composition in any raga out of the following Dhruvpad, Ehamar, Thumri,
- VI. For instrument. Music one Dhun based on any rag in talas other than trital should be prepared.
- VII. Special attention should be given towards artistic presentation, while preparing all ten ten ragas.
- VIII. Variety of talas may be kept in view for khayal and Gat.

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

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MUS 412- Stage Performance/ Dissertation/ Essay Writing

Stage Performance:

Candidates who obtain at least 55% marks in the practical course 111, 112, 211, 212 taken together at the M.A. Ist and IInd Semester examination will be allowed to offer Stage performance as an option for course 412 at the M.A. IVth Semester examination.

Stage performance practical ' Full-fledged performance of a raga of the candidate's choice out of the prescribed course before an invited audience' lasting approximately 45-60 minutes.

or

For Dissertation :

Candidates who obtain at least 55% marks in the aggregate of the theory papers i.e. paper I and II at the M.A. I and II Semester examinations taken together will be allowed to offer Dissertation as an option for course 412 at the M.A. IV semester examination. The dissertation shall be type-written and shall be submitted in triplicate so as to reach the Registrar at least 3 weeks before the commencement of the theory examinations (the requirement of Field Work, if any, for offering requirement of Field Work, if any, for offering Dissertation be treated to have been dispensed with).

or

Essay Writing

Essays will be related to general and critical topics related to Music. Essays may be written in Hindi/English.

MUS 421- Project Work

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factor leading to the success of the concert.

Note : Student is required to obtain continuous guidance from the concerning teacher. A student is required to submit Typed three copies of Project latest by one week prior to the commencement of the theory examination.

MUS 422- Field Study Course

Study and Presentation of Semi-Classical Compositions

A candidate is required to collect five Semi- Classical Compositions based on different Ragas.

Candidate shall present these Compositions at the end of the Semester

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

Continuous assessment shall be done every month by the teacher concerned.

Assessment of the field study will be done along with the other practical examination.