



**UNIVERSITY OF RAJASTHAN
JAIPUR**

SYLLABUS

FACULTY OF FINE ARTS

M.MUS.

(Semester Scheme)

I & II SEMESTER 2015-2016

III & IV SEMESTER 2016-2017

Prepared by. S

[Signature]
Asstt. Registrar (Acad-I)
University of Rajasthan
JAIPUR

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 (B. Mus) shall be eligible for admission to First Semester of a Master of Music (M.Mus) course.

The University PG Department of Music will conduct an Entrance Test for admission in the Master of Music course in the Department. Admission of candidates in the M.Mus. programme shall be strictly on the basis of merit of the following three - (1) Percentage of marks scored in B. Mus./ BPA (2) Practical test (3) Personal interview.

Total marks shall be 100

Division of Marks is as follows:-

Percentage of Marks scored in B. Mus./ BPA	30%
Practical Test	40%
Personal Interview	30%

A) PRACTICAL TEST

The duration of the Practical test shall be half an hour to determine the talent of the candidate in the concerned discipline. The evaluation of the test shall be conducted by a panel 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.

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.



Arts shall be one of the following

1	Vocal Music
2	Instrumental (Sitar) Music

Faculty/ visiting faculties/ eminent artists:

The M. Mus 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 courses 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

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

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FIRST SEMESTER

S. No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
					L	T	P	THY	P
1	MMU 101	Applied and General Study of Indian Music	CCC	4	4	0	0	3	0
2	MMU 102	Historical & Theoretical Study of Indian music	CCC	4	4	0	0	3	0
3	MMU 111	Stage Performance	CCC	4	0	0	6	0	1
4	MMU 112	Presentation of Raga	CCC	8	0	0	12	0	1.30
5	MMU 113	Presentation of various forms in Indian Music and Analytical Study of Raga	CCC	8	0	0	12	0	1.30
6	MMU 121	Project Work	PRJ	4	4	0	0	0	0
7	MMU 122	Field Study	FST	4	0	0	6	0	30 min

CCC 28, PRJ 4, FST 4

❖ 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	MMU 201	Applied & General	CCC	4	4	0	0	3	0
2	MMU 202	Historical & Theoretical Study of Indian music	CCC	4	4	0	0	3	0
3	MMU 211	Stage Performance	CCC	4	0	0	6	0	1
4	MMU 212	Presentation of Raga	CCC	8	0	0	12	0	1.30
5	MMU 213	Presentation of various forms in Indian Music & Analytical Study of Raga	CCC	8	0	0	12	0	1.30
6	MMU 221	Project Work	PRJ	4	4	0	0	0	0
7	MMU 222	Field Study	FST	4	0	0	6	0	30 min

CCC 28, PRJ 4, FST 4

❖ The document will be sent for the evaluation.

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Third Semester

S. No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
					L	T	P	THY	P
1	MMU 301	Evolution & Development of Indian Music & Raga Study	CCC	4	4	0	0	3	0
2	MMU 302	Philosophy & Psychology of Music	CCC	4	4	0	0	3	0
3	MMU 311	Stage Performance	CCC	4	0	0	6	0	1
4	MMU 312	Presentation of Raga	CCC	8	0	0	12	0	1.30
5	MMU 313	Presentation of various forms of Indian Music & Analytical Study of Ragas	CCC	8	0	0	12	0	1.30
6	MMU 321	Project Work	PRJ	4	4	0	0	0	0
7	MMU 322	Field Study	FST	4	0	0	6	0	30 min

CCC 28, PRJ 4, FST 4

❖ The document will be sent for the evaluation.

Fourth Semester

S. No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week			EoSE Duration Hours	
					L	T	P	THY	P
1	MMU 401	Evolution and Development of Indian Music & Raga Study	CCC	4	4	0	0	3	0
2	MMU 402	Philosophy & Psychology of Music	CCC	4	4	0	0	3	0
3	MMU 403	20 Compositions or Dissertation	CCC	4	4	0	0	0	0
4	MMU 411	Presentation of Raga	CCC	8	0	0	12	0	1.30
5	MMU 412	Presentation of various forms in Indian Music & Analytical Study of Ragas	CCC	8	0	0	12	0	1.30
6	MMU 421	Project Work	PRJ	4	4	0	0	0	0
7	MMU 422	Field Study	FST	4	0	0	6	0	30 min

CCC 28, PRJ 4, FST 4

❖ 20 Compositions : The document will be sent for evaluation.

❖ Dissertation : The document will be sent for evaluation.

MMU 101- APPLIED AND GENERAL STUDY OF INDIAN MUSIC

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

- Unit – I : Art and Concept of Beauty.
Unit – II : Application of General Principles of aesthetics to music, aesthetic ideals in Music, Rag and Rasa
Unit – III : General Idea of Ravindra Sangeet
Unit – IV : Place of Music in Fine Arts.
Unit – V : Pictorial aspect of Music

Books Recommended

1. What is Art: Tagore
2. Indian Concept of the Beautiful: K.S. Ramaswami
3. Comparative Aesthetics : K.C. Pande
4. A History of Aesthetics : Golbert and Kuhu
5. Philosophies of Beauty : F F Carritik
6. Modern Book of a Aesthetics: Mialvi Ruder
7. Ras Siddhant : Dr. Nagendra
8. Ras Siddhant aur Saundarya Shastra : Dr. Nirmala Jain
9. Sangeet Mein Rastatava :Dr. L.Adsule
10. Bhartiya Saundarya Shastra Ka Tatvik Vivechan : Dr. R.K. Shukla
11. Forms in Music : J. Macpherson
12. Fundamental of Indian Art : S.N. Dasgupta
13. Visulised Music : Pracy Brown
14. Some Conceptions of Music : Mavd Monn
15. Effects of Music : Max_Schoen and Esther Gat Wood
16. Kala Aur Sanskrit : Dr. Vasudeva Sharan
17. Kala Ke Siddhant : R.G. Kalingwood
18. Text Book of Sound : Broton
19. Sound _ Catch and Satterly
20. Dhawani aur Sangeet : Lalit Kishore Singh
21. Voice Culture : S.K. Durga
22. What is Music : Lco Tolestoy
23. Philosophy of Music : William Grudwell
24. Arts and the man : Irwin Edman
25. Science and Music : James Jeans
26. Hindustani Music : G.H. Ranade
27. The Physics of Music: Dr. Vasudev Sharan
28. Music of Hindustan : Fox Strongays
29. Musical Heritage : M.R. Gautam
30. Music and Musical Modes of Hindus : Sir William Jones
31. Music of the nations: Swami Prigyanand
32. American Indian and their Music : Frances Densmone
33. Forms in Music : J. Machoperson

MMU 102 – HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC

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

- Unit – I : Shruti Swar Discourses of Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- Unit – II : Types of Scales, Diatonic, Chromatic, Equally tempered
- Unit – III : General idea of Giti and Vani.
- Unit – IV : Study of style involved in different Gharanas of vocal and instrumental music.
- Unit - V : General idea of the factors that differentiate Karnatak Music and Hindustani Music alongwith the forms of 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.

MMU 111- STAGE PERFORMANCE

VOCAL AND INSTRUMENTAL (SITAR) (Max.Marks -100 Min.Marks- 40)

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 –MMU 112

MMU 112- PRESENTATION OF RAGAS

Division of Marks: (Max.Marks -100 Min.Marks- 40)

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Khayal or Masitkhani Gat	30 Marks
(c) Question Raga in two drut khayals or Rajakhani Gats	20Marks
(d) Alap and Swarvistar	20 Marks
Total = 100 Marks	

Candidates are required to prepare two Ragas from each group with intensive study.

Groups:

1. Yaman, Shyam Kalyan, Puriya Kalyan, Hansdhwani, Shudha Kalyan.
2. Alhaiya Bilawal, Yamni Bilawal, Devgiri Bilawal, Kukubh Bilawal.
3. Bhairav, Jogia , Vibhas, Gunkari

Note: The practical paper will be set at the spot by the board of examiners in consultation with the external examiner.

MMU 112- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND
ANALYTICAL STUDY OF RAGAS

(Max.Marks -100 Min.Marks- 40)

Ragas as Prescribed in Subject Code :MMU 112

Candidates are required to prepare the following forms from all the groups other than selected in Subject Code : MMU 112.

- A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20 Marks
B. To prepare three Drut khayals, Tarana or Drut Gats with alap, Tan and Todas in any Rag other than selected under A. 20 Marks
C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun. 15 Marks
Or
To prepare one Fast Gat in other than trital with Alap and Todas in any Rag other than selected under (A& B).
D. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus. 15Marks
Or
To prepare one Dhun in different Raga of the syllabus.
E. Notation writing of any composition/Gat. 15 Marks
F. Analytical study of Ragas. 15 Marks

Note: The practical paper will be set at the spot by the board of examiners in consultation with the external examiner.

MMU 121- PROJECT WORK (PRJ)

(Max.Marks -100 Min.Marks- 40)

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 :

❖ Age of the artist should be more than 50 with having experience of at least 20 years in the concerned field.


or

❖ A grade artist of AIR

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

A student is required to submit typed project report in triplicate latest by one week prior to commencement of the theory examination.

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MMMU 122 – Field Study Course

Study of Folk Music Tradition of the Region

(Max.Marks -100 Min.Marks- 40)

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.

MMU 201 – APPLIED AND GENERAL STUDY OF MUSIC

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

- Unit – I: Detail study of voice culture. Study of Anatomy and physiology of human throat and ear. Human Voice and it's techniques
- Unit – II: Elementary theory of Sound, it's production and propagation.
- Unit - III: Role and function of Music.
- Unit – IV: Efforts for development of the art of Music by various institutions and artists in the post independence era in the field of teaching performance and writing.
- Unit – V
- (i) Harmonic and Melodic Music.
 - (ii) Study of the following forms-
Homophony and Polyphony, Ecclesiastical scales.
Authentic and Plegal modes, chords, counter points, symphony

Books Recommended

1. What is Art: Tagore
2. Indian Concept of the Beautiful: K.S. Ramaswami
3. Comparative Aesthetics : K.C. Pande
4. A History of Aesthetics : Golbert and Kuhu
5. Philosophies of Beauty : F F Carritik
6. Modern Book of a Aesthetics: Mialvi Ruder
7. Ras Siddhant : Dr. Nagendra
8. Ras Siddhant aur Saundarya Shastra : Dr. Nirmala Jain
9. Sangeet Mein Rastatava :Dr. L.Adsule
10. Bhartiya Saundarya Shastra Ka Tatvik Vivechan : Dr. R.K. Shukla
11. Forms in Music : J. Macpherson
12. Fundamental of Indian Art : S.N. Dasgupta
13. Visulised Music : Pracy Brown
14. Some Conceptions of Music : Mavd Monn
15. Effects of Music : Max_Schoen and Esther Gat Wood
16. Kala Aur Sanskrit : Dr. Vasudeva Sharan
17. Kala Ke Siddhant : R.G. Kalingwood
18. Text Book of Sound : Broton
19. Sound _ Catch and Satterly
20. Dhvani aur Sangeet : Lalit Kishore Singh
21. Voice Culture : S.K. Durga
22. What is Music : Leo Tolestoy
23. Philosophy of Music : William Grudwell
24. Arts and the man : Irwin Edman
25. Science and Music : James Jeans
26. Hindustani Music : G.H. Ranade
27. The Physics of Music: Dr. Vasudeav Sharan
28. Music of Hindustan : Fox Strongays
29. Musical Heritage : M.R. Gautam
30. Music and Musical Modes of Hindus : Sir William Jones
31. Music of the nations: Swami Pragyanand
32. American Indian and their Music : Frances Densmone
33. Forms in Music : J. Machoperson

MMU 202- HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC

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

- Unit - I : (i) Historical development and classification of Ragas.
(Ancient, Medieval and Modern)
(ii) Concept of the time theory of Raga in Indian Music.
- Unit - II : The study of Indian and Western Notation system.
- Unit - III : Study of the Trinity of Music
- Unit -IV : Description and comparative study of Ragang & Ragas as prescribed in Subject Code MMU 212.
- Unit -V : Writing Layakari Dugun, Tigun, Chaugun and Chhagun in following Talas.
Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak.

Note: For the purpose of setting theory paper, syllabus of the practical (Subject Code MMU 212). Should also be sent to the paper setter.

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 Siddhanta : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag. or. Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Rages of Karanatak Music : Ramchandran
21. South Indian Music : Sambamurty
22. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
23. Dhawani aur Sangeet: Lalit Kishore Singh
24. Musical Heritage : M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Chobey
26. Universal History of Music : S.M. Tagore.
27. Historical Development of Indian Music : Swami Prajananand
28. Sangeet Chintaani : Acharya Brahaspati
29. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MMU 211 – STAGE PERFORMANCE

(Max.Marks -100 Min.Marks- 40)

(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 MMU-212.

MMU 212- PRESENTATION OF RAGAS

Division of Marks:

(Max.Marks -100 Min.Marks- 40)

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Khayal or Masitkhani Gat	30 Marks
(c) Question Raga in two drut khayals or Rajakhani Gats	20Marks
(d) Alaps +Swarvistar	20 Marks

Total = 100 Marks

Candidates are required to prepare two Ragas from each group with intensive study.

Group of Ragas:

1. Marva, Puriya, Sohani, Bhatiyar.
2. Miyan Malhar, Megh Malhar, Sur Melhar, Ramdasi Malhar.
3. Brindavani Sarang, Shudha Sarang, Madhyamad Sarang, Miyan Ki Sarang.
4. Bhimpalasi, Dhanashree, Patdeep, Hanskinkini, Puriya-Dhanashree, Madhuvanti

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

MMU 212- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND
ANALYTICAL STUDY OF RAGAS

(Max.Marks -100 Min.Marks- 40)

Ragas as Prescribed in subject code MMU 212.

Candidates are required to prepare the following forms from all the groups other than selected in subject code MMU 212.

- A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20Marks
B. To prepare three Drut khayals/ Tarana or Drut Gats with alap, Tan 20Marks
and Todas in any Rag other than selected under A.

- C. To prepare one Dhamar with Dugun, Tigun, Chaugun and Chhagun 15Marks

or

To prepare one fast gats in other than trital with Alap and Todas in any rag other than selected under (A&B)

- D. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus 15Marks

or

To prepare one Dhun in different Raga of the syllabus.

- E. Notation writing of any composition/Gat. 15 Marks
F. Analytical study of Ragas. 15 Marks

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

MMU 221- PROJECT WORK (PRJ)


(Max.Marks -100 Min.Marks- 40)

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 factors leading to the success of the concert.

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

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

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MMU 222- Field Study Course
Study and Presentation of rare Ragas

(Max.Marks -100 Min.Marks- 40)

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

A student is required to prepare a brief account of selected rare Ragas.

Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

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

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

MMU 301- EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA
STUDY

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

- UNIT –I : General Idea of Vedic Music.
- UNIT – II : Evolution and development of Indian Music during Ancient, Medieval ages with special reference to the work of : Bharat, Matang, Narad (Sangeet Makarand)
Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, Vyankat Mukhi.
- UNIT – III : Historical evolution of Indian and Western Musical Scales from ancient to modern times.
- UNIT –IV : Description and comparative study of following Ragangas -
(i) Bhairav(ii) Kauns (iii) Todi (Note- Ragas as prescribed in paper MMU 312)
- UNIT – V : Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MMU 312) should also be sent to the paper setter.

Group of Ragas:

1. Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
2. Malkauns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.

1. A short History of Music : Dr. Curt Suches.
2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam
9. The Beginning of Art Ernest Groos.
- 10.The Primitive Art : Adems
- 11.The Hindu view of Art : Mulk Raj Anand
- 12.History of Musical Instruments : Curt Suches
- 13.History of Musical instrument : Suresh Vital Rai
- 14.Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
- 15.A comparative study of some of the music system of 15th ,16th and 18th Centuries :
Pvt. V. B.N. Bhatkhande
- 16.Natya Shastra : Bhaat.
- 17.Brihaddeshi: Matang
- 18.Sangeet Ratnakar : Sharangdev
- 19.Rag Trangini: Lochan
- 20.Sangeet Parijat : Ahobal
- 21.Rag Vibodh : Pt. Somnath
- 22.Swarmela Kala Nidhi: Ramamatya
- 23.Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
- 24.Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
- 25.The Music of India : Popley
- 26.Pranav Bharati: Pt. Omkar nath Thakur
- 27.Sangeet Chintaani: Acharya Brahaspati.
- 28.Anup Rag Vilas: Pt. Kumar Gandharv
- 29.Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
- 30.Bharat Ka Sangeet Sindhant : Acharya Brahaspati
- 31.Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
- 32.Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
- 33.Rag Rahasya: Achaya Brahaspati
- 34.Universal History of Music: S.M.Tagore
- 35.Sangeet Shastra Part I-4: Pt. Bhatkhande
- 36.Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
- 37.Malhar Ke Prkar : Jai Sukh Lal Shah
- 38.Rag Rahasya : Acharya Brahaspati

40. Sangeet Visharad : Basant
41. Rag Darshan : Pt. Manik Bua Thakur Das
42. Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
43. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
44. Rag Praveen: Pt. Ram Krishan Vyas
45. Rag Bodh Part 1-6 – Dr. B.R. Deodhar
46. Abhinav Gitanjali Part 1-5, Ramashraya Jha
47. Sangeet Kadambini-Dr. V.N. Bhatt
48. Sangeet Archana – Dr. V.N. Bhatt
49. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande

MMU 302- PHILOSOPHY AND PSYCHOLOGY OF MUSIC

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

- UNIT – I : Music and Religion
- UNIT – II : Art appreciation and Music listeners
- UNIT – III : Role of Music in Indian Philosophy
- UNIT – IV : Definition, scope of Psychology, Relation of Psychology with Music
Application of Music in Social, Industrial, Educational and Abnormal Psychology.
- UNIT – V : Definition of sensation, Feeling and emotion. Emotional integration through Music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife
2. What is Music : Leo Tolstoy
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. Civilization, 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. Source of Music Erick Bloom
16. Fundamental of Indian Art: 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 Iyengar

21. Kala Aur Sanskrit : Dr. Vasudeva Sharan
22. Indian Concept of the Beautiful : K.S. Ramaswami
23. Comparative Aesthetics: K.C. Pande
24. A History of Aesthetics : Golbert and Kuhu
25. Philosophy of Beauty : E.F. Carritik
26. Modern Book of Aesthetics : Mialvi Ruder
27. Text Book of Sound : Broton
28. Contemporary School of Psychology: Robert S. Wood Worth
29. An outline of Psychology: William Dongall
30. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry.
Kings Court Hospital Brooklyn, New York.
31. The Psychodynamics of every day behavior: K.L. Brown and Karl A. Menninger.
32. Psychology of Musicians: Parcy C. Buck
33. Psychology of Music : Carl E. Seashore
34. The Psychology of Society: Maris Gingsberg
35. Fundamentals of Industrial Psychology : Albert Walton
36. Experimental and Industrial Psychology: Milto L. Blum
37. Psychology of Industry: Norman R.F. Majer
38. Therapeutic Value of Music : Manly P. Hill
39. Pscho-acoustics: B.C. Deva
40. Effect of Music : Max-Sohen and Easter Gatewood
41. Sources of Music: Eric Bloo
42. Psychology of Music : Pole
43. Therapeutic Quality of Music : B. Bellamy Gardner
44. Samanya Manovigyan Ki Rooprekha : Dr. R.N. Sharma
45. Manovigyan Ke Mool Siddhant : R.K. Tondon
46. The Alaysis of Sensation: Eames Mach
47. Sangeet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakravorty
48. The Psychology of Imagination : John Paul Sartre
49. Studies in Artistic Creativity : Manas Rai Choudhary
50. Kala Ke Siddhant : R.G. Kalingwood

MMU 311 –STAGE PERFORMANCE

(Max.Marks -100 Min.Marks- 40)

(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 MMU-312.

MMU 312- PRESENTATION OF RAGAS

Division of Marks:

(Max.Marks -100 Min.Marks- 40)

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Khayal or Masitkhani Gat	30 Marks
(c) Question Raga in two drut khayals or Rajakhani Gats	20Marks
(d) Alaps +Swarvistar	20 Marks

Total = 100 Marks

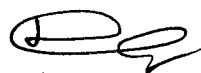
Candidates are required to prepare two Ragas from each group with intensive study.

Group of Ragas:

4. Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
5. Malkauns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
6. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.

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

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MMU 313- PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS

(Max.Marks -100 Min.Marks- 40)

Ragas as Prescribed in subject code MMU 312.

Candidates are required to prepare the following forms from all the groups other than selected in subject code MMU 312.

- A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20Marks
B. To prepare three Drut khayals/ Tarana or Drut Gats with alap, Tan 15Marks

And Todas in any Rag other than selected under A.

- C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun 10Marks
& Athagun.

or

To prepare one drut gat in other than trital with Alap and Todas in any Raga other than selected under (A&B)

- D. To prepare one Bhajan or Thumari/Dadra in any rag. 10Marks

or

To prepare one Dhun in any Raga.

- E. Extempore composition from the given Text or Note Patterns 15 Marks
F. Critical appreciation of a recorded demonstration. 15 Marks
G. Analytical Study of Ragas 15 Marks

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

MMU 321- PROJECT WORK (PRJ)

(Max.Marks -100 Min.Marks- 40)

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 :

- Age of the artist should be more than 50, with having experience of atleast 20 years in the concerned field.

or

- A grade of artist AIR

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

A student is required to submit typed project report in triplicate latest by one week prior to commencement of the theory examination.

MMU 322- 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. 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 account of aesthetic aspects of the songs and accompanying instruments.
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.

**MMU 401- EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA
STUDY**

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

- UNIT - I : Evolution and development of Indian Music during modern age with special reference to the work of : Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. Omkarnath Thakur, Acharya Brahaspati.
- UNIT - II : Detail study of evolution and growth of the various musical forms.
- UNIT - III : Genral idea of Vrind Vadan and Vrind Gan.
- UNIT -IV : Description and comparative study of following Ragangs - (i) Kalyan(ii) Kanhada (iii) Kafi. (Note- Ragas as prescribed in subject code MMU 411)
- UNIT - V : (i)Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.
(ii) To compose given text in different Ragas and Talas prescribed in subject code MMU411

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MMU 411) should also be sent to the paper setter.

Group of Ragas:

1. Bihag, Maru Bihag, Nand, Bihagda.
2. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
3. Kirvani, Hemant, Bageshree, Rageshree.

Recommended Books

1. A short History of Music : Dr. Curt Suches.
2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam
9. The Beginning of Art Ernest Groos.
- 10.The Primitive Art : Adems
- 11.The Hindu view of Art : Mulk Raj Anand

13. History of Musical instrument : Suresh Vital Rai
14. Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
15. A comparative study of some of the music system of 15th, 16th and 18th Centuries
Pvt. V. B.N. Bhatkhande
16. Natya Shastra : Bhaat.
17. Brihaddeshi: Matang
18. Sangeet Ratnakar : Sharangdev
19. Rag Trangini: Lochan
20. Sangeet Parijat : Ahobal
21. Rag Vibodh : Pt. Somnath
22. Swarmela Kala Nidhi: Ramamatya
23. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
24. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
25. The Music of India : Popley
26. Pranav Bharati: Pt. Omkar nath Thakur
27. Sangeet Chintaani: Acharya Brahaspati.
28. Anup Rag Vilas: Pt. Kumar Gandharv
29. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
30. Bharat Ka Sangeet Sindhan : Acharya Brahaspati
31. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
33. Rag Rahasya: Acharya Brahaspati
34. Universal History of Music: S.M. Tagore
35. Sangeet Shastra Part I-4: Pt. Bhatkhande
36. Hindustani Sangeet Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
37. Malhar Ke Prkar : Jai Sukh Lal Shah
38. Rag Rahasya : Acharya Brahaspati
39. Rag Vyakaran : Dr. V.K. Rai Choudhary
40. Sangeet Visharad : Basant
41. Rag Darshan : Pt. Manik Bua Thakur Das
42. Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
43. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
44. Rag Praveen: Pt. Ram Krishan Vyas
45. Rag Bodh Part 1-6 – Dr. B.R. Deodhar
46. Abhinav Gitanjali Part 1-5, Ramashraya Jha
47. Sangeet Kadambini-Dr. V.N. Bhatt
48. Sangeet Archana – Dr. V.N. Bhatt
49. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande

MMU 402 – PHILOSOPHY AND PSYCHOLOGY OF MUSIC

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

- UNIT –I : Role of attention and interest in Music.
UNIT – II : Define learning and explain the theories of learning.
UNIT – III : Imagination and creativity in Music
UNIT –IV : Importance of Heridity and Environment in Music. Aptitude test in Music.
UNIT – V : Mind and Music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife
2. What is Music : Leo Tolestoy
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. Civilization, 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.Source of Music Erick Bloom
- 16.Fundamental of Indian Art: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.Kala Aur Sanskrit :Dr. Vasudeva Sharan
- 22.Indian Concept of the Beautiful : K.S. Ramaswami
- 23.Comparative Aesthetics: K.C. Pande
- 24.A History of Aesthetics : Golbert and Kuhu
- 25.Philosophy of Beauty : E.F.Carritik
- 26.Modern Book of Aesthetics : Mialvi Ruder
- 27.Text Book of Sound : Broton
- 28.Contemporary School of Psychology: Robert S. Wood Worth
- 29.An outline of Psychology: William Dongall

Kings Court Hospital Brooklyn, New York.

31. The Psychodynamics of every day behavior: K.L. Brown and Karl A. Menninger.
32. Psychology of Musicians: Percy C. Buck
33. Psychology of Music : Carl E. Seashore
34. The Psychology of Society: Maris Gingsberg
35. Fundamentals of Industrial Psychology : Albert Walton
36. Experimental and Industrial Psychology: Milto L. Blum
37. Psychology of Industry: Norman R.F. Majer
38. Therapeutic Value of Music : Manly P. Hill
39. Pscho-acoustics: B.C. Deva
40. Effect of Music : Max-Sohen and Easter Gatewood
41. Sources of Music: Eric Bloo
42. Psychology of Music : Pole
43. Therapeutic Quality of Music : B. Bellamy Gardner
44. Samanya Manovigyan Ki Rooprekha : Dr. R.N. Sharma
45. Manovigyan Ke Mool Siddhant : R.K. Tondon
46. The Alaysis of Sensation: Eames Mach
47. Sangeet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakravorty
48. The Psychology of Imagination : John Paul Sartre
49. Studies in Artistic Creativity : Manas Rai Choudhary
50. Kala Ke Siddhant : R.G. Kalingwood

MMU 403 – DISSERTATION/20 COMPOSITIONS

(Theory/Practical)

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

20 compositions in any in different Ragas.(Variety of Talas may be kept in mind).

OR

Dissertation on musical subject of about 75-100 pages.

Each candidate is required to prepare 20 compositions in different ragas and talas. A candidate securing less than 55% marks in practical may opt for dissertation. The dissertation/20 compositions shall be type written and shall be submitted in triplicate at least 3 weeks before the commencement of the theory examinations.

MMU 411 – PRESENTATION OF RAGA

Division of Marks:

(Max.Marks -100 Min.Marks- 40)

- | | |
|---|----------|
| (a) Choice Raga | 30 Marks |
| (b) Question Raga Vilambit Khayal or Masitkhani Gat | 30 Marks |
| (c) Question Raga in two drut khayals or Rajakhani Gats | 20Marks |
| (d) Alaps +Swarvistar | 20 Marks |

Total = 100 Marks

Candidates are required to prepare two Ragas from each group with intensive study.

Group of Ragas:

1. Bihag, Maru Bihag, Nand, Bihagda.
4. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
5. Kirvani, Hemant, Bageshree, Rageshree.

Note: The question paper will be set at the spot by the board of examiners in consultation with the external examiner.

MMU 412 – PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS

(Max.Marks -100 Min.Marks- 40)

Ragas as Prescribed in subject code MMU 411.

Candidates are required to prepare the following forms from all the groups other than selected in subject code MMU 411.

- A. To prepare two vilambit khayalas or Gats with Alap, Tan and Todas. 20Marks
- B. To prepare three Drut khayalas/ Tarana or Drut Gats with alap, Tan And Todas in any Rag other than selected under A. 15Marks
- C. To prepare One Dhamar with Dugun, Tigun, Chaugun, Chhagun And Athagun 10Marks

or

To prepare one fast gat in other than trital with Alap and Todas in any rag other than selected under (A&B)

- D. To prepare one Bhajan or Thumri in any raga. 10Marks

or

To prepare one Dhun in any Raga .

- ... composition from the given text or note patterns 10 Marks
- F. Critical appreciation of a recorded demonstration. 15 Marks
- G. Comparative and critical study of Ragas. 15 Marks

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

MMU 421- PROJECT WORK (PRJ)

(Max.Marks -100 Min.Marks- 40)

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 from the concerning teacher.

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

MUS 422- Field Study Course

Study and Presentation of Semi-Classical Compositions

(Max.Marks -100 Min.Marks- 40)

A candidate is required to collect Five Semi- Classical Compositions.

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.