



MAHARSHI DAYANAND SARASWATI UNIVERSITY- AJMER

MASTER'S PROGRAMME IN MUSIC INSTRUMENTAL (SITAR)



Credit Score and Scheme

TABLE 1: STRUCTURAL FRAMEWORK OF THE TWO YEARS M.A. MUSIC (VOCAL) PROGRAM UNDER NEP-2020				
SEMESTER	SEM-I	SEM-II	SEM-III	SEM-IV
Core Courses	DCC-01-Th (4 Cr) DCC-02 Th (4 Cr) DCC-03 Th (4 Cr) DCC-04 Pract. (4 Cr) DCC-05 Pract. (4 Cr)	DCC-06-Th (4 Cr) DCC-07 Th (4 Cr) DCC-08 Pract.(4 Cr) DCC-09 Pract. (4 Cr)	DCC-10-Th (4 Cr) DCC-11Th Pract.(4Cr) DCC-(12) Pract. (4Cr)	DCC-13-Th (4 Cr) DCC-(14) Th (4 Cr) DCC-(15) Pract. (4 Cr)
Discipline Specific Elective (DSE) / Generic Elective Courses (GEC)		DSE/GEC-01 Pract.(4 Cr)	DSE-(02) Th (4 Cr) DSE-(03) Pract.(4 Cr)	DSE-(04) Th (4 Cr) DSE-(05) Pract.(4 Cr)
Total No. of Credits	20 + 0 = 20	16 + 4 = 20	12 + 8 = 20	12 + 8 = 20
	60 (DCC) + 20 (DSE/GEC) = 80			

- Duration of examination of each course shall be 3 hours (for Theory courses) and 1.15 hours for each candidate (for Practical courses).
- Each Core and Elective course will be of 100 marks.
- It is mandatory to clear Theory and Internal Assessment courses separately. The minimum qualifying marks in both shall be 40 percent.

The semester wise details of Master's Course are given below.

2.0 SCHEME OF TWO YEARS POST GRADUATE M.A. DEGREE PROGRAM IN MUSIC (INSTRUMENTAL-SITAR)

Programme Code:

Programme Faculty: Faculty of Fine Arts

Programme Name: TWO YEAR POST-GRADUATE DEGREE PROGRAM IN MUSIC (INSTRUMENTAL-SITAR)

S. No.	Course Category	Title of the Course	Credits			Credits earned	Evaluation			Remarks
			L	T	P		IA	ESA	Total	
SEMESTER - I										
1	MUS(I) DCC – 01	Principle Of Instrumental Music	4	0	0	4	30	70	100	All Courses re compulsory Courses
2	MUS(I) DCC – 02	Technique and presentation of Instrumental Music-I	4	0	0	4	30	70	100	
3	MUS(I) DCC – 03	Texts, Traditions and Knowledge Systems in Indian Music	4	0	0	4	30	70	100	
4	MUS(I) DCC – 04	Presentation of Raga	0	0	4	4		100	100	
5	MUS(I) DCC – 05	Analytical Study of Raga	0	0	4	4		100	100	
			Total Credits in Semester I			20	Total Marks in Semester I		500	
SEMESTER - II										
6	MUS(I) DCC – 06	History of Instrumental Music	4	0	0	4	30	70	100	
7	MUS(I) DCC – 07	Technique and presentation of Instrumental Music-II	4	0	0	4	30	70	100	
8	MUS(I) DCC – 08	Presentation of Raga	0	0	4	4		100	100	
9	MUS(I) DCC – 09	Analytical Study of Raga	0	0	4	4		100	100	
10	MUS(I) DSE/GEC– 01A	Presentation of Rare Ragas	0	0	4	4		100	100	Student may opt any one
	MUS(I) DSE/GEC – 01B	Presentation of Various Musical Forms of Instrumental Music	0	0	4	4		100	100	
			Total Credits in Semester II			20	Total Marks in Semester II		500	

SEMESTER – III										
11	MUS(I) DCC – 10	Music:Principles of Sound and Aesthetics	4	0	0	4	30	70	100	
12	MUS(I) DCC – 11	Presentation of Raga	0	0	4	4		100	100	
13	MUS(I) DCC – 12	Analytical Study of Raga	0	0	4	4		100	100	
14	MUS(I) DSE – 02A	Study of Indian Melodic Instruments	4	0	0	4	30	70	100	Student may opt any one
	MUS(I) DSE – 02B	String Instruments of various countries					30	70		
15	MUS(I) DSE – 03A	Presentation of Rare Ragas	0	0	4	4		100	100	Student may opt any one
	MUS(I) DSE – 03B	Stage Performance								
			Total Credits in Semester III			20	Total Marks in Semester III		500	
SEMESTER - IV										
16	MUS(I) DCC – 13	Psychological aspects of Music	4	0	0	4	30	70	100	
17	MUS(I) DCC – 14	General Trends in Music	4	0	0	4	30	70	100	
18	MUS(I) DCC – 15	Presentation of Raga	0	0	4	4		100	100	
19	MUS(I) DSE – 04A	Dissertation	4	0	0	4	30	70	100	Student may opt any one
	MUS(I) DSE – 04B	Folk Instruments Of Rajasthan					30	70		
20	MUS(I) DSE – 05A	Analytical Study of Raga	0	0	4	4		100	100	Students may opt any one
	MUS(I) DSE – 05B	Contemporary Music Production Techniques								
			Total Credits in Semester IV			20	Total Marks in Semester IV		500	
		Total Credits in all semester (20+20+20+20)				80	Total Marks in all semesters		2000	

Note: **Course Categories:** DCC–Discipline Core Course; DSE–Discipline Specific Elective; **Contact Hours:** Lecture-1 Credit=1Hour/ Week, **Practical-1 Credit=1 Hours / Week. Maximum strength of Students in a Practical Batch should be 10/Ten only.**



SEMESTER - I

MUS(I) DCC – 01	Principle Of Instrumental Music	4	0	0	4	30	70	100	All Courses re compulsory Courses
MUS(I) DCC – 02	Technique and presentation of Instrumental Music-I	4	0	0	4	30	70	100	
MUS(I) DCC – 03	Texts, Traditions and Knowledge Systems in Indian Music	4	0	0	4	30	70	100	
MUS(I) DCC – 04	Presentation of Raga	0	0	4	4		100	100	
MUS(I) DCC – 05	Analytical Study of Raga	0	0	4	4		100	100	
		Total Credits in Semester I			20	Total Marks in Semester I		500	

PRINCIPLE OF INSTRUMENTAL MUSIC

**Core Course
Theory: 70**

**Code: MUS(I) DCC – 01Theory
Internal Assessment: 30**

**Credit – 4
Maximum Marks : 100**

Unit – I	• Saarna Chatustayi (Bharat, Sharangdev & Achary Brihaspati). Detail Study of Time-Theory. • Placement of Swara on the wire of Veena according to Ahobal, Shriniwas, Hridaynarayandev and Bhatkhande
Unit – II	• Concepts of Shruti, Swar & scale according to Bharat, Sharangdev, Ramamatya, Ahobal, Pt. Omkarnath Thakur and Lalit Kishore Singh • Nibaddha and Anibaddha gaan, Geeti- Swarashrit & Padashrit.
Unit – III	• Classification of Indian Musical Instruments (Tat, Avanaddha, Sushir and Ghana) and their musical significance. • The Scientific Basis of the Ten Thaats of Hindustani Music. Concept of Shruti-Swar Samvad and Vivad in Hindustani Music.

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Sangeet Parijat : Ahobal
5. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
6. North Indian Music: Allan Damieslu
7. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
8. Sangeet Shastra : K.Vasudeva Shastri
9. Pranav Bharati: Pt. Omkar Nath Thakur
10. Hindustani Sangeet me Khayal Gayan ke Pramukh Gharane- Bhawna Soni, Muheet Bharti
11. Bhatkhande sangeet Padyti: Samaybaddh Thaata Vargikaran evam Ragang Meemansa- Dushyant Tripathi Varun Chawla
12. Dhvani aur Sangeet: Lalit Kishore Singh

TECHNIQUE AND PRESENTATION OF INSTRUMENTAL MUSIC- I

Core Course
Theory: 70

Code: MUS (I) DCC – 02 Theory
Internal Assessment: 30

Credit – 4
Maximum Marks : 100

Unit – I	• Types of Gat: Masitkhani, Razakhani, Firozkhani, Amirkhani, Jafarkhani, Sitarkhani, Mishrbani and Gat based on Gayki Ang. • Structural and presentation style 12 parts of Jod-Alap: Vilambit, Madhy, Drut, Jhala, Thok, Ladi, Ladguthav, Ladlapet, Paran, Saath, Dhuya and Maatha. • Techniques of Meend, Gamak, Krintan, Ghasit, Andolan, Murki, Zamzama.
Unit – II	• Characteristics of major Gharanas of String Instruments. • Technique and Presentation of Vrinda Vadan. • Special study of the Trinity of Sitar-Masit sen, Rahim Sen, Amrit Sen.
Unit – III	• Vaadak ke Gun-Dosh, Vaggeyakar Lakshan according to Sangeet-Ratnakar. • Various types of Veena, Types of strokes (Vyapar) on veena (right-handed, left-handed and both handed Vyapar).

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Sangeet Parijat : Ahobal
5. Sangeet Shastra : I to IV Pt. V.N. Bhattachande
6. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
7. Sangeet Shastra : K.Vasudeva Shastri
8. Pranav Bharati: Pt. Omkar Nath Thakur
9. Hindustani Sangeet me Khayal Gayan ke Pramukh Gharane- Bhawna Soni, Muheet Bharti
10. Bhattachande sangeet Padyti: Samaybaddh Thaav Vargikaran evam Ragang Meemansa- Dushyant Tripathi Varun Chawla
11. Sangeet Shastr Samagr: Dushyant Tripathi Bhawna Soni
12. Dhvani aur Sangeet: Lalit Kishore Singh

TEXTS, TRADITIONS AND KNOWLEDGE SYSTEMS IN INDIAN MUSIC

Core Course
Theory : 70

Code: MUS(I) DCC – 03- Theory
Internal Assessment : 30

Credit – 4
Maximum Marks : 100

Unit – I	• Concept of Nāda as Cosmic Consciousness (Nada Brahma) and its Philosophical Perspective. • Guru–Shishya Parampara: Philosophy, Pedagogy and Contemporary Relevance. • Music, Yoga and Meditation. Relation of 7 Chakras with 7 Swaras.
Unit – II	• Preservation of Indian Musical Heritage through manuscripts, archives and digital documentation. • Study of the Tradition of String Instruments of Rajasthan.
Unit – III	• Historical Study of Instruments through the sculpture of Temples. • Music in Indian Rituals, Festivals and Temple Traditions. • Interrelationship of Music with Ayurveda, Philosophy and Sanskrit Literature.

Recommended Books

1. Pranav Bharti : Omkarnath Thakur
2. Naadbindupnishad: Gita Press Gorakhpur
3. Pushtimargiy Mandiron ki Sangeet Parampara, Haveli Sangeet: Satyabhan Sharma
4. Gurmat Sangeet Visheshank: Sangeet Karyalay Hathras
5. Vaidik Shiksha Padyti: Bhaskar Mishr
6. Lilit Kalaon ka Antarsambandh: Sunita Awasthi; Dushyant Tripathi
7. Bhartiy Darshan Vol 1-2: Jagdish Chandr Mishr
8. Rajasthan ke lok Vadya; Vishnu Prasad, Kavita Devi
9. Bhartiy Yog Shastr: Shyamakant Dwivedi
10. Sangeet or Darshan: Vijaylakshmi Jain
11. Dhartiy sangeet vady: Lalmani Mishr
12. Sangeet Shastr Samagr: Dushyant Tripathi Bhawna Soni

PRESENTATION OF RAGA

Core Course
Practical : 100

Lasting for 1.30 Hours per candidate at the maximum

Code: MUS(I) DCC – 04- Practical

Credit – 4
Maximum Marks : 100

Division of Marks :

- | | |
|---|----------|
| (1) Choice Raga (Masitkhani and Razakhani Gat with full Instrumental technique and style) | 25 Marks |
| (2) Raga of Examiner's choice
(Both types of Gat with full development of rag by jod,Alap,Toda, Jhala) | 20 Marks |
| (3) Any 3 Razakhani Gat of Examiner's choice | 15 Marks |
| (4) Development of raga by Jod-Alap | 15 Marks |
| (5) Any folk Dhun | 10 Marks |
| (6) Tuning of Sitar | 15 Marks |

Total = 100 Marks

Compulsory Group

Yaman, Alhaiya Bilawal and Brindavani sarang.

Optional Group

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

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
2. Any two Groups from the given four Groups may be selected and at least two Ragas from each group may be prepared with a vilambit and Drut Compositions.
3. Drut composition in any two ragas other than Point no. 1 & 2 Ragas should be prepared.
5. Total 7 Vilambit, 9 Drut compositions are to be prepared in all. Variety of Tals may be kept in view for the compositions.

ANALYTICAL STUDY OF RAGAS

Core Course

Practical: 100

Lasting for 1.00 Hours per candidate at the maximum

Code: MUS(I) DCC –05 Practical

Credit – 4

Maximum Marks: 100

- | | |
|---|----------|
| (1)Comparative and critical study of Raga | 30 Marks |
| (2)Comparative Scale Structure of Raga and Presentation of Ragang | 20 Marks |
| (3)Notation writing | 20 Marks |
| (4)Viva-voce (pertaining to General questions on Ragas, | 20 Marks |
| (5)Talas and Laykari (Tigun, Chaugun, Aad) | 10 Marks |

Total = 100 Marks

Syllabus :

Ragas: same as given in Paper **Code: MUS (I) DCC –04**

Taal: Jhaptal, Chautal, Dhamar, Trital.

Recommended Books

1. Sangeetanjali Vol. 1-7 : Omkarnath Thakur
2. Kramik Pustak Malika Vol. 1-6 V.N.Bhatkhande
3. Abhinav Geetanjali Vol.1-5 Ramashray Jha
4. Rag Rahasya Vol, 1-5 KCD Brihaspati
5. Kramiuk Alap Tan Vol. 1-4 Laxmi Narayan Garg
6. Rag Parichay-Vol. 1-4 Harishchandr Srivastav
7. Rag Vigyan Vol 1-7 Vinayakrao Patvardhan



SEMESTER - II

6	MUS(I) DCC – 06	History of Instrumental Music	4	0	0	4	30	70	100	
7	MUS(I) DCC – 07	Technique and presentation of Instrumental Music-II	4	0	0	4	30	70	100	
8	MUS(I) DCC – 08	Presentation of Raga	0	0	4	4		100	100	
9	MUS(I) DCC – 09	Analytical Study of Raga	0	0	4	4		100	100	
10	MUS(I) DSE/GEC– 01A	Presentation of Rare Ragas	0	0	4	4		100	100	Student may opt any one
	MUS(I) DSE/GEC – 01B	Presentation of Various Musical Forms of Instrumental Music	0	0	4	4		100	100	
			Total Credits in Semester II			20	Total Marks in Semester II		500	

HISTORY OF INSTRUMENTAL MUSIC

Core Course
Theory: 70

Code: MUS(I) DCC –06 Theory
Internal Assessment : 30

Credit – 4
Maximum Marks : 100

Unit – I	• Origin of Music. Historical development of Instruments from Vedic to Modern Period. • Detail Study of Gram, Moorchhana, Dhruva and Jaati gaayan.
Unit – II	• Historical Evolution of Indian Notation system from Vedic to Modern Period. Western Notation System. • Historical development of Sitar. Number of Strings & Frets used in Sitar by Sitarists.
Unit – III	• Evolution of Raga Classification from ancient to modern period. • Historical and comparative study of Sitar-Surbahar, Sarod-Rabab-Sur singar, Israj-Dilruba.

Recommended Books

1. Natyashastra Vol. 1-4 Babulal Shukl Shastri
2. Sangeet Ratnakar Vol 1-4 Subhadra Choudhary
3. Pranav Bharti : Omkarnath Thakur
4. Bhartiy Sangeet Ka Itihas: Sharadchandr Paranjape
5. Bhartiy Sangeet Ka Itihas: Thakur Jaidev Singh
6. Bhartiy Sangeet Shastra- Tulsiram Devangan
7. Pashchaty Sangeet Shiksha: Bhagwat Sharan Sharma
8. Rampur ki sadarang Parampara or Achary Brihaspati: Saryu Kalekar
9. Vaidik Shiksha Padyti: Bhaskar Mishr
10. Hindustani Sangeet me Khayal Gayan ke Pramukh Gharane- Bhawna Soni, Muheet Bharti
11. Dhrupad or Uska Vikas: Achary Brihaspati
12. Bhartiy Sangeet Vadya: Lalmani Mishra

TECHNIQUE AND PRESENTATION OF INSTRUMENTAL MUSIC-II

Core Course
Theory : 70

Code: MUS(I) DCC – 07- Theory
Internal Assessment : 30

Credit – 4
Maximum Marks : 100

Unit – I	• Elementary theory of sound production and propagation. • Anatomy and physiology of the human ear. • Types of strokes (Vyapar) on veena (right-handed, left-handed and both handed Vyapar)
Unit – II	• Vritti: Chitra, Vartik, Dakshina; Geetanug-Vadya: Tattv, Anugat, Oogh • Tuning the strings of – Sitar, Veena, Violin, Tanpura, Sarod, Israj and Sarangi.
Unit – III	• Environmental effects, care & Maintenance, Handling, Repair, Conservation and Preservation of Traditional Instruments • Occasions of using instruments, instrument making materials, measurements related to instrument making.

Recommended Books

1. Sangeet Ratnakar Vol 1-4 Subhadra Choudhary
2. Hindustani Shastriya Sangeet Mein Tantra-Vadan Shailiyan: Rachna Bhriguvanshi
3. Instruments in Indian Musicology: Spiritual, Artistic and Philosophical Expression in Indian Knowledge System: Amrita Priyamvada
4. Bhartiy Sangeet Ka Itihas: Sharadchandr Paranjape
5. The History of Musical Instruments: Edited By Curt Sachs
6. Musical Instruments in Sculpture in Karnataka : Chaitanya Deva
7. Bhartiy Sangeet Vadya: Lalmani Mishra
8. The Manual of Musical Instrument Conservation: Stewart Pollens
9. The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows: Tom Wilder

PRESENTATION OF RAGA

**Core Course
Practical : 100**

Code: MUS(I) DCC – 08 Practical

**Credit – 4
Maximum Marks : 100**

Lasting for 1.30 Hours per candidate at the maximum

Division of Marks :

(1) Choice Raga (Masitkhani and Razakhani Gat with full Instrumental technique and style)	25 Marks
(2) Raga of Examiner's choice (Both types of Gat with full development of rag by jod,Alap,Toda, Jhala)	20 Marks
(3) Any 3 Razakhani Gat of Examiner's choice	15 Marks
(4) Development of raga by Jod-Alap	15 Marks
(5) Any folk Dhun/Bhajan/ Ragmala	15 Marks
(6) Tuning of Tanpura	10Marks

Total = 100 Marks

Raga-Compulsory Group: Bageshwari, Malkouns, Darbari-Kanhda.

Optional Group

- (i) Jhinjoti, Narayani, Malagunji, Rageshri, Patdeep.
- (ii) Chandrkouns, Jogkouns, Madhukouns, Kaunsi Kanhada,
- (iii) Nayaki Kanhada, Abhogi Kanhada, Adana, Shahana Kanhada.
- (iv) Jogia, Vibhas, Gunkari, Basantmukhari.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
2. Any two Groups from the given four Groups may be selected and at least two Ragas from each group may be prepared with a vilambit and Drut Compositions.
3. Drut composition in any two ragas other than Point no. 1 & 2 Ragas should be prepared.
5. Total 7 Vilambit, 9 Drut compositions are to be prepared in all. Variety of Tals may be kept in view for the compositions.

ANALYTICAL STUDY OF RAGAS

Core Course
Practical : 100

Code: MUS(I) DCC – 09 Practical

Credit – 4
Maximum Marks : 100

Lasting for 1.00 Hours per candidate at the maximum

1. Comparative and critical study of Raga	30 Marks
2. Comparative Scale Structure of Raga and Presentation of Ragang	20 Marks
3. Writing a review based on Record listening	20 Marks
4. Viva-voce (pertaining to General questions on Ragas,	20 Marks
5. Talas and Laykari (Tigun, Chaugun, Aad)	10 Marks
Total = 100 Marks	

Syllabus :

Ragas: same as given in Paper Code: **MUS(I) DCC –08**

Taal: Teevra, Sooltal, Jhumra, Tilwada.

Recommended Books

1. Sangeetanjali Vol. 1-7 : Omkarnath Thakur
2. Kramik Pustak Malika Vol. 1-6 V.N.Bhatkhande
3. Abhinav Geetanjali Vol.1-5 Ramashray Jha
4. Rag Rahasya Vol, 1-5 KCD Brihaspati
5. Kramiuk Alap Tan Vol. 1-4 Laxmi Narayan Garg
6. Rag Parichay-Vol. 1-4 Harishchandr Srivastav
7. Rag Vigyan Vol 1-7 Vinayakrao Patvardhan
8. Tal Parichay: Girish Chandr Srivastava

PRESENTATION OF RARE RAGAS

Elective Course

Code: **MUS (I) DSE/GEC– 01A**–Practical

Credit – 4

Practical: 100

Maximum Marks: 100

Lasting for 1.00 Hours per candidate at the maximum

List of Ragas- (Candidate can select any 10 raga for study with performance)

Gouri, Triveni, Salagwarali, Saraswati, Kalawati, Shivranjini, Khambawati, Vachaspati, Jansammohini, Jait, Maligoura, Gopika-basant, Kirwani, Desi, Hanskinkini, Kalingda, Ramkali, Deskar, Goud-malhar, Shankara, Goud-Sarang.

1. A candidate is required to prepare any 10 Razakhani Gat in above Ragas.
2. Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

PRESENTATION OF VARIOUS MUSICAL FORMS OF INSTRUMENTAL MUSIC

Elective Course

Code: **MUS (I) DSE/GEC– 01B** –Practical

Credit – 4

Practical: 100

Maximum Marks: 100

Lasting for 1.00 Hours per candidate at the maximum

Ragas: same as given in Paper Code: **MUS(I) DCC –08**

A Candidate is required to prepare following Gat forms with elaborated Presentation:

- | | | |
|-----|-----------------------------------|----------|
| (1) | One Masitkhani & Razakhani gat. | 15 Marks |
| (2) | One Firojkhani Gat. | 15 Marks |
| (3) | One Amirkhani Gat | 15 Marks |
| (4) | One Trivat / Chaturang | 15 Marks |
| (5) | One Sitarkhani | 10 Marks |
| (6) | One Maand/ Folk lore of Rajasthan | 10 Marks |
| (7) | One Ragmala/ Bhajan. | 10 Marks |
| (8) | Rag based film Song | 10 Marks |

Total Marks = 100



SEMESTER – III

SEMESTER – III										
11	MUS(I) DCC – 10	Music:Principles of Sound and Aesthetics	4	0	0	4	30	70	100	
12	MUS(I) DCC – 11	Presentation of Raga	0	0	4	4		100	100	
13	MUS(I) DCC – 12	Analytical Study of Raga	0	0	4	4		100	100	
14	MUS(I) DSE – 02A	Study of Indian Melodic Instruments	4	0	0	4	30	70	100	Student may opt any one
	MUS(I) DSE – 02B	String Instruments of various countries					30	70		
15	MUS(I) DSE – 03A	Presentation of Rare Ragas	0	0	4	4		100	100	Student may opt any one
	MUS(I) DSE – 03B	Stage Performance								
			Total Credits in Semester III			20	Total Marks in Semester III		500	

MUSIC: PRINCIPLES OF SOUND AND AESTHETICS

Core Course
Theory: 70

Code: MUS (I) DCC-10 - Theory
Internal Assessment: 30

Credit – 4
Maximum Marks: 100

Unit – I	• Principal of Aesthetics. Place of Music in Fine Arts. • Music and Religion. • Rasa-Theory, Raga Dhyana and Raga Chitra, Nayak–Nayika Bhed
Unit – II	• Characteristics of Sound; Frequency, Amplitude, Pitch, Timbre. Harmonics, Resonance, Reverberation, Reflection, Diffraction, Interference, Waves, Velocity, Refraction, Echo and Ultrasonic - Infrasonic sound.
Unit – III	• Types of Scales Diatonic, Chromatic, Equally Tempered, Division of scale according to the number of severt and cent. • Study of the following terms: Homophony, Polyphony, Authentic and plagal Modes, chords Harmony and Melody.

Recommended Books

1. Sangeet Visharad : Basant
2. Sangeet Ratnakar Vol 1-4 Subhadra Choudhary
3. Rag Parichay Vol. 3-4: Harishchandra Shrivastava
4. Bhartiya Sangeet Ka Itihas: Sharadchandr Paranjape
5. Bhartiya Sangeet Shastra- Tulsiram Devangan
6. Pashchatya Sangeet Shiksha: Bhagwat Sharan Sharma
7. Dhvani or Sangeet : Lalit Kishore Singh
8. Ras Siddhant- Premlata Sharma
9. Nayak Nayika bhed or Rag Ragini Vargikaran – Pradeep Kumar Dixit
10. Soundarya Ras evam Sangeet- Swatantra Sharma
11. Bhartiya Shastriya Sangeet or Soundarya Shastra – Anupam Mahajan

PRESENTATION OF RAGA

Core Course
Practical: 100

Code: MUS(I) DCC – 11 Practical

Credit – 4
Maximum Marks: 100

Lasting for 1.30 Hours per candidate at the maximum

Division of Marks :

- | | |
|---|----------|
| (1) Choice Raga (Masitkhani and Razakhani Gat with full Instrumental technique and style) | 25 Marks |
| (2) Raga of Examiner's choice
(Both types of Gat with full development of rag by jod,Alap,Toda, Jhala) | 20 Marks |
| (3) Any 3 Razakhani Gat of Examiner's choice | 15 Marks |
| (4) Development of raga by Jod-Alap | 15 Marks |
| (5) Any folk Dhun/Bhajan/ Ragmala | 15 Marks |
| (6) Tuning of Sitar & Tabla | 10Marks |

Total = 100 Marks

Compulsory Group: Bhairav, Bihag, Miyan-Malhar,

Optional Group

- (i) Ahir Bhairav, Nat Bhairav, Bairagi Bhairav, Shivmat Bhairav.
- (ii) Nand, Bihagda, Maru bihag, Nat Bihag, Savani bihag
- (iii) Sur Malhar, Ramdasi Malhar, Megh Malhar, Jayant Malhar.
- (iv) TilakKamod, Dev-Gandhar, Gandhari, Asawri

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
2. Any two Groups from the given four Groups may be selected and at least two Ragas from each group may be prepared with a vilambit and Drut Compositions.
3. Drut composition in any two ragas other than Point no. 1 & 2 Ragas should be prepared.
5. Total 7 Vilambit, 9 Drut compositions are to be prepared in all. Variety of Tals may be kept in view for the compositions.

ANALYTICAL STUDY OF RAGAS

Core Course
Practical: 100

Code: MUS(I) DCC – 12 Practical

Credit – 4
Maximum Marks : 100

Lasting for 1.00 Hours per candidate at the maximum

1. Comparative and critical study of Raga	30 Marks
2. Comparative Scale Structure of Raga and Presentation of Ragang	20 Marks
3. Composition based on the given words	20 Marks
4. Viva-voce (pertaining to General questions on Ragas,	20 Marks
5. Sangat on Tabla	10 Marks
Total = 100 Marks	

Syllabus :

Ragas: same as given in Paper Code: **MUS(I) DCC –11**

Taal : Trital, Ektal, Jhumra, Deepchandi. (Student should play on tabla as accompaniment)

Recommended Books

1. Sangeetanjali Vol. 1-7 : Omkarnath Thakur
2. Kramik Pustak Malika Vol. 1-6 V.N.Bhatkhande
3. Abhinav Geetanjali Vol.1-5 Ramashray Jha
4. Rag Rahasya Vol, 1-5 KCD Brihaspati
5. Kramiuk Alap Tan Vol. 1-4 Laxmi Narayan Garg
6. Rag Parichay-Vol. 1-4 Harishchandr Srivastav
7. Rag Vigyan Vol 1-7 Vinayakrao Patvardhan
8. Tal Parichay: Girish Chandr Srivastava
9. Taal Prakash : Bhagwat sharan Sharma

STUDY OF INDIAN MELODIC INSTRUMENTS

Elective Course
Theory: 70

Code: DSE (I) –02A- Theory
Internal Assessment: 30

Credit – 4
Maximum Marks: 100

Unit – I	• Principles of Organology of Indian Musical Instruments. • Study of Flute, Shehnai: Structure, Types, Blowing technique and their acoustic system. • Renowned Artist: Bismillah Khan, Pannalal Ghosh, Hari Prasad Chourasia, Annat Lal, Raghunath Seth, Vijay Raghav rao.
Unit – II	• Historical evolution of Tanpura, Sarangi, Violin, Israj/ Dilruba, Sarod, Satoor. • Life Sketch: Ravi Shankar, Nikhil Banerjee, Pt. Lalmani Mishra, Debu Choudhary. • Instrument making: Techniques, Components, measurement and design.
Unit – III	• Tuning system, seasonal care, storage methods, Safety points in transportation and Repair of string instruments. • Traditional and Electronic Instruments and impact of Digital apps and AI. • Life Sketch: Ram Narayan, N.Rajam, V.G.Jog, Shiv Kumar Sharma, Sharan Rani.

Recommended Books

1. Tantri vaady nirman –dhwniki evem naveen prayog: Manglaram
2. Musical Instruments of India (Their History and Development) by B. Chaitanya Deva
3. Musical Instruments of India by S. Krishnaswami
4. Classical Musical Instruments by Dr. Suneera Kasliwal
5. Bharat ke sangeetkar : laxmi narayan Garg
6. Musical Instrument Design: Practical Information for Instrument Making by Bart Hopkin
7. Musical Instrument Design Practical Information For Instrument Making Hopkin Bart
8. Handbook of Materials for String Musical Instruments: Voichita Bucur
9. The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows: Hans Weisshaar

STRING INSTRUMENTS OF VARIOUS COUNTRIES

Elective Course
Theory : 70

Code: MUS (I) DSE– 02B- Theory
Internal Assessment : 30

Credit – 4
Maximum Marks : 100

Unit – I	• Main string instruments of India, Japan and Middle East. • Study of Violin family-Structure, tuning and playing technique (Violin, Viola, Cello & Double Bass, Octobass).
Unit – II	• Classification of Musical instruments in Western Music. • Types of Guitar and their Structure, tuning and playing techniques (Classical Guitar, Acoustic Guitar, Electric Guitar, Bass Guitar).
Unit – III	• Comparative study between: Dilruba- Erhu, Mandolin- Oud, Sitar- Sehtar(Middle east), Shehnai- Zurna, Flute-Ney, Morchang- kouxian, Darbuka- Tombak- Jembe. • Symbolic and Aesthetic aspects of Musical Instruments.

Recommended Books

1. Bhartiya sangeet vady – Lalmani Mishra
2. Tantri vadya nirman – dhvani evam navaen prayog: Manglaram
3. Musical Instruments of the World: An Illustrated Encyclopedia
4. The Science of String Instruments by Thomas D. Rossing
5. Japanese Musical Instruments by Hugh De Ferranti
6. Vishwa Sangeet ka itihāsik Adhyāyān: Dushyant Tripathi, Saloni Gehlot
7. Music of the Nations: Swami Priyananpa
8. Pashchatya Sangeet Shiksha- Bhagwat Sharan Sharma
9. Violin ki Vikas Yatra- Pushpa Satyasheel

PRESENTATION OF RARE RAGAS

Elective Course

Code: **MUS(I) DSE– 03A** –Practical

Credit – 4

Practical: 100

Maximum Marks : 100

Lasting for 1.00 Hours per candidate at the maximum

List of Ragas- (Candidate can select any 10 raga for study with performance)

Shyam Kalyan, Gorakh Kalyan, Tilang, Bhinn-Shadaj, Charukeshi, Pruvi, Sohni, Badhans-Sarang, Suha, Sughrayi, Narayni, Pahadi, Bhankhar, Nat Malhar, Bhavmat Bhairav, Bhairavi, Komal-Rishabh-Asawri, Sindura.

1. A candidate is required to prepare any 10 Drut Gat in above Ragas.
2. Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

STAGE PERFORMANCE

Elective Course

Code: **MUS (I) DSE– 03B** –Practical

Credit – 4

Practical: 100

Maximum Marks: 100

Lasting for 1.30 Hours per candidate at the maximum

Ragas: same as given in Paper Code: **MUS (I) DCC –11**

- (1) Choice Raga (Vilambit & Drut Gat with full Improvisation)
- (2) Gayki ang Composition- Thumri, Bhajan etc.
- (3) Any folk lore
- (4) General Questions by examiner on given performance

40 Marks

20 Marks

20 Marks

20 Marks

Total = 100 Marks



SEMESTER - IV

16	MUS(I) DCC – 13	Psychological aspects of Music	4	0	0	4	30	70	100	
17	MUS(I) DCC – 14	General Trends in Music	4	0	0	4	30	70	100	
18	MUS(I) DCC – 15	Presentation of Raga	0	0	4	4		100	100	
19	MUS(I) DSE – 04A	Dissertation	4	0	0	4	30	70	100	Student may opt any one
	MUS(I) DSE – 04B	Folk Instruments Of Rajasthan					30	70		
20	MUS(I) DSE – 05A	Analytical Study of Raga	0	0	4	4		100	100	Students may opt any one
	MUS(I) DSE – 05B	Contemporary Music Production Techniques								
			Total Credits in Semester IV			20	Total Marks in Semester IV		500	

PSYCHOLOGICAL ASPECTS OF MUSIC

Core Course
Theory : 70

Code: MUS (I) DCC-13 - Theory
Internal Assessment : 30

Credit – 4
Maximum Marks : 100

Unit – I	• Relation between Music and Psychology. • Application of Music in Social Psychology, Educational Psychology, Industrial Psychology. • Music Therapy and its Relevance in Abnormal Psychology.
Unit – II	• Importance of Memory, Imagination and Creativity in Music teaching. • Importance of Heredity and Environment on Musical ability. • Musical Aptitude Test
Unit – III	• Mind and Music • Emotional Integration through Music • Psychology of Solo and Group Performance: Anxiety and Confidence.

Recommended Books

1. Contemporary School of Psychology: Roberts S Wood Worth.
2. An Outlin of Psychology: William Dongall.
3. Bhartiy sangeet evem manovigyan- Vasudha Kulkarni
4. Sangeet evem Manovigyan- Kiran Tiwari
5. Sangeet Sharsta Samagr - Dushyant Tripathi, Bhawana Soni
6. Psychology of Music; Carl E. Seashore.
7. Psychology of society: Maris Gingsberg,
8. Fundamentals of Industrial Psychology: Altert Walton.
9. Fundamentals of Industrial Psychology: Alert Walton.
10. Therapeutic of Industry: Norman R.F. Mayer.

GRENERAL TRENDS IN MUSIC

Core Course
Theory: 70

Code: MUS (I) DCC-14 - Theory
Internal Assessment: 30

Credit – 4
Maximum Marks: 100

Unit – I	• Major Conferences, Festivals, Institutions and Academies of India in the field of Music. • National Awards, Fellowships, Scholarship and Government schemes in the field of Music.
Unit – II	• Impact of social media and Digital Platforms in Music promotion. • Copyright in Indian classical Music: Issues and Challenges. • Distance and E-learning in Music education: Scope, Opportunities and Challenges.
Unit – III	• Contributions of Indian Music Scholars: Acharya Brihaspati, Sharadchandra Paranjpe, Prem Lata Sharma, Subhadra Chaudhary, Prof. R.C.Mehta • Contributions of Western Music Scholars: Captain N. Augustus Willard, E. Clements, H. A. Popley, Alain Daniélou.

Recommended Books

1. भारतीय संगीत में पुरस्कार, सम्मेलन, शासकीय योजनाएं तथा छात्रवृत्तियाँ- वर्षा अग्रवाल, आस्था उपाध्याय
2. भारतीय शास्त्रीय संगीत के विकास हेतु कार्यरत प्रमुख संस्थाएं- अंजली भोगावत, जतिन जैन
3. भारतीय संगीत के अंतःविषयक दृष्टिकोण – भारती शर्मा
4. Introduction to Indian Music: Its Interdisciplinary Approaches and Research Probabilities Sudarshana Baruah
5. Tradition of Hindustani Music (A Sociological Approach)" by Dr. Manorma Sharma
6. Sources of Research in Indian Classical Music" by Shikha Sharma

PRESENTATION OF RAGA

Core Course
Practical: 100

Code: MUS (I) DCC – 15 Practical

Credit – 4
Maximum Marks: 100

Lasting for 1.30 Hours per candidate at the maximum

Division of Marks :

(1) Choice Raga (Masitkhani and Razakhani Gat with full Instrumental technique and style)	25 Marks
(2) Raga of Examiner's choice (Both types of Gat with full development of rag by jod,Alap, Toda, Jhala)	20 Marks
(3) Any 3 Razakhani Gat of Examiner's choice	15 Marks
(4) Development of raga by Jod-Alap	15 Marks
(5) Any folk Dhun/Bhajan/ Ragmala	15 Marks
(6) Tuning of Sitar & Tabla	10Marks
Total = 100 Marks	

Compulsory Group: Todi, Purvi, Marwa,

Optional Group

- (i) Gurjri Todi, Bilaskhani Todi, Bhupal Todi, Multani,
- (ii) Shri, Puriyadhanashri, Basant, Paraj, Lalit
- (iii) Bhatiyar, Bhankhar, Puriya Kalyan, Lalitagouri.
- (iv) Charukeshi, Kirwani, Salagwarali, Madhuwanti

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
2. Any two Groups from the given four Groups may be selected and at least two Ragas from each group may be prepared with a vilambit and Drut Compositions.
3. Drut composition in any two ragas other than Point no. 1 & 2 Ragas should be prepared.
5. Total 7 Vilambit, 9 Drut compositions are to be prepared in all. Variety of Tals may be kept in view for the compositions.

DISSERTATION

Elective Course
Dissertation: 70

Code: MUS(I) DSE – 04A Theory
Internal Assessment/Viva-Voce: 30

Credit – 4
Maximum Marks: 100

Division of Marks :

1. **30 Marks-** Internal Assessment/Viva-Voce: should be given as per assessment on - Research proposal presentation, Review of Literature, Research Seminar, Final Dissertation Viva-Voce by DRC.
2. **70 Marks** - Submission of 4 hard Copies of Dissertation in Department
(2 copies for evaluation by the external examiner through the University, 1 copy for concerned department/Library and 1 copy for the Supervisor)

Course Objective: To develop students' ability to undertake independent research in Music through systematic investigation, critical analysis, documentation, and academic writing.

Dissertation / Research Project:

Independent research work involving selection of a research problem, review of literature, formulation of objectives, application of appropriate research methodology, collection and analysis of data, interpretation of findings, preparation and submission of a dissertation, followed by presentation and viva-voce.

FOLK INSTRUMENTS OF RAJASTHAN

**Elective Course
Theory: 70**

**Code: MUS (I) DSE – 04B Theory
Internal Assessment: 30**

**Credit – 4
Maximum Marks: 100**

Unit – I	• Study of the main String Instruments of Rajasthan – Ravanhatta, Kamaycha, Jantar, Tandura, Sindhi Sarangi, Jogia Sarangi, Mevon ka Chikara, Ektara. • Study of folk instruments of Rajasthan according to the distribution of region and Music dependent community.
Unit – II	• Study of the main 'Sushir' Instruments of Rajasthan- Algoja, Pungi, Nada, Satara, Shehnai, Morchang etc. • Study of the main 'Avnaddh' and 'Ghan' Instruments of Rajasthan- Dhol, Dholak, Nagada, Chang, Duff, Madal, Damru, Deru; Khadtal, Chimta, Manjira, Ramjhol. • Endangered folk instruments of rajasthan and the need for their preservation.
Unit – III	• Classification of Rajasthani folk instruments. • Padma Awarded musicians of Rajasthan. • The significance of Rajasthan's folk music tradition and musical instruments in comparison to the folk music of other states.

Recommended Books

1. Bhartiy Sangeet Vadya- Lalmani Mishr
2. Sangeet Bodh- Sharadchandra Paranjpe
3. Taal Vadya Parichay- Jamna Prasad Patel
4. Rajasthan ke lok Vadya- Vishnu prasad, Kavita Devi
5. Sangeet Sharsta Samagr - Dushyant Tripathi, Bhawana Soni
6. Rajasthan ke lok vaady – Ramesh Borana
7. Rajasthan Ka lok Snageet – Devilalsamar

ANALYTICAL STUDY OF RAGAS

Elective Course
Practical : 100

Code: MUS(I) DSE – 05 A Practical

Credit – 4
Maximum Marks : 100

Lasting for 1.00 Hours per candidate at the maximum

1. Comparative and critical study of Raga & Viva-voce	30 Marks
2. Comparative Scale Structure of Raga and Presentation of Ragang	20 Marks
3. An Analytical and research based study of samprakrik ragas of prescribed course (5-10 Pages)	30 Marks
4. General questions on Ragas,	10 Marks
5. Sangat on Tabla	10 Marks
Total = 100 Marks	

Syllabus :

Ragas: same as given in Paper Code: **MUS(I) DCC – 15**

Taal: Dhamar, Chautal, Adachautal. Tilwada, Ektal . (Student should play on tabla as accompaniment)

Recommended Books

1. Sangeetanjali Vol. 1-7 : Omkarnath Thakur
2. Kramik Pustak Malika Vol. 1-6 V.N.Bhatkhande
3. Abhinav Geetanjali Vol.1-5 Ramashray Jha
4. Rag Rahasya Vol, 1-5 KCD Brihaspati
5. Kramiuk Alap Tan Vol. 1-4 Laxmi Narayan Garg
6. Rag Parichay-Vol. 1-4 Harishchandr Srivastav
7. Rag Vigyan Vol 1-7 Vinayakrao Patvardhan
8. Tal Parichay: Girish Chandr Srivastava
9. Taal Prakash : Bhagwat sharan Sharma

CONTEMPORARY MUSIC PRODUCTION TECHNIQUES

Elective Course
Practical : 100

Code: MUS(I) DSE – 05 B Practical

Credit – 4
Maximum Marks : 100

Knowledge Point:

1. Basic Recording Skill- Microphone setup, Mono vs Stereo recording, controlling background noise.
2. Microphone technique- Knowledge of Dynamic and condenser Mike, Distance of Mike- Vocal+Tabla+ Tanpura
3. Mixing Technique- Volume Balancing, Basic EQ processing of Vocal
4. Music Production- DAW, Multitrack Recording, Basic Mastering, Final Audio Export

Practical Assignment:

1. Demonstrate basic vocal recording using a microphone and explain Mono and Stereo recording.
 2. Demonstrate the use of Dynamic and Condenser microphones with suitable placement for Vocal, Tabla and Tanpura.
 3. Prepare a basic mix of a vocal recording using volume balancing and EQ.
 4. Create a DAW-based multitrack recording and demonstrate basic mastering and final audio export.
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