



**University of Rajasthan**  
**Jaipur**  
**SYLLABUS**

**Faculty of Fine Arts**  
**Music (Vocal)**  
**M.A. (Semester Scheme)**  
**M.A. (I & II Semester) Examination, 2023-24**  
**M.A. (III & IV Semester) Examination, 2024-25**

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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 Mark
					L	P		Thy.	P.	
1.	MUSV-701	Theoretical Study of Vocal Music and Principles of Music (SHASTRA)	CCC	6	6		90	3		100
2.	MUSV- 711	Vocal Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSV- 712	Analytical Study of Ragas in Vocal Music	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSV-A01	Historical Study of Indian Vocal Music	ECC	6	6		90	3		100
5.	MUSV-A02	Various Forms of Hindustani Classical Vocal Music	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSV-A03	Presentation of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSV-A04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUSV-A05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100

**Second Semester(Vocal)**

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

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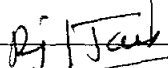
8.	MUSV-B05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
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### Third Semester (Vocal)

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

### Fourth 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.	MUSV-X01	Philosophical Study of Vocal Music (Science and Aesthetics of Music)	CCC	6	6		90	3		100
2.	MUSV-X11	Vocal Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSV-X12	Analytical Study of Ragas in Vocal Music	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSV-D01	Psychological Study of Vocal Music	ECC	6	6		90	3		100
5.	MUSV-D02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100

  
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6.	MUSV-D03	Presentation of Rare Ragas of Hindustani Vocal Music	ECC	4	6	60	45 Minutes Per Candidate	10
7.	MUSV-D04	Seminar	ECC	4	2	30	45 Minutes Per Candidate	10

## FIRST SEMESTER - VOCAL

### Theory Paper

#### MUSV- 701- THEORETICAL STUDY OF VOCAL MUSIC AND PRINCIPLES OF MUSIC (SHAstra)

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

- Unit – I : Define to the following terms :  
Meend, Hudak, Dhuran Muran, Lag Dat, Tan prakar and Gamak prakar, Vidari, Sthai, Antra, Sanchari, Abhog.
- Unit - II : Shruti-Swar and it's feasibility in vocal music. Shruti, Swar discourses of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande, Pt. Omkarnath Thakur and Lalit Kishore Singh.
- Unit – III : General idea of Harmonic and Melodic music and it's use in vocal music.
- Unit – IV : Types of Scales Diatonic, Chromatic, Equally Tempered and their use in Vocal music.
- Unit – V : (a) Study of Shuddha scale of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande.  
(b) Division of scale according to the number of severts and cents.
- Unit – VI : (a) Hindustani and Karnatak Musical scales (Modern)  
(b) Western scales (Modern)  
(c) Study of the following terms: Homophony, Polyphony Ecclesiastical scales, Authentic and plagal Modes, chords.

#### 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

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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 Rasmanjari : Pt. Laxman Bhatt Tailang
  23. Sangeet Mani Part-I,II : Maharani Sharma
  24. SangeetSwarit- Ramakantdivedi
  25. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
  26. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
  27. Dhvani aur Sangeet: Lalit Kishore Singh
  28. Musical Heritage : M.R. Gautam
  29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
  30. Universal History of Music : S.M. Tagore.
  31. Historical Development of Indian Music : Swami Pragyanand
  32. Sangeet Chintamani : Acharya Brihaspati
  33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**MUSV-711- Vocal Presentation of Ragas - (Practical)**

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

**Division of Marks :**

(1) Choice Raga	20 Marks
(2) Question Raga (SlowKhyal)	25 Marks
(3) Question Raga in two fast Khyal/Tarana	25 Marks
(4) Alap	10 Marks
(5) Dhruvpad/Dhamar/Chaturang/Trivat	15 Marks
(6) One sargam geet/one lakshangeet	05 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.

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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 vilamhit and DrutKhyalwith intensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only DrutkhyalorTaranashould be prepared.
4. Candidates should learn one composition in any Ragas out of the following such as Dhruvpad / Dhamar / Chaturang/ Trivat based on any Raga.
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.

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

**MUSV-712- Analytical Study of Ragasin Vocal Music - (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- MUSV- 711.

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

**Theory Paper**

**MUSV-A01– HISTORICAL STUDY OF VOCAL MUSIC**

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

Unit – I : (a) Origin of Music.

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(b) A short history of musical forms used in Indian classical 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 (SangeetMakrand),~~  
Sharang Dev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi,  
Pt. V. N. Bhatkhande, Pt. Vishnu Digamber Paluskar.

Unit – IV : Historical evolution of Harmonium, Sitar, Tabla and Pakhawaj.

Unit - V : (a) General Idea of the factors that differentiate Karnatak Music and Hindustani Music.

(b) Special study of the Trinity of South Indian Music.

Unit - VI : Contribution of some eminent scholars to the field of music - Swami Haridas, Miyan Tansen, Pt. Omkarnath Thakur, Ustad Faiyaz Khan, Ustad Ameer Khan, Pt. Bhimsen Joshi and Heera Bai Badodkar.

#### 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. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
9. 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.
10. Rise of music in the Ancient World, East and West : Curt Suches.
11. History of Indian Music : Swami Pragyand
12. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
14. Ancient Art and Ritual : C. Harrison.
15. Composers of Karnatak music : Prof. Sambmurthy
16. Music in Ancient Literature : Dr. G. Raghavan.
17. Natya Shastra : Bharat
18. Brihaddeshi : Matang
19. Sangeet Ratnakar : Sharangdev
20. Rag Tarangini : Lochan
21. Sangeet Parijat : Ahobal
22. The Music of India : Popley
23. Music and musical modes of the Hindi : Sir William
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongways.
28. Indian Music of the South : R. Shrinivasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.

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31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

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

**Ragas as Prescribed in PaperCode :MUSV-711**

- Candidates are required to prepare the following composition from the ragas other than selected in Paper Code –MUSV-711.
- A Candidate is required to prepare following compositions with elaborated Presentation:
  - (a) Sargam Geet/Lakshan Geet
  - (b) Vilambitkhyal.
  - (c) Drutkhyal.
  - (d) Tarana/Trivat/Chaturang
  - (e) Dhruvpad and Dhamar.
  - (f) Thumri / Dadra.
  - (g) OneBhajan.

**Allocation of Marks :**

1. Presentation of the composition selected as choice- 20 Marks
2. Remaining five compositions will be of 15 Marks Each and Sargam Geet/Lakshan Geet will be of 5 marks.

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

**MUSV-A03-Presentation 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

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practical examinations.

**MUSV-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 Taat on Harmonium.
  - (2) Student is required to prepare any two Ragas with Vilambit and Drut bandhish from the Ragas mentioned below :-  
(1) Yaman (2) Brindavani Sarang (3) Hansdhvani (4) Bhairavi.
  - (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Keharva 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.
    - (i) Light composition with Chords
    - (ii) Classical Composition.
- Assessment of the paper will be done along with the other practical examinations.

**MUSV-A05 -Tabla Vadan- (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 Tihaies on Tabla.
- (5) Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla

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(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

### Theory Paper

### MUSV-801 – Theoretical Study of Vocal Music and Principles of Music(SHASTRA) - Part-II

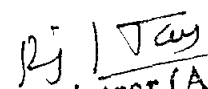
(Max.Marks -100 Min.Marks- 36)

- Unit – I (a) General idea of the forms of Vedic Music and its rendition in vocal music.  
(b) General idea of Giti and Vani and their use in vocal music styles or gharanas.
- 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) Study of various kinds of Rajasthani folk songs.
- Unit - III Study of style involved indifferent Gharanas or schools of Dhruvpad and Khyal.
- Unit – IV Classical compositions (Musical terms in Karnatak Music)
- Unit – V Technique and presentation of VrindaGaan.
- Unit – VI General idea of Ravindra Sangeet.

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### Recommended Books

1. Natya Shastra : Bharat
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3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
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13. North Indian Music ; Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
17. Pranav Bharati: Pt. Omkar Nath Thakur
18. Rag aur Ragini: O.C. Ganguly
19. Elements of Indian Music by E. Clamants
20. Karnatak Music: Ramchandran
21. Ragas of Karnatak Music : Ramchandran
22. South Indian Music :Sambamurty
23. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
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31. Historical Development of Indian Music : Swami Pragyand
32. Sangeet Chintamani : Acharya Brihaspati

  
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33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**MUSV-811 – Vocal 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	05 Marks
(e) One Bhajan/Thumri/Dadra/Tappa	20 Marks
(f) One Sargam Geet/Lakshan Geet	05 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, Malgunjee, 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 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/Tarana should be prepared.
4. Candidate have to learn one composition in any ragas out of the following Bhajan / Tappa / Thumri / Dadra.
5. 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.

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**MUSV-812- Analytical Study of Ragas in Vocal Music (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 MUSV- 811.

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

**Theory Paper**

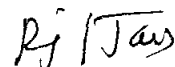
**MUSV-B01- Historical Study of Indian Vocal Music -Part-II**

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

- |            |   |  |
|------------|---|--|
| Unit – I   | : | Historical evolution of the musical scales of India from ancient to modern times.  |
| Unit – II  | : | Historical Study of Music Composer (Vaggeykar) of Indian Classical Music.  |
| Unit – III | : | Evolution and growth of various Musical forms.   |
| Unit – IV  | : | Efforts for the development of Music by various institutions and artists in Post-independence era in the field of training, writing and performance. |
| Unit – V   | : | Future of Indian classical Music.  |
| Unit – VI  | : | (a) Evolution of Indian and Western Notation system.<br>(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. Adams
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.

  
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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. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
10. Rise of music in the Ancient World, East and West : Cuurt Suches.
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12. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Ancient Art and Ritual : C. Harrison.
14. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
15. Composers of Karnatak music :Prof. Sambmurthy
16. Music in Ancient Literature : Dr. G. Raghavan.
17. NatyaShastra : Bharat
18. Brihaddeshi : Matang
19. Sangeet Ratnakar : Sharangdev
20. Rag Tarangini : Lochan
21. Sangeet Parijat : Ahobal
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23. Music and musical modes of the Hindi : Sir William
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongays.
28. Indian Music of the South : R.Srinivasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

### MUSV-B02-Practical

#### Various Forms of Hindustani Classical Vocal Music

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

#### Ragas as Prescribed in PaperCode :MUSV-811

- Candidates are required to prepare the following forms from the ragas other than selected in Paper Code –MUSV-811.
- A Candidate is required to prepare following compositions with completeelaborated Presentation:
  - (a) One Sargam / One Lakshangeet
  - (b) Onevilambitkhyal.
  - (c) OneDrutKhyal.
  - (d) One Tarana / Trivat / Chaturang.

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- (e) One Dhruvpad / Dhamar.
- (f) One Thumari / Dadra.
- (g) One Bhajan.

**Allocation of Marks :**

1. Presentation of the composition selected as choice- 25 Marks
2. Remaining five compositions will be of 15 Marks Each. Sargam Geet or Lakshan Geet will be of 5 marks.

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

**MUSV-B03-Presentation 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.

**MUSV-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 DrutKhyal from the Ragas mentioned as below:-

- (1) Bageshree (2) Bhairav (3) Bhimpalasi (4) Durga.

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- (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.

### MUSV-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 palmThaah, 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 VOCAL

### Theory Paper

#### MUSV-901- Philosophical Study of Vocal Music (Science and Aesthetics of Music)

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

- UNIT – I : Merits and demerits of vocalist.
- UNIT – II : (a) Human voice and its techniques.  
(b) Voice culture
- UNIT – III : (a) Anatomy and Physiology of human throat.  
(b) Anatomy and Physiology of human ear.
- UNIT –IV : Elementary theory of sounds, it's production and propagation.
- UNIT – V : Art appreciation – Music listeners in context of vocal music.
- UNIT –VI : (a) Pictorial aspect of Music.



(b) Music and Religion.Philosophical aspects of vocal music.  
UNIT – VII : Functions of Music and contribution of vocal music to the society.

**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. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
12. Philosphy in a New Key : Susamme Langer.
13. Forms in Music : J.Macpherson.
14. What is Art : Tagore.
15. Effect of Music : Max-Schoen and Esther Gat Wood.
16. Sources of Music : Erick Bloom.
17. Fundamental of Indian Arts : S.N. Dasgupta.
18. Visualised Music : Pracy Brown
19. Some Conceptions of Music : Mavd Monn .
20. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Ilyengar.
21. The Physics of Music : Dr. Vasudeva Shaan.
22. Indian Concept of the Beautiful : K.S. Ramaswami.
23. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Comparative Aesthetics : K.C. Pande.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosphies of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound : Broton.

**MUSV-911- Vocal Presentation of Ragas -(Practical)**

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

**Division of Marks :**

(a) Choice Raga	20 Marks
(b) Question Raga (Slow Khyal)	25 Marks
(c) Question Raga in two Fast Khyal	25 Marks
(d) Alap	05 Marks

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- (e) One Dhruvpad/Dhamar/Chaturang 20 Marks  
 (f) Sargam/Lakshan Geet in any Rag of the syllabus 05 Marks

**Total = 100 Marks**

**Intensive Study of Following Ragas**

AhrBhairav, 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 Vilambit and Drut Khayal should be prepared.
  - III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drutkhyal and Taranashould be prepared.
  - IV. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang.
  - 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.

**MUSV-912- Analytical Study of Ragas in Vocal Music - (Practical)**

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

- |   |          |
|---|----------|
| 1. Comparative and critical study of Raga                                   | 50 Marks |
| 2. Extempore Composition of giventext, 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 MUSV- 911.

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

**Theory Paper**

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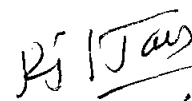
**MUSV-C01- PSYCHOLOGICAL STUDY OF VOCAL MUSIC**

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

- UNIT – I : (a) Definition and scope of psychology and their relation with vocal music.
- (b) Relation of psychology with other fields.
- (c) Mind and Music and impact of vocal music on mental health.
- UNIT – II : Imagination and creative activity in context of vocal music.
- UNIT – III : Sensation : Hearing.
- UNIT – IV : Application of Music with special reference to vocal music as follows:
- (a) Educational psychology.
- (b) Abnormal psychology.
- UNIT – V : Application of Music with special reference to vocal music as follows:
- (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.
5. Psychology of M Jusicians : 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. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
10. Experimental and Industrial psychology : Milto L. Blum.
11. Psychology of Industry : Norman R.G.Majer.
12. Therapeutic Value of Music : Manly P. Hill.
13. Psycho-acoustics : B.C. Deva.
14. Effect of Muskc : Max-Sohen and easter Gatewood.
15. Sources of Music : Eric Bloo.
16. Psychology of Music : Pole.
17. Therapeutic Quality of Music : B. Bellamy Gardner.
18. Manoviygan Ke Mool Siddhant : R.K. Tondon.
19. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang

  
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20. The Analysis of Snsation : Eames Mach.
21. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
22. The psychology of Imagination : John Paul Sartre.
23. Studies in Artistic Creativity : Manas Tai Choudhary.
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Kala Ke Siddhant : R.G. Kalingwood.

**MUSV-C02- Stage Performance- (Practical Vocal)**

(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 –MUSV- 911

**MUSV-C03 –Presentation of Rare Ragas of Hindustani Vocal Music- (Practical)**

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

A candidate is required to collect five khyals 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 concerned teacher.**

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

**MUSV-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

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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**

### **MUSV-X01- Philosophical Study of Vocal Music** **(Science and Aesthetics of Music) Part II**

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

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

### **Recommended Books**

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolstoy.
3. Music a Science and /or Art : John Reelfield.
4. Illusion and Reality : Christopher Grudwell.
5. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
6. Philosophy of Music William Pole.
7. Arts and the man-Irwin Edman.
8. Sound Catch and Saterly.
9. Hindustani Music : G.H. Ranade.
10. Civilisation, Science and Religion : A Rithole.
11. Science and Music : James Jeans.
12. Philosphy in a New Key : Susamme Langer.

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13. Forms in Music : J.Macpherson.
14. What is Art : Tagore.
15. Effect of Music : Max-Schoen and Esther Gat Wood.
16. Sources of Music : Erick Bloom.
17. Fundamental of Indian Arts : S.N. Dasgupta.
18. Visualised Music : Pracy Brown
19. Some Conceptions of Music : Mavd Monn .
20. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Iyengar.
21. The Physics of Music : Dr. Vasudeva Shaan.
22. Indian Concept of the Beautiful : K.S. Ramaswami.
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
25. SangeetSwarit- Ramakantdivedi
26. Comparative Aesthetics : K.C. Pandc.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosphies of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound :Broton.

**MUSV-X11 – Vocal Presentation of Ragas (PRACTICAL)**

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

**Division of Marks :**

(a) Choice Raga	20 Marks
(b) Question Raga (Slow Khyal)	25 Marks
(c) Question Raga in two fast Khyal	25 Marks
(d) Alap	10 Marks
(e) One Dhruvpad/ Dhamar/Chaturang	20 Marks

**Total = 100 Marks**

**Intensive study of following Ragas:**

Todi, Malkauns and Bhimpalasi

**Optional Group**

- (i) Gujari – 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.

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- II. Any two from the four groups may be selected at least two ragas from each may be prepared with a vimlambit and drut khayal.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drug Khayal/Tarana should be prepared.
- IV. Candidate should learn one composition in any Raga out of the following Dhurvpad/ Dhamar/ Thumri.
- 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.

**MUSV-X12- Analytical Study of Ragas in Vocal Music (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 Laykarics) | 25 Marks |

**Total = 100 Marks**

**Syllabus :**

Ragas same as prescribed in paper Code MUSV-X11.

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

**Theory Paper**

**MUSV-D01- PSYCHOLOGICAL STUDY OF VOCAL MUSIC- Part- II**

- |          |   |  |
|----------|---|--|
| Unit – 1 | : | (a) Feeling, emotions and appreciation of Music in context of vocal music.<br>(b) Emotional Integration through vocal Music.   |
| Unit – 2 | : | (a) Role of attention in Music.<br>(b) Role of Interest in Music. Various practical aspects of vocal music to increase interest.   |
| Unit – 3 | : | (a) Music Learning. Role of psychology to enhance the music skill in person having musical skill in vocal music.<br>(b) Taste in Music. Some exercises of vocal music used for increasing the taste. |
| Unit – 4 | : | Importance of heredity and environment in Music.   |

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- Unit – 5 : Musical Aptitude Tests and their utility in educational institutions to promote vocal music.
- Unit – 6 : Space of vocal music in therapy.

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

### MUSV-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**

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