



**JAI NARAIAN VYAS UNIVERSITY JODHPUR
(RAJASTHAN)**

FACULTY OF ARTS, EDUCATION AND SOCIAL SCIENCES

SYLLABUS

FOR

**M.A. MUSIC (VOCAL AND INSTRUMENTAL SITAR)
SEMESTER SYSTEM (SEMESTER I AND SEMESTER II)
EXAMINATIONS 2015-2016**

**M.A. MUSIC (VOCAL AND INSTRUMENTAL SITAR)
SEMESTER SYSTEM (SEMESTER III AND SEMESTER IV)
EXAMINATIONS 2016-2017**

IMPORTANT

NOTIFICATION

In compliance of decision of the Hon'ble High Court all students are required to fulfill 75% attendance rule in each subject and there must be 75% attendance of the student before he/she could be permitted to appear in the examination.

REGISTRAR

(Academic)

FACULTY OF ARTS, EDUCATION & SOCIAL SCIENCES

MASTER OF ARTS

GENERAL INFORMATION FOR STUDENTS

The examination for the degree of Master of Arts, Education and Social Sciences shall consist of two parts with semester system: (i) The M.A (Semester I and Semester II), 2015-16 and (ii) M.A (Semester III and Semester IV), 2016-17.

The examination will be through theory papers/practical/viva. Pass marks for the semester I, semester II, semester III and semester IV examination are 36% of the aggregate marks in all the theory papers and viva/practical's and not less than 25% marks in the individual theory paper /viva /practical. A candidate is required to pass in the written and the practical/viva examination separately.

Successful candidates will be placed in the following divisions on the basis of the total marks obtained in all four semesters of M.A (Semester I and Semester II) and (ii) M.A (Semester III and Semester IV) examinations taken together:

First division 60% , second division 48% and third division 36% no students will be permitted to register himself simultaneously for more than one post-graduate course.

ATTENDANCE

1. For all regular candidates in the faculties of arts, education and social sciences, science, law, commerce and engineering, the minimum attendance requirement shall be that a candidate should have attended at least 75% of the lectures delivered and tutorials held taken together as well as 75% of practical and sectionals from the date of his/her admission.
2. Condonation of shortage of attendance:
The shortage of attendance up to the limits specified below may be condoned on valid reasons:
 - i) Up to 6% each subject plus 5 attendances in all the aggregate subject/papers may be condoned by the Vice-Chancellor on the recommendation of the Dean/Director/principal for undergraduate students and on the recommendation of the Head of the Department for the post-graduate classes.
 - ii) The N.C.C./N.S.S. cadets sent out to parades and camps and such students who are deputed by the University to take part in games, athletic or cultural activities may, for purpose of attendance, be treated, as present for the days of their absence in connection with the aforesaid activities and that period shall be added to their subject wise attendance.

Note:

The attendance requirement will apply to each semester.

However, in case of practical where examination is not held at the end of the first semester but the end of the second semester, attendance will be counted at the end of the second semester taking into account attendance put in both the semesters (i.e., first and second) taken together.

Candidates will be required to pass separately in theory and practical examinations.

Candidate's choice among the optional papers and groups would be restricted only to those paper or groups for which regular teaching is provided in the department.

Use of map stencils (political outline only). Log tables and calculators are allowed in the examination.

MEDIUM

Candidates are not allowed to use any medium except Hindi or English for answering question papers.

For answering papers in the subjects of English/Hindi the medium will be corresponding language only.

Note -

The Question for the Examination will be divided in two Parts i.e. A and B as under:-

Section A- Consist 15 Questions. The candidate has to attempt any 11 questions out of 15 questions and answer of each question shall be limited up to 30 words. Each question will carry 02 Mark.

Section B - Consist 8 questions, two questions from each unit will be set and student will have internal choice to answer one question from each unit. Answer of each question shall be limited up to 500 words. Each question carries 12 Marks.

ADMISSION

The details of the eligibility conditions and admission procedures are given in the admission forms and on university website. The admission would be done on the basis of merit as per university rules. Reservation for SC, ST and OBC would also be done as per J.N.V. University, Jodhpur rules. Candidates are required to attend minimum 75% of the classes in theory and practical's both.

FACILITIES

The Department of Music possesses several sophisticated, advanced and modern equipments required for teaching and research.

Associate Professor

Dr. Jyotsna Ichalkaranjkar (Head of the Department)

Assistant Professor

Dr. Suhasini Ichalkaranjkar

Sh. Surendra Kumar

GUIDELINES FOR CHOICE BASED CREDIT SYSTEM

Definitions of Key Words:

1. **Academic Year:** Two consecutive (one odd + one even) semesters constitute one academic year.
2. **Choice Based Credit System (CBCS):** The CBCS provides choice for students to select from the prescribed elective and skill courses. A student need to select **two elective papers** offered by the Department in which he/she is doing core course this shall be part of core programme during third and fourth semester. Each student has to complete **four skill courses**: two within the Department and two from other Department within JNV University or the Universities approved by JNV University
3. **Course:** Usually referred to, as 'papers' is a component of a programme. All courses need not carry the same weight. The courses should define learning objectives and learning outcomes. A course may be designed to comprise lectures/ tutorials/laboratory work/ field work/ project work/ self-study etc. or a combination of some of these.
4. **Credit Based Semester System (CBSS):** Under the CBSS, the requirement forwarding a degree is prescribed in terms of number of credits to be completed by the students.
5. **Credit Point:** It is the product of grade point and number of credits for a course.
6. **Credit:** A unit by which the course work is measured. It determines the number of hours of instructions required per week. One credit is equivalent to one hour of teaching (lecture or tutorial) or two hours of practical work/field work per week.
7. **Cumulative Grade Point Average (CGPA):** It is a measure of overall cumulative performance of a student over all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimal places.
8. **Grade Point:** It is a numerical weight allotted to each letter grade on a 10-point scale.
9. **Letter Grade:** It is an index of the performance of students in a said course. Grades are denoted by letters O, A+, A, B+, B, C, P and F.
10. **Programme:** An educational programme leading to award of the Postgraduate Degree in the Core subject in which he/she is admitted.
11. **Semester Grade Point Average (SGPA):** It is a measure of performance of work done in a semester. It is ratio of total credit points secured by a student in various courses registered in a semester and the total course credits taken during that semester. It shall be expressed up to two decimal places.

12. **Semester:** Each semester will consist of 15-18 weeks of academic work equivalent to 90 actual teaching days. The odd semester may be scheduled from July to November/December and even semester from December/January to May.

Odd semester University examination shall be during second/third week of December and even semester University examination shall be during second/third week of May. Each Department shall conduct the Practical examinations of Odd semester with internal examiners only; however during even semester one Examiner shall be from other University/Institute.

13. **Transcript or Grade Card or Certificate:** Based on the grades earned, a statement of grades obtained shall be issued to all the registered students after every semester. This statement will display the course details (code, title, number of credits, grade secured) along with SGPA of that semester and CGPA earned till that semester

Fairness in Assessment

Assessment is an integral part of system of education as it is instrumental in identifying and certifying the academic standards accomplished by a student and projecting them far and wide as an objective and impartial indicator of a student's performance. Accordingly the Faculty of Arts, edu. and social sciences resolves the following:

- a. All internal assessments shall be open assessment system only and that are based on Quizzes, term test, seminar
- b. Attendance shall carry the prescribed marks in all papers and Practical examination internal assessment
- c. In each semester three out of four theoretical component University examination shall be undertaken by external examiners from outside the university conducting examination, who may be appointed by the competent authority.

Grievances and Redressal Mechanism

- a) The students will have the right to make an appeal against any component of evaluation. Such appeal has to be made to the Head/Principal of the College or the Chairperson of the University Department concerned as the case may be clearly stating in writing the reason(s) for the complaint / appeal.
- b) The appeal will be assessed by the Chairman and he/she shall place before the Grievance Redressal Committee (GRC), Chaired by the Dean, Faculty of Arts, Edu. and Social sciences comprising all HODs of the Faculty and if need be Course Teacher(s) be called for suitable explanation; GRC shall meet at least once in a semester and prior to CCA finalization.
- c) The Committee will consider the case and may give a personal hearing to the appellant before deciding the case. The decision of the Committee will be final.

Table 1: Grades and Grade Points

S.No.	Letter Grade	Meaning	Grade Point
1	'O'	Outstanding	10
2	'A+'	Excellent	9
3	'A'	Very Good	8
4	'B+'	Good	7
5	'B'	Above Average	6
6	'C'	Average	5
7	'P'	Pass	4
8	'F'	Fail	0
9	'Ab'	Absent	0

- i. A student obtaining Grade F shall be considered failed and will be required to reappear in the examination.
- ii. For non-credit courses (Skill Courses) 'Satisfactory' or "Unsatisfactory" shall be indicated instead of the letter grade and this will not be counted for the computation of SGPA/CGPA

Grade Point assignment

= and > 95 % marks Grade Point 10.0

90 to less than 95 % marks Grade Point 9.5

85 to less than 90 % marks Grade Point 9.0

80 to less than 85 % marks Grade Point 8.5

75 to less than 80 % marks Grade Point 8.0

70 to less than 75 % marks Grade Point 7.5

65 to less than 70 % marks Grade Point 7.0

60 to less than 65 % marks Grade Point 6.5

55 to less than 60 % marks Grade Point 6.0

50 to less than 55 % marks Grade Point 5.5

45 to less than 50 % marks Grade Point 5.0

40 to less than 45 % marks Grade Point 4.5

35 to less than 40 % marks Grade Point 4.0

Computation of SGPA and CGPA:

- i. The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student,
i.e.

$$\mathbf{SGPA (S_i) = (C_i \times G_i) / C_i}$$

Where **C_i** is the number of credits of the **i**th course and **G_i** is the grade point scored by the student in the **i**th course.

- ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme,
i.e.

$$\mathbf{CGPA = (C_i \times S_i) / C_i}$$

Where **S_i** is the SGPA of the **i**th semester and **C_i** is the total number of credits in that semester.

- iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

Illustration for SGPA

S.No.	Course	Credit	Grade letter	Grade point	Credit Point (Credit x Grade)
1	Course 1	6	B	6	6*6=36
2	Course 2	6	B+	7	6*7= 42
3	Course 3 Practical-I	10 (V) or 10 (I)	B	6	10*6=60
4	Course 4 Practical - II	6	O	10	6*10=60
5	Course 5- Practical - III	04 (V) or 04 (I)	C	5	4*5=20
6	Course 6 Practical-IV	04 (V) or 04 (I)	B	6	4*6=24
	Total	36			242

Thus, $SGPA = 242/32 = 7.56$

Illustration for CGPA

	Semester- I	Semester-II	Semester-III	Semester-IV
Credit	36	36	36	36
SGPA	7.56	7.25	7	6.25

$CGPA = (36 \times 7.56 + 36 \times 7.25 + 36 \times 7 + 36 \times 6.25) / 144$

$= 1010.16 / 144 = 7.01$

Semester-wise Theory Papers/Practical/Skill component

* Each Department shall offer two skill courses per semester from the list of skill courses approved for the Department.

The Duration of the Period shall be 45 minutes / One hour. In each of these combinations, the first value stands for the same number of lecture instructions per week, whereas the last two values stand for double the number of tutorial / practical instructions per week.

In each practical group the number of students that can be accommodated will be decided by the respective Department Council; the general/existing pattern is 15 to 20 students in each group. The workload is to be computed accordingly.

Course Evaluation (Evaluation of the Students)

All courses (Core/ Elective) involve an evaluation system of students that has the following two components:-

- (i) **Continuous Comprehensive Assessment (CCA)** accounting for 30% of the final grade that a student gets in a course; and
 - (ii) **End-Semester Examination (ESE)** accounting for the remaining 70% of the final grade that the student gets in a course.
- (i) **Continuous Comprehensive Assessment (CCA):** This would have the following components:
- a. **Term Test:** One term test shall be arranged for each theory paper prior to End-Semester Examination; examination duration shall be of three hours; maximum marks is 70
 - b. **Seminar:** Each student shall prepare and deliver a seminar per theory paper; maximum marks shall be 15. The seminar shall commence after first quiz examination and shall be completed prior to term test for all the papers.

All students' cumulative attendance shall be displayed in the Department Notice Board every month with a copy to the Dean, Faculty of Science.

Skill Course Evaluation: Based on his/her performance and hands on practice, the respective Department shall declare the result as "Satisfactory" or "Non-Satisfactory"; each student need to get a minimum of three "Satisfactory" declaration for the course completion

Qualifying for Next semester

1. A student acquiring minimum of 35% in total of the CCA is eligible to join next semester.
2. A student who does not pass the examination (CCA+ESE) in any course(s) (or due to some reason as he/she not able to appear in the ESE, other conditions being fulfilled, and so is considered as 'Fail'), shall be permitted to appear in such failed course(s)'in the subsequent ESE to be held in the following October / November or April / May, or when the course is offered next, as the case may be.

3. A student who fails in one or more papers in a semester shall get three more chances to complete the same; if he/she fails to complete the same within the prescribed time i.e three additional chances for each paper; the student is ineligible for the Postgraduate degree in the Subject in which he/she is admitted. Additional chances examination fee shall be on additive basis.

Improvement Option:

Every student shall have the opportunity to improve Credit through University Examination only. Improvement opportunity for each paper is only with two additional chances; improvement examination fee shall be on additive basis; the Credit obtained in improvement examination shall be final. There shall be no improvement opportunity in Practical examinations.

**GUIDELINES FOR CONTINUOUS INTERNAL ASSESMENT (30%) FOR
REGULAR STUDENTS OF POST- GRADUATE COURSE in M.A. MUSIC
(SEMESTER SYSTEM)**

(Effective from the First Year Admission for the Academic session 2015-2016)

1. The D.C. has approved the following guidelines mode of testing and evaluation including continuous internal assessment of students
 - (i) End semester examination (ESE) : 70%
 - (ii) Continues Comprehensive assessment (CCA) :30%
 - (iii) Continuous Comprehensive assessment may include written assignment, participation and discussions in the class, Seminars and attendance etc.
2. Weightage of 2 marks for attendance component out of 30 marks for continuous Comprehensive Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshop.

The break-up of marks for attendance component for theory papers shall be under:

Attendance Component	Mark/s for theory Papers
(a) 75% and above upto 85%	: 1
(b) Above 85%	: 2

3. It shall not be compulsory to pass in Continuous Comprehensive Assessment. Thus, whatever marks are secured by students out of 70%,i.e. the remaining marks allocated to the particular subject and, thus, he/she have to secure pass marks both in the ESE examinations as well as total of CCA and ESE Examinations.
4. Continuous Comprehensive Assessment awards from affiliated Colleges/ Departments must be sent to the Controller of Examinations, by name, two week before the commencement of the particular examination on the Performa obtained from the Examination Branch.

SPECIAL NOTE

(1) **The Theory Paper will be of 70 marks and 30 marks will be for CCA
SCHEME OF EXAMINATION FOR M.A. MUSIC (SEMESTER SYSTEM) FOR
THE EXAMINATION OF 2015-2016**

SEMESTER I (M.A. Music)**Total Marks = 400**

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Principle of Music (Shastra)	70	30	100	6	6-0-0
Paper II History of Indian Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music**I = Instrumental Music (Sitar)****Skill Course-I (for Students of the Deptt.)----- 6-0-0**

SEMESTER II (M.A. Music)**Total Marks = 400**

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Principle of Music (Shastra)	70	30	100	6	6-0-0
Paper II History of Indian Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music**I = Instrumental Music (Sitar)****Skill Course-II (for Students of other Deptt.)- ----- 6-0-0**

**GUIDELINES FOR CONTINUOUS INTERNAL ASSESMENT (30%) FOR
REGULAR STUDENTS OF POST- GRADUATE COURSE in M.A. MUSIC**

(Semester III and IV April/May Examination 2016)

(Effective from the Admission for the Academic session 2016-2017)

1. The D.C. has approved the following guidelines, mode of testing and evaluation including continuous internal assessment of students

(iv) ESE : 70%

(v) CCA : 30%

(vi) Continuous Comprehensive assessment may include written assignment , participation and discussions in the class ,seminars and attendance etc.

2. Weightage of 2 marks for attendance component out of 20 marks for continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops.

The break-up of marks for attendance component for theory papers shall be under:

Attendance Component	Mark/s for theory Papers
(a)75% and above upto 85%	: 1
b) Above 85%	: 2

3. It shall not be compulsory to pass in Continuous Comprehensive Assessment. Thus , whatever marks are secured by students out of 70%,i.e. the remaining marks allocated to the particular subject and, thus, he/she have to secure pass marks both in the ESE examinations as well as total of CCA and ESE Examinations.

4. Continuous Comprehensive Assessment awards from affiliated Colleges/ Departments must be sent to the Controller of Examinations, by name, two week before the commencement of the particular examination on the Performa obtained from the Examination Branch.

SPECIAL NOTE

(2) The Theory Paper will be of 70 marks and 30 marks will be for CCA.

M.A. Semester-III (M.A. Music)

Total Marks = 400

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Voice culture and philosophy of Music	70	30	100	6	6-0-0
Paper II Psychology of Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music OR Project Work	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course-III (for Students of the Deptt.)----- 6-0-0

M.A. Semester-IV (M.A. Music)**Total Marks = 400**

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Voice culture and philosophy of Music	70	30	100	6	6-0-0
Paper II Psychology of Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music OR Project Work	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music**I = Instrumental Music (Sitar)****Skill Course-IV (for Students of other Deptt.)- ----- 6-0-0****Grand Total of Marks for the Course = 1600 (Semester I to IV)**

Syllabus of M.A. Music Vocal and Instrumental (Sitar) for semester scheme w.e.f. academic year 2015-16

Semester I (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Principle of Music (Shastra)	80	20	06
02.	Theory Paper-II History of Indian Music	80	20	06
03.	Practical Paper-III Main Practical	40	10	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	40	10	06
05.	Practical Paper-V Stage Performance	40	10	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	40	10	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course I

Semester II (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Principle of Music (Shastra)	80	20	06
02.	Theory Paper-II History of Indian Music	80	20	06
03.	Practical Paper-III Main Practical	40	10	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	40	10	06
05.	Practical Paper-V Stage Performance	40	10	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	40	10	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course II

**Syllabus of M.A. Music Vocal and Instrumental (Sitar) for semester scheme w.e.f. academic
year 2016-17**

Semester III (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Voice Culture and Philosophy of Music	80	20	06
02.	Theory Paper-II Psychology of Music	80	20	06
03.	Practical Paper-III Main Practical	40	10	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	40	10	06
05.	Practical Paper-V Stage Performance / Dissertation / Essay Writing	40	10	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	40	10	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course III

Semester IV (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Voice Culture and Philosophy of Music	80	20	06
02.	Theory Paper-II Psychology of Music	80	20	06
03.	Practical Paper-III Main Practical	40	10	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	40	10	06
05.	Practical Paper-V Stage Performance / Dissertation / Essay Writing	40	10	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	40	10	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course IV

Grand Total of Marks for the course = 1600 (Semester I to IV)

Semester I (Theory Paper I)
PRINCIPLE OF MUSIC (SHAstra)

Marks : 70
Time : 3 Hours

- 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.
- Unit - II : (a) Shuddha scale of Ahobal and Pt. Bhatkhande.
(b) Division of scale according to the number of severts and cents.
- Unit - III : (a) Hindustani and Karnatak Musical scale (Modern)
(b) General idea of Harmonic and Melodic music.
- Unit - IV : (a) Western scales (Modern)
(b) Technique, Presentation and exposition of Vrindra-Vadya and Vrinda-Gaan, New trends in Indian Vrinda-Vadya and Vrinda Gaan.

Internal Assessment : 30 Marks

Recommended Books

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

Semester I (Theory Paper II)
HISTORY OF INDIAN MUSIC

Marks : 70

Time : 3 Hours

- Unit - I: Origin of Music - Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla, Flute and Sarod.
- Unit - II : (a) Evolution and development of Indian Music during ancient – Bharat, Matanga, Narad (Sangeet Makarand)
(b) Evolution and development of Indian Music during Medieval – Sarangdeva, Lochan, Ramamatya, Ahobal, Bhava Bhatt
- Unit - III : Evolution and development of Indian Music during Modern Periods – Pt. Vyankatmathi, Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar.
- Unit - IV : (a) General Ideas of the factors that differentiate Karnatak Music from Hindustani Music.
(b) Special study of the Trinity of South Indian Music.

Internal Assessment : 30 Marks

Recommended Books

1. Brihaddeshi : Matang
2. Sangeet Ratnakar : Sharangdev
3. Rag Tarangini : Lochan
4. Sangeet Parijat : Ahobal
5. The Music of India : Popley
6. Music and musical modes of the Hindi : Sir William
7. The Hindu view of Art. Mulk Raj Anand
8. A Short History of Music : Dr. Curt Suches.
9. The Primitive Art : L. Adems.
10. The Begining of Art : Ernet Groos.
11. History of Musical Instruments : Curt Schues.
12. History of Musical Instruments : Suresh Vitthal Rai..
13. Historical Survey of the Music of Upper India : Pt. V.N. Bhatkhande.
14. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
15. Rise of music in the Ancient World, East and West : Curt Suches.
16. History of Indian Music : Swami Pragyanand
17. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
18. Ancient Art and Ritual : C. Harrison.
19. Composers of Karnatak music : Prof. Sambmurthy
20. Music in Ancient Literature : Dr. G. Raghavan.
21. Natya Shastra : Bharat
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.
30. Bhartiya Sangeet Ka Ethiyas - Dr. S.C. Paranjpe

Semester I (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks
Or	
Gats in other than Teental	

Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Yaman, Bihag, Brindavani sarang or Bageshree.

Optional Group

- i. Shyam Kalyan, Pooriya-Kalyan, Jait-Kalyan Hamsadhwani
- ii. Lalit, Pooriya, Bhatiyar, Panchyam
- iii. Shuddha-Sarang, Madhamad Sarang, Mian-ki-Sarang, Lankadahan- Sarang.
- iv. Jhinjhoti, Rageshri, Narayani, Khambavati, Malagungji

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 of 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 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 lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
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 rages.
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.

Semester I (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Yaman, Bihag, Brindavani sarang or Bageshree.

Optional Group

- i. Shyam Kalyan, Pooriya-Kalyan, Jait-Kalyan Hamsadhwani
- ii. Lalit, Pooriya, Bhatiyar, Panchyam
- iii. Shuddha-Sarang, Madhamad Sarang, Mian-ki-Sarang, Lankadahan- Sarang.
- iv. Jhinjhoti, Rageshri, Narayani, Khambavati, Malagungji

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 of 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 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 lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
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 rages.
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.

Semester I (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = total Marks 50

Note: Performance of half an hour duration - Ragas may be selected from the list of Ragas prescribed in Paper -III

Semester I (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = total Marks 50

This paper is introduced to incorporate regional land marks 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 two 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.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

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.

Skill Course - I

Unit I : Swarabhyas -Alaps

Unit II : Thata (Kalyan Thata and Bhairava Thata)

Unit III : General Knowledge of the Instruments - its tuning and elementary playing: Tanpura and Table.

Unit IV : General Understanding and playing the following Tals - Teental & Ektaal.

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra

Semester II (Theory Paper I)
Principles of Music

Marks : 70
Time : 3 Hours

- | | |
|------------|--|
| 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 | (a) Study of the technique involved in different Gharanas of Dhruvpad, Khyal, Sitar and Tabla.
(b) Study of the Main forms of Indian classical Dances |
| Unit - IV | (a) Main Musical Forms of Karnatak Music
(b) Main Musical Instruments of North Indian Music. |

Internal Assessment : 30 Marks

Recommended Books

1. Rag tatha thaati ki Etihāsik Pristha bhoomi : G.N. Goswami
2. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
3. North Indian Music : Allian Damieslu
4. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati
5. Sangeet Shastra : K. Vasudeva Shastri
6. Pranav Bharati : Pt. Omkar Nath Thakur
7. Rag aur Ragini : O.C. Ganguly
8. Elements of Indian Music by E. Clamants
9. Karnatak Music : Ramchandran
10. Rages of Karnatak Music : Ramchandran
11. South Indian Music : Sambamurty
12. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
13. Dhvani aur Sangeet : Lalit Kishore Singh
14. Natya Shastra : Bharat
15. Brihaddeshi : Matang
16. Sangeet Ratnakar : Sharangdev
17. Rag Tarangini : Lochan
18. Sangeet Parijat : Ahobal
19. The Music of Hindustan : Fox Strongays.
20. The Music of India : Popley
21. Music and Musical Modes of Hindus : Sir William Jones
22. Hindustani Music : G.H. Ranade
23. The Music of India : D.P. Mukherjee
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
30. Bhartiya Sangeet Ka Ethiyas - Dr. S.C. Paranjpe
31. Rajasthan Ke Lok Geet – Dr. Swarn Lata

Semester II (Theory Paper II)
HISTORY OF Indian Music

Marks : 70

Time : 3 Hours

Unit - I: Historical evolution of the Musical Scales of India from ancient to modern times.

Unit - II : (a) Evolution and growth of various Musical forms.
(b) General Idea of Haweli Sangeet.

Unit - III : (a) Classification of Ragas.
(b) Gram Raga, Bhasha and vibhasha.
Dash-Vidha Ragas of Pt. Sharangdeva.

Unit - IV : Evolution of Indian and Western Notation system

Internal Assessment : 30 Marks

Recommended Books

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

Semester II (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks

Or

Gats in other than Teental

Total = 35 Marks

Internal Assessment = 15 Marks

Total = 50 Marks

Compulsory Group

Alhiya Bilawal, Bhairva and Darabari Kanhada or Kedar.

Optional Group

- i. Yamini-Bilawal, Devgiri Bilawal, Saraparda-Bilawa, Kukubh Bilawal.
- ii. Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- iii. Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
- iv. Jaldhar Kedar, Nat Kedar, Maluha Kedar, Hemant.

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 of 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 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 lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
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 rages.
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.

Semester II (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Alhiya Bilawal, Bhairva and Darabari Kanhada or Kedar.

Optional Group

- i. Yamini-Bilawal, Devgiri Bilawal, Saraparda-Bilawa., Kukubh Bilawal.
- ii. Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- iii. Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
- iv. Jaldhar Kedar, Nat Kedar, Maluha Kedar, Hemant.

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 of 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 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 lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
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 rages.
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.

Semester II (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = Total Marks 50

Note: Performance of half an hour duration - Ragas may be selected from the list of Ragas prescribed in Paper -III

Semester II (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = Total Marks 50

This paper is introduced to incorporate regional land marks 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 two Folk Music compositions. (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.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

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.

Skill Course II

- Unit I : Knowledge of Swar (Shuddh and Vikrit)
- Unit II : Thata (Brief Knowledge of Main Ten Thatas)
- Unit III : Knowledge of following Tals : Teental, Kehrava, Roopak, Dadara.
- Unit IV : Bhajan & Folk Songs

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra

Semester III (Theory Paper I)
Voice Culture and Philosophy of Music

Marks : 70
Time : 3 Hours

- Unit - I: (a) Anatomy and Physiology of human Throat and Ear
 (b) Human Voice and its technique
- Unit - II : (a) Art and Concept of Beauty
 (b) Raga and Rasa
- Unit - III : (a) Application of general principal of Aesthetics to music.
 (b) Emotional experience in life through music.
- Unit - IV : (a) Function of Music
 (b) Pictorial aspect of Music.
 (c) Music as the embodiment of the spirit of Indian Culture and ideals of art

Internal Assessment : 30 Marks

Recommended Books

1. Sources of Music : Erick Bloom.
2. Fundamental of Indian Arts : S.N. Dasgupta.
3. Visualised Music : Pracy Brown
4. Some Conceptions of Music : Mavd Monn.
5. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Iiyenger.
6. The Physics of Music : Dr. Vasudeva Shaan.
7. Short Studies in Nature : Herbert Anticilife.
8. What is Music : Leo Tolestory.
9. Music a Science and / or Art : John Recfield.
10. Illusion and Reality : Christopher Grudwell.
11. Philosophy of Music William Pole.
12. Arts and the man-Irwin Edman.
13. Sound Catch and Saterly.
14. Hindustani Music : G.H. Ranade.
15. Civilisation. Science and Religion : A Rithole.
16. Science and Music : James Jeans.
17. Philospny in a New Key : Susamme Langer.
18. Forms in Music : J.Macpherson.
19. What is Art : Tagore.
20. Effect of Music : Max-Schoen and Esther Gat Wood.
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.

Semester III (Theory Paper II)
PSYCHOLOGY OF MUSIC

Marks : 70
Time : 3 Hours

- Unit - I : (a) Definition and scope of psychology.
 (b) Relation of psychology with music.
- Unit - II : (a) Application of Music in Education psychology and Social psychology
 (b) Application of Music in Abnormal Psychology and Industrial Psychology
- Unit - III : (a) Taste in Music
 (b) Learning Music
- Unit - IV : Importance of heredity and environment in music

Internal Assessment : 30 Marks

Recommended Books

1. Contemporary School of Psychology : Robert S. Wood Worth.
2. An outline of psychology : William Dougall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior : K.L. Brown and Karl A Menninger.
5. Psychology of Musicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G. Majer.
11. Therapeutic Value of Music : Manly P.Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B.Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. The psychology of Imagination : John Paul Sartre.
20. Studies in Artistic Creativity : Manas Tai Choudhary.
21. Kala Ke Siddhant : R.G. Kalingwood.
22. 23. Dr. Ma. Shyamala Varanasi : Psychology of Music.
23. Seashore : Psychology of Music (2nd Editor)
24. Mwesell : Psychology of Music.
25. William Pole - Philosophy of Music

Semester III (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks
Or	
Gats in other than Teental	

Total	=	35 Marks
Internal Assessment	=	15 Marks
Total	=	50 Marks

Compulsory Group

Miyan Malhar, Gaud Malhar, Malkauns.

Optional Groups :

1. Suddha Malhar, Sur-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar.
2. Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
3. Nat Bihag, Maru Bihag, Sawni Bihag, Pat Bihag, Nand Bihagda.
4. Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi.

- 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/Tarana.
- 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.

Semester III (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Miyan Malhar, Gaud Malhar, Malkauns.

Optional Groups :

1. Suddha Malhar, Sur-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar.
2. Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
3. Nat Bihag, Maru Bihag, Sawni Bihag, Pat Bihag, Nand Bihagda.
4. Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi.

- 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/Tarana.
- 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.

Semester III (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = Total Marks 50

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 in M.A. IV semester examination. The dissertation shall be type-written and shall be submitted in triplicate.

OR

Essay Writing :

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

Semester III (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = Total Marks 50

This paper is introduced to incorporate regional land marks 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 two 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.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

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.

OR

Project Work

Marks 35 + 15 internal assessment = Total Marks 50

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 concern incorporating all the impact factor leading to the success of the concert.

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.

Skill Course III

Unit I : Different Alankars (For Vocal / Instrument Sitar Music)

Unit II : Thata : Kafi Thata & Bhairavi Thata

Unit III : General Knowledge of the Instrments - its tuning and playing : Sitar and Tabla

Unit IV : To play the following Tals Dhamar, Jhaptal & Rupak

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra
5. Sitar Marg : Bandhopadhyay
6. My Music My Life : Pt. Ravishankar
7. Sitar Malika : Bhagwat Sharan Sharma.

Semester IV (Theory Paper I)
Voice Culture and Philosophy of Music

Marks : 70

Time : 3 Hours

- Unit - 1 : (a) Voice Culture Historical survey from Sangeet Ratnakar to the present day
(b) Elementary Theory of sound its production and propagation
- Unit - 2 : (a) Place of Music in Fine Arts.
(b) Music and Religion
- Unit - 3 : (a) Aesthetics ideas in music basic ideas of ragas and its ten Lakshanas (Raga-Dasha Lakshanas)
(b) Aesthetic experience through the art music
- Unit - 4 : (a) Role of Music in Hindu Philosophy.
(b) Art appreciation and music listeners

Internal Assesment : 30 Marks

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 Realigy : Christopher Grudvell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irawin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy in a New Key : Susamme Langer.
12. Forms in Music : J.Macpherson.
13. What is Art : Tagore.
14. Effect of Music : Max-Schoen and Esther Gat Wood.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : S.N. Dasgupta.
17. Visualised Music : Pracy Brown
18. Some Conceptions of Music : Mavd Monn.
19. The cultural aspect of Indian Musioc 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 Rudar.
26. Text Book of Sound : Broton.

Semester IV (Theory Paper II)
PSYCHOLOGY OF MUSIC

Marks : 70
Time : 3 Hours

- Unit - 1 : (a) Mind and Music
 (b) Feelings, Emotion and Application of music.
- Unit - 2 : (a) Emotional Integration through Music.
 (b) Imagination and Creative activity in Music.
- Unit - 3 : (a) Sensation Hearing in Music
 (b) Attention Role of interest in Attention (Music)
- Unit - 4 : Musical Aptitude Tests.

Internal Assessment : 30 Marks

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 Meanninger.
5. Psychology of Musicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton
9. Experimental and Industrial Psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G. Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. William Pole - Philosophy of Music
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Kala Ke Siddhant : R.G. Kalingwood.
23. Dr. Ma. Shyamala Varanasi : Psychology of Music.
24. Seashore : Psychology of Music (2nd Editor)
25. Mwesell : Psychology of Music.

Semester IV (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks
Or	
Gats in other than Teental	

Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Todi, Marawa, Bahar or Chhayanat

Optional Groups :

1. Gujari-Todi, Bilaskhani-Todi, Bhupal-Todi, Asavari-Todi (Konal, Rishabh, Asavari)
2. Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav.
3. Bhairav-Bahar, Basant-Bahar, Kedar-Bahar, Begeshri-Bahar
4. Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa, Sindhura.

- 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/Tarana.
- 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.

Semester IV (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
 Total	 = 35 Marks
	Internal Assessment = 15 Marks
	Total = 50 Marks

Compulsory Group

Todi, Marawa, Bahar or Chhayana

Optional Groups :

1. Gujari-Todi, Bilaskhani-Todi, Bhupal-Todi, Asavari-Todi (Konal, Rishabh, Asavari)
2. Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav.
3. Bhairav-Bahar, Basant-Bahar, Kedar-Bahar, Begeshri-Bahar
4. Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa, Sindhura.

- 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/Tarana.
- 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.

Semester IV (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = Total Marks 50

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 in M.A. IV semester examination. The dissertation shall be type-written and shall be submitted in triplicate.

OR

Essay Writing :

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

Semester IV (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = Total Marks 50

This paper is introduced to incorporate regional land marks 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 two 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.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

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.

OR

Project Work

Marks 35 + 15 internal assessment = Total Marks 50

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 concern incorporating all the impact factor leading to the success of the concert.

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.

Skill Course IV

- Unit I : Knowledge of Swara and Different Alankars
- Unit II : Thata - Main Ten Thatas
- Unit III : General Knowledge of the Art. Sitar, Tabla, Tanpura, Harmonium
- Unit IV : General Understanding of the following Tals and to play : Teental, Keherva, Roopak, Dadra, Deepchandi

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra
5. Sitar Marg : Bandhopadhyay
6. My Music My Life : Pt. Ravishankar
7. Sitar Malika : Bhagwat Sharan Sharma.