

# **MAHARAJA GANGA SINGH UNIVERSITY**

## **BIKANER**

### **Syllabus**

As per UGC Curriculum and Credit Framework

### **MA in Indian Music**

**For both Vocal & Instrumental Music**

**Semester I, II, w.e.f. Academic Session 2024-25**

**Semester III & IV w.e.f. Academic Session 2025-26**

**Music genres (Vocal, Instrument, and Dance) and their methodologies are distinct and separate, and training should be provided individually by specialists in the field only. A Student has to choose either Indian Music (Vocal) or Indian Music (Sitar).**

## Semester Wise Scheme of Papers

**Program: Postgraduate, Level-6.5**

| Semester – I                                                        |                                                                                   |             |   |   |   |              |                |                |             |                            |
|---------------------------------------------------------------------|-----------------------------------------------------------------------------------|-------------|---|---|---|--------------|----------------|----------------|-------------|----------------------------|
| Paper Code                                                          | Paper Name                                                                        | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5AECT101                                                      | Introduction to Indian Music                                                      | AEC         | 2 | 0 | 0 | 2            |                |                |             | Non-CGPA S/NS*             |
| IMUS6.5DCCT102                                                      | Principles of Music -I                                                            | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT103                                                      | History of Music-I                                                                | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP104                                                      | Presentation of Ragas-I                                                           | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP105                                                      | Analytical Study of Ragas-I                                                       | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Semester II                                                         |                                                                                   |             |   |   |   |              |                |                |             |                            |
| Paper Code                                                          | Paper Name                                                                        | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5VACT201                                                      | National and Human Values                                                         | VAC         | 2 | 0 | 0 | 2            |                |                |             | Non-CGPA S/NS*             |
| IMUS6.5DCCT202                                                      | Principles of Music -II                                                           | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT203                                                      | History of Music-II                                                               | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP204                                                      | Presentation of Ragas-II                                                          | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP205                                                      | Analytical Study of Ragas -II                                                     | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Semester III                                                        |                                                                                   |             |   |   |   |              |                |                |             |                            |
| Paper Code                                                          | Paper Name                                                                        | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5SDC301 (BCS) or IMUS 6.5SDC301 (BCC) or IMUS 6.5SDC301 (SAW) | Basic Communication Skills or Basic Computer Course or Seminar + Academic Writing | SDC         | 2 | 0 | 0 | 2            |                |                |             | Non-CGPA S/NS*             |

|                |                                          |             |   |   |   |              |                |                |             |                            |
|----------------|------------------------------------------|-------------|---|---|---|--------------|----------------|----------------|-------------|----------------------------|
| IMUS6.5DCCT302 | Voice culture and philosophy of music-I  | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT303 | Psychology of Music - I                  | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP304 | Presentation of Ragas-III                | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP305 | Analytical Study of Ragas-III            | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Semester IV    |                                          |             |   |   |   |              |                |                |             |                            |
| Paper Code     | Paper Name                               | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5AEC401  | General Health and Hygiene               | AEC         | 2 | 0 | 0 | 2            |                |                |             | Non-CGPA S/NS*             |
| IMUS6.5DCCT402 | Voice culture and philosophy of music-II | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT403 | New trends in Music                      | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP404 | Presentation of Ragas-IV                 | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP405 | Analytical Study of Ragas-IV             | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |

| Semester – I   |                              |             |   |   |   |              |                |                |             |                            |
|----------------|------------------------------|-------------|---|---|---|--------------|----------------|----------------|-------------|----------------------------|
| Paper Code     | Paper Name                   | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5AECT101 | Introduction to Indian Music | AEC         | 2 | 0 | 0 | 2            |                |                |             | Non- CGPA S/NS*            |
| IMUS6.5DCCT102 | Principles of Music -I       | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT103 | History of Music-I           | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP104 | Presentation of Ragas-I      | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP105 | Analytical Study of Ragas-I  | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Total Credits  |                              |             |   |   |   | 26           |                |                |             |                            |
| Total marks    |                              |             |   |   |   |              |                |                | 600         |                            |

\*S/NS=Satisfactory or Not satisfactory

\*\* 2 Teaching hours per credit (6 credits equal to 12 hours per week)

• DCC: Discipline-centric compulsory course. AEC: Ability Enhancement Course •.

• A candidate shall be required to obtain 36% marks to pass in theory, practical, and internals separately

#### **Suggested criteria for Continuous Evaluation Methods of Assessment**

##### **(Internal Assessment)**

**(These criteria are indicative only. the individual institution/department may also decide any other parameters)**

**The Internal assessment may be done based on, but not restricted to, following criteria –**

Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities of Subject.

**Introduction to Indian Music**  
**IMUS6.5AECT101**

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Introduction to Indian Music  |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | I                             |
| <b>Course</b>                | Ability Enhancement Course    |
| <b>Code</b>                  | IMUS6.5AECT101                |
| <b>Credit</b>                | 2                             |
| <b>Hrs per week</b>          | 2                             |
| <b>Total Teaching Hours</b>  | 30                            |
| <b>EoSE</b>                  | Non CGPA                      |
| <b>Max. Marks</b>            | NA                            |
| <b>Minimum passing Marks</b> | NA                            |
| <b>Practical/Theory</b>      | THEORY & PRACTICAL            |

Unit I

Definition of Music. Introduction to different forms of Music Introduction to Swar, Taal systems

Unit II

Introduction to main Instruments of Hindustani and Karnatic Music

Unit III

Introduction to Raag its application in popular Music

Unit IV

Playing alankars & basic sargams in Ten Thaats on Harmonium

Unit V

Playing Thekas of popular Taalas on Tabla

- Assessment and Evaluation - Non-CGPA Courses are practice based courses having 2 Credits each and assessed internally, which shall be completely based on continuous internal assessment/ Submission of a Project Report/ Case Study / Assignment etc. (no examination will be conducted by the University).
- The Credit, Credit Point and Grade will be reflected separately in the Marksheet under Non-CGPA Courses. The college will send the Satisfactory (S) or Not Satisfactory (NS) credentials of the student to the University.

## Principles of Music -I

### IMUS6.5DCCT102

|                       |                               |
|-----------------------|-------------------------------|
| Course Nomenclature   | Principles of Music-I         |
| Programme             | MA Music                      |
| Subject               | Indian Music (Vocal or Sitar) |
| Year                  | 1 <sup>st</sup>               |
| Semester              | I                             |
| Course                | CORE                          |
| Code                  | IMUS6.5DCCT102                |
| Credit                | 6                             |
| Hrs per week          | 6                             |
| Total Teaching Hours  | 90                            |
| EoSE                  | 120, Duration 3 hrs           |
| Max. Marks            | 120                           |
| Minimum passing Marks | 43                            |
| Practical/Theory      | THEORY                        |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

**Exam Duration 3 hrs**

#### Unit -I

Shruti, Swara and Types of Scales (Diatonic Chromatic etc.) Shurti-Swara discourse according to Bharat, Sharangdev, Ahobal, Bhatkhande and V. D. Paluskar Omkar Nath Thakur and Lalit Kishore Singh

#### Unit -II

Western Scale (Ancient and Modern) Types of Scales Diatonic, Chromatic, Equally Tempered, Division of scale according to the number of Severts and Cents in a Scale, Modern Hindustani and Karnatak Music Scale

### **Unit -III**

General ideas of the forms of Vedic Music General ideas of Gandharva, Gaan, Geeti and Vani, Nibaddha and Anibaddha

### **Unit -IV**

Study of the technique involved in the different schools or Gharanas of Vocal and Instrumental Music

### **Unit – V**

Classification of Ragas: Dasha-vidha Ragas of Pt. Sharangdeva, Thata - Raga, Rag- Raganga

### **Recommended Books-**

1. S.S. Paranjape - Bhartiya Sangeet ka Itihas
2. Sharangdeva - Sangeet Ratnakar
3. K. Vasudev Shastri - Sangeet Shastra
4. Subhadra Chaudhury - Bhartiya Sangeet mein Nibadha –
5. Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
6. K. Vasudev Shastri - Sangeet Shastra
7. Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
8. Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
9. Madhubala Saxena - Khyal Shaily ka Vikas
10. Ramashrya Jha - Abhinav Geetanjali-I to 6
11. Vishbharnath Bhatt - Sangeet Kadambani
12. V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
13. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
14. Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers

## History of Music -I

### IMUS6.5DCCT103

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | History of Music -I           |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | I                             |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCT103                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 6                             |
| <b>Total Teaching Hours</b>  | 90                            |
| <b>EoSE</b>                  | 120, Duration 3 hrs           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | THEORY                        |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

**Exam Duration 3 hrs**

### Unit I

Different beliefs of Indian and western scholars on origin of Music, Evolution and Study of Music of Vaidik, Shiksha, Pauranik Ramayan & Mahabharat period

### Unit II

development of Music with special reference to the works of Bharat, Matang, Narad (Sangeet Makrand) and Sharangdev

### **Unit III**

Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute

### **Unit IV**

Evolution & development of the various Musical forms

### **Unit V**

Study of the Main forms of Indian classical Dances

### **Recommended Books**

1. The Hindu view of Art. Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India: PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Cuurt Suches.
10. History of Indian Music : Swami Prajyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music :Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindi : Sir William
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

26. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongays.
28. Indian Music of the South : R.Srinivasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

## Presentation of Ragas-I

### IMUS6.5DCCP104

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Presentation of Ragas-I       |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | I                             |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP104                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

#### Division of marks

Examination will last for One hour per candidate at the Maximum

|                                                        |          |
|--------------------------------------------------------|----------|
| a) Choice Raga                                         | 25 Marks |
| b) Questioned Ragas (Show Khayals/Gats )               | 20 Marks |
| c) Questioned Raga in Two fast Khayals/ Gats           | 20 Marks |
| d) Swara Vistar or Alap                                | 20 Marks |
| e) Dhrupad / Dhamar Singing/ Gat other than Trital     | 20 Marks |
| f) Forms of light classical music and folk music/ Dhun | 15 Marks |

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Total 120 Marks

## Analytical Study of Ragas-I

### IMUS6.5DCCP105

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Analytical Study of Ragas-I   |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | I                             |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP105                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

#### Division of Marks

- |                                                                       |          |
|-----------------------------------------------------------------------|----------|
| a) Notation writing of any recorded or given song                     | 40 Marks |
| b) Viva Voce (Pertaining to general questions on Raga, Laya and Tala) | 40 Marks |
| c) Comparative and critical study of prescribed Ragas                 | 40 Marks |

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Total 120 Marks

#### Prescribed course for Presentation of Ragas-I & Analytical Study of Ragas-I

##### **Compulsory Group :**

Amongst the four compulsory Ragas, three Ragas in which one Bada Khyal/Vilambit Gat and one Chota Khyal/Drut Gat may be selected for detailed study : Yaman, Alhaiya-Bilawal, Bihag, Khamaj

##### **Optional Groups :**

- i) Shyam- kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
- ii) Yamini-Bilawal, Devagiri Bilawal, Saraparda-Bilawal, Kukubh Bilawal
- iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malagunji
- iv) Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari

Note:

- 1- Candidate are required to prepare three Ragas From the compulsory Group very thoroughly with extensive details.

- 2- Any two from the Optional four Groups may be selected of which atleast two Ragas from each group shall be prepared
- 3- One Raga from each of the remaining two groups in which only Fast or Drut Khayals be studies and
- 4- Candidates should prepare any two of composition out of the following:
  - a. Dhrupad/Dhamar/Tarana from the prescribed Ragas.
  - b. For Instrumentel Music 'Dhuns' and composition in Tala other than Trital.
- 5- Special attention should be given towards artistic presentation While preparing all the Prescribed Ragas
- 6- Variety of tala should be kept in view for the preparation of Khyal both in Vilambit and drut Laya compositions.

| Semester – II  |                               |             |   |   |   |              |                |                |             |                            |
|----------------|-------------------------------|-------------|---|---|---|--------------|----------------|----------------|-------------|----------------------------|
| Paper Code     | Paper Name                    | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5VACT201 | National and Human Values     | VAC         | 2 | 0 | 0 | 2            |                |                |             | Non- CGPA S/NS*            |
| IMUS6.5DCCT202 | Principles of Music -II       | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT203 | History of Music-II           | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP204 | Presentation of Ragas-II      | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP205 | Analytical Study of Ragas -II | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Total Credits  |                               |             |   |   |   | 26           |                |                |             |                            |
| Total marks    |                               |             |   |   |   |              |                |                | 600         |                            |

\*S/NS=Satisfactory or Not satisfactory

\*\* 2 Teaching hours per credit (6 credits equal to 12 hours per week)

• DCC: Discipline-centric compulsory course. VAC: Value Added Course •.

• A candidate shall be required to obtain 36% marks to pass in theory, practical, and internals separately

#### **Suggested criteria for Continuous Evaluation Methods of Assessment**

##### **(Internal Assessment)**

**(These criteria are indicative only. the individual institution/department may also decide any other parameters)**

**The Internal assessment may be done based on, but not restricted to, following criteria –**

Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities of Subject.

## National and human values

### IMUS6.5VACT201

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | National and human values     |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | II                            |
| <b>Course</b>                | Value Added Course            |
| <b>Code</b>                  | IMUS6.5VACT201                |
| <b>Credit</b>                | 2                             |
| <b>Hrs per week</b>          | 2                             |
| <b>Total Teaching Hours</b>  | 30                            |
| <b>EoSE</b>                  | Non – CGPA                    |
| <b>Max. Marks</b>            | NA                            |
| <b>Minimum passing Marks</b> | NA                            |
| <b>Practical/Theory</b>      | Theory                        |

### Unit-I

NCC – Introduction, Aims, NCC Flag, NCC Song, NCC Administration, Raising of NCC in Schools/Colleges, NCC: Rank, Honours and Awards, NCC Training, NCC Camps, NCC Examinations, Incentive and Scholarship for Cadets.

Importance of Discipline in life, Aims and Merits of Discipline, Problems related to Indiscipline and Solutions.

Drill – Definition, Principles of Drill, Bad habits in drill, Words of Command, Drill Movements, Arms Drill, Squad Drill, Guard of Honour, Ceremonial Drill, Guard Mounting.

Contribution of NCC in Nation Building.

### Unit-II

Armed Forces – Control Command, Organization of Armed Forces, Weapons of Army, Navy and Air Force, Training institutes, Honours and Awards, Recipients of Param Veer Chakra, Badges of Ranks.

Commission in Armed Forces – Recruitment in Armed Forces, Commission in Technical, Non- Technical and Territorial Forces.

Weapon Training – 0.22 Rifle, 7.62 Rifle, 7.62 SLR (Self Loading Rifle), 5.56 MM I.N.S.A.S. Rifle, L.M.G. (Light Machine Gun), Stan Machine Carbine, 2” Mortar, Grenade, Pistol, Various types of Firing, Range Procedure and Range Drill.

Military History and Geography, Field Craft, Field Engineering, Battle Craft.

### Unit-III

Obstacle Training. Adventure Training, Self Defence, Physical Posture Training.

Social Service, Disaster Management, Health and Hygiene, First Aid.  
Leadership, Personality Development, Decision Making, Motivation, Duty and Discipline, Morale.

### Unit-IV

Value system – The role of culture and civilization-Holistic living.  
Balancing the outer and inner – Body, Mind and Intellectual level- Duties and responsibilities.  
Salient values for life- Truth, commitment, honesty and integrity, forgiveness and love, empathy and ability to sacrifice, care, unity, and inclusiveness.  
Self-esteem and self-confidence.  
Punctuality – Time, task and resource management, Team work.  
Positive and creative thinking.

### Unit-V

Universal Declaration of Human Rights.  
Human Rights violations.  
National Integration – Peace and non-violence (in context of Gandhi, Vivekanand).  
Social Values and Welfare of the citizen.  
The role of media in value building.  
Fundamental Duties.  
Environment and Ecological balance – interdependence of all beings – living and non-living.

Assessment and Evaluation  
Scheme of Examination

**Internal Assessment: Internal assessment plays a vital role in the broader framework of continuous evaluation within the university and its affiliated colleges. This assessment process may involve a variety of criteria determined by the assessor, such as teachers or heads of departments. The outcomes of these assessments, classified as either satisfactory or unsatisfactory, will be submitted to the university.**

Suggested Readings:

1. Hand Book of NCC: Major R C Mishra & Sanjay Kumar Mishra
2. National Security: K. Subramanyam
3. ASEAN Security: Air Comdr. Jasjit Singh
4. Indian Political System, Dr. Pukhraj Jain & Dr. Kuldeep Fadiya
5. NCERT, Education in Values, New Delhi, 1992
6. M.G. Chitakra: Education and Human Values, A.P.H. Publishing Corporation, New Delhi, 2003
7. Chakravarthy, S.K.: Values and Ethics for Organizations: Theory and Practice, Oxford University Press, New Delhi, 1999
8. Satchidananda, M.K.: Ethics, Education, Indian Unity and Culture, Ajantha Publications, Delhi, 1991

9. Das, M.S. & Gupta, V.K.: Social Values among Young Adults: A Changing Scenario, M.D. Publications, New Delhi, 1995
10. Bandiste, D.D.: Humanist Values: A Source Book, B.R. Publishing Corporation, Delhi, 1999
11. Ruhela, S.P.: Human Values and Education, Sterling Publications, New Delhi, 1986
12. Kaul, G.N.: Values and Education in Independent India, Associated Publishers, Mumbai, 1975
13. Swami Budhananda (1983): How to Build Character A Primer, Ramakrishna Mission, New Delhi
14. A Cultural Heritage of India (4 Vols.), Bharatiya Vidya Bhavan, Bombay (Selected Chapters Only)
15. For Life, For the Future: Reserves and Remains – UNESCO Publication
16. Values, A Vedanta Kesari Presentation, Sri Ramakrishna Math, Chennai, 1996
17. Swami Vivekananda, Youth and Modern India, Ramakrishna Mission, Chennai
18. Swami Vivekananda, Call to the Youth for Nation Building, Advaita Ashrama, Calcutta
19. Awakening Indians to India, Chinmayananda Mission, 2003

## Principles of Music -II

### IMUS6.5DCCT202

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Principles of Music -II       |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | I <sup>st</sup>               |
| <b>Semester</b>              | II                            |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.DCCT202                 |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 6                             |
| <b>Total Teaching Hours</b>  | 90                            |
| <b>EoSE</b>                  | 120, Duration 3 hrs           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | Theory                        |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

#### Exam Duration 3 hrs

#### Unit I

Detailed knowledge of prevalent Talas, of Hindustani Music, knowledge of Dash pranas of Tal, Marga & Deshi Talas of ancient period.

#### Unit II

Kanth bhed (Shabd bhed), Kanth ke Gun-Dosh (Shabd ke Gun-Dosh), Types of Gayak, Gayakon ke Gun-Dosh, Vadak ke Gun-Dosh Vaggeyakar Lakshan according to SangeetRatnakar. Nayak, Gayak, Kalawant, Atai & Dadhi.

**Unit III**

Types of Gat, Technique of Alap, Jod, Jhala, Masitkhani and Razakhani Gat. Technique and presentation of - Meend , jamjama, Krintan, Ghasit,

**Unit IV**

Detailed study of different Laykaris., Dugun, Tigun, Chaugun, Aad, Kuad, Biyad & method to apply them in compositions

**Unit V**

Khand Meru, Swar Prastar, Nasht-Uddisht

## History of Music -II

### IMUS6.5DCCT203

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | History of Music -II          |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | I <sup>st</sup>               |
| <b>Semester</b>              | II                            |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.DCCT203                 |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 6                             |
| <b>Total Teaching Hours</b>  | 90                            |
| <b>EoSE</b>                  | 120, Duration 3 hrs           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | Theory                        |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

#### Exam Duration 3 hrs

#### Unit I

General ideas of the factors that differentiate Karnatak Music from Hindustani Music

Special study of the Trinity of Karanatak Music

#### Unit II

Evolution of Indian Notation system with special reference to the

Bhatkhande, Paluskar and Aakarmatrik Swarlipi paddhati, Western Notation System.

#### Unit III

Detailed study of works of Lochan, Ramamatya, Ahobal, Vyankathmakhi, Bhatkhande and V.D. Paluskar

#### Unit IV

### **General Study of Rabindra Sangeet, Haveli Sangeet and Gurmati Sangeet**

#### Unit V

Study of the Origin, development and techniques of the different schools or Gharanas of Vocal and Instrumental Music

### **Recommended Books**

1. The Hindu view of Art. Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adams
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India: PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> centuries : Pt. V.N. Bhatkhande.
9. Rise of music in the Ancient World, East and West : Cuurt Suches.
10. History of Indian Music : Swami Prajyanand
11. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
12. Ancient Art and Ritual : C. Harrison.
13. Composers of Karnatak music :Prof. Sambmurthy
14. Music in Ancient Literature : Dr. G. Raghavan.
15. Natya Shastra : Bharat
16. Brihaddeshi : Matang
17. Sangeet Ratnakar : Sharangdev
18. Rag Tarangini : Lochan
19. Sangeet Parijat : Ahobal
20. The Music of India : Popley
21. Music and musical modes of the Hindi : Sir William
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Hindustani Music : G.H. Ranade

27. Music of Hindustan : Fox Strongays.
28. Indian Music of the South : R.Srinivasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

## Presentation of Ragas-II

### IMUS6.5DCCP204

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Presentation of Ragas-II      |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | II                            |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP204                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

#### DIVISION OF MARKS

Examination will last for One hour per candidate at the Maximum

|                                                        |          |
|--------------------------------------------------------|----------|
| a) Choice Raga                                         | 25 Marks |
| b) Questioned Ragas (Show Khayals/Gats )               | 20 Marks |
| c) Questioned Raga in Two fast Khayals/ Gats           | 20 Marks |
| d) Swara Vistar or Alap                                | 20 Marks |
| e) Dhrupad / Dhamar Singing/ Gat other than Trital     | 20 Marks |
| f) Forms of light classical music and folk music/ Dhun | 15 Marks |

-----  
Total 120 Marks

## Analytical Study of Ragas-II

### IMUS6.5DCCP205

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Analytical Study of Ragas-II  |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 1 <sup>st</sup>               |
| <b>Semester</b>              | II                            |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP205                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

- a) Notation writing of any recorded or given song 40 Marks
- b) Viva Voce ( Pertaining to general questions on Raga, Laya and Tala ) 40 Marks
- c) Comparative and critical study of prescribed Ragas 40 Marks

-----  
Total 120 Marks

### Prescribed course for Presentation of Ragas-II & Analytical Study of Ragas-II

#### **Compulsory Group :**

Amongst the four compulsory Ragas, three Ragas in which one Bada Khyal/Vilambit Gat and one Chota Khyal/Drut Gat may be selected for detailed study : Bhairva, Bageshwari, Bindrabani-Sarang, Darabari Kanhada

#### **Optional Groups :**

- i) Lalit, Pooriya, Bhatiyar, Pancham
- ii) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- iii) Shuddha-Sarang, Madhamad-Sarang, Miyan-ki-Sarang; Lankadahan-Sarang
- iv) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant

Note :

- 1- Candidate are required to prepare three Ragas From the compulsory Group very thoroughly with extensive details.
- 2- Any two from the Optional four Groups may be selected of which atleast two Ragas from each groups shall be prepared
- 3- One Raga from each of the remaining two groups in which only Fast or Drut Khayals be studies and prepared
- 4- Candidates should prepare any two types of composition out of the following :
  - a. Dhrupad/Dhamar/Tarana from the prescribed Ragas.
  - b. For Instrumentel Music 'Dhuns' and composition in other Tala than Tritals
- 5- Special attention should be given towards artistic presentation While preparing all the Prescribed Ragas
- 6- Variety of tala should be kept in view for the preparation of Khyal both in Vilambit and drut Laya compositions.

| Semester – III                                                                           |                                                                                               |             |   |   |   |              |                |                |             |                            |
|------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|-------------|---|---|---|--------------|----------------|----------------|-------------|----------------------------|
| Paper Code                                                                               | Paper Name                                                                                    | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5SDC301<br>(BCS)<br>or<br>IMUS 6.5SDC301<br>(BCC)<br>or<br>IMUS 6.5SDC301<br>(SAW) | Basic Communication Skills<br>or<br>Basic Computer Course<br>or<br>Seminar + Academic Writing | SDC         | 2 | 0 | 0 | 2            |                |                |             | Non-CGPA S/NS*             |
| IMUS6.5DCCT302                                                                           | Voice culture and philosophy of music-I                                                       | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT303                                                                           | Psychology of Music - I                                                                       | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP304                                                                           | Presentation of Ragas-III                                                                     | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP305                                                                           | Analytical Study of Ragas-III                                                                 | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Total Credits                                                                            |                                                                                               |             |   |   |   | 26           |                |                |             |                            |
| Total marks                                                                              |                                                                                               |             |   |   |   |              |                |                | 600         |                            |

\*S/NS=Satisfactory or Not satisfactory

\*\* 2 Teaching hours per credit (6 credits equal to 12 hours per week)

• DCC: Discipline-centric compulsory course. SDC: Skill Development Course.

• A candidate shall be required to obtain 36% marks to pass in theory, practical, and internals separately

#### **Suggested criteria for Continuous Evaluation Methods of Assessment**

##### **(Internal Assessment)**

**(These criteria are indicative only. the individual institution/department may also decide any other parameters)**

**The Internal assessment may be done based on, but not restricted to, following criteria –**

Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities of Subject.

## Basics of Communication Skills

### IMUS6.5SDC301 (BCS)

|                              |                                |
|------------------------------|--------------------------------|
| <b>Course Nomenclature</b>   | Basics of Communication Skills |
| <b>Programme</b>             | MA Music                       |
| <b>Subject</b>               | Indian Music (Vocal or Sitar)  |
| <b>Year</b>                  | 2 <sup>ND</sup>                |
| <b>Semester</b>              | III                            |
| <b>Course</b>                | Skill Development Course       |
| <b>Code</b>                  | IMUS6.5SDC301 (BCS)            |
| <b>Credit</b>                | 2                              |
| <b>Hrs per week</b>          | 2                              |
| <b>Total Teaching Hours</b>  | 30                             |
| <b>EoSE</b>                  | Non CGPA                       |
| <b>Max. Marks</b>            | NA                             |
| <b>Minimum passing Marks</b> | NA                             |
| <b>Practical/Theory</b>      | THEORY                         |

#### Unit I

##### Orientation

- Introduction to Soft Skills
- Difference between Hard skills and soft skills
- Need and Significance of Soft skills
- Soft skills and Social, Academic and Professional Career
- Understanding job market requirements

#### Unit II

##### Communicating at work

###### a. Verbal Communication

- Introducing oneself professionally
- Face to Face interaction
- Appreciation and constructive Feedback (giving and responding)
- Telephone etiquettes
- Effective listening
- Social media Etiquette
- Video conferencing Etiquette

###### b. Non-verbal Communication

- Visual presentation and perception
- Body language (Kinesics)
- Touch (Haptics), space (Proxemics) and time (Chronemics)

- Communicating Confidence non-verbally
- Non-Verbal professional/business and social etiquettes

c. Communicating at Job interviews

- Types of interviews
- Preparatory steps for job interviews
- Dos and Don'ts of Job interviews

Unit III

- Personal & Emotional Management
- Goal Setting & Motivation
- Managing your time
- Resilience skills
- Teamwork
- Managing conflict and appreciating/respecting differences
- Decision making & effective negotiation
- Leadership
- **Problem solving**

Unit IV

Language Skills and Communication

- (A) Listening: Types of listening, Purpose of listening
- (B) Speaking: An Acquaintance with English Sounds – Vowels and Consonants, English in Situations
- (C) Reading Skills: Seen and Unseen Comprehension Passages & Poems, Skimming, Scanning, Extensive Reading, Intensive Reading

Unit V

- Writing Skills
- Report Writing
- Book Review
- CV/Resume/Biodata
- Notice
- Meeting Minutes
- Email Writing
- Note – Making and Note -Taking

Required Readings

1. Pease, Allan. 1998. *Body Language: How to Read Others Thoughts by their Gestures*. Suda Publications. New Delhi.
2. Peter, Francis. *Soft Skills and Professional Communication*. New Delhi: Tata McGraw Hill.2012

3. Singh, Prakash and Raman, Meenakshi. *Business Communication*. New Delhi: Oxford UP.2006.
4. Bailey, Edward P. *Writing and Speaking at Work: A Practical Guide for Business Communication*. Pennsylvania: Prentice Hall. 2007.
5. Pease, Allan and Peas, Barbara. *The Definitive Book of Body Language*. New York: Random House. 2006.
7. Johnson, D.W. (1997). *Reaching out – Interpersonal Effectiveness and Self Actualization*. 6th ed. Boston: Allyn and Bacon.

#### Suggested Readings

1. Hemphill, Phyllis Davis, Donald W. McCormick, and Robert D. Hemphill. *Business Communication with Writing Improvement Exercises*. Pearson College Division, 2001.
2. Locker, Kitty O., and Stephen Kyo Kaczmarek. *Business Communication: Building Critical Skills*. New York: McGraw-Hill Irwin, 2014.
3. Murphy, Herta A., Herbert William Hildebrandt, and Jane Powel Thomas. *Effective Business Communications*. New York: McGraw-Hill, 1997.
4. Raman, Meenakshi, and Sangeeta Sharma. *Technical Communication: Principles and Practice*. New Delhi: Oxford University Press, 2015.
5. Kaul, A. *Effective Business Communication*. Prentice-Hall of India, 2015.
6. Ghosh, B. N. *Managing Soft Skills for Personality Development*. Tata McGraw-Hill, 2017.
7. Burke, Daniel. *Improve Your Communication Skills*. Maanu Graphics Publishers, 2012.
8. Maxwell, John C. *The 17 Indisputable Laws of Teamwork: Embrace Them and Empower Your Team*. HarperCollins Leadership, 2013.
9. Tulgan, Bruce. "Bridging the Soft-Skills Gap." *Employment Relations Today* 42.4 (2016): 25-33.
10. Higgins, Jessica. *10 Skills for Effective Business Communication: Practical Strategies from the World's Greatest Leaders*. Tycho, 2018.
11. Mitra, Barun K. *Personality Development and Soft Skills*. Vol. 156. Oxford University Press, 2011.
12. Kumar, Sanjay and Pushp Lata. *Communication Skills*. Oxford University Press, 2013.
13. C.S.G. Krishnamacharyulu and R. Lalitha. *Business Communication*. Himalaya Publishing House, 2013.
14. Quintanilla, Kelly M., and Shawn T. Wahl. *Business and Professional Communication: Keys for Workplace Excellence*. Sage Publications India, 2011.
15. Daniel G. Riordan, Steven E. Pauley. *Biztantra: Technical Report Writing Today*, 8th Edition. 2004.
16. Bovee, Courtland L., John V. Thill, and Barbara E. Schatzman. *Business Communication Today: Seventh Edition*. Delhi: Pearson Education, 2004.
17. Lesikar, Raymond V., and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation: Ninth Edition*. New Delhi: Tata McGraw-Hill Publishing Company Ltd., 2002.
18. Pease, Allan and Barbara Pease. *The Definitive Book of Body Language*. New Delhi: Manjul Publishing House, 2005.
19. Lesikar, Raymond V., and John D. Pettit. *Report Writing for Business*. Boston: McGraw-Hill, 1998.

20. Ruesh, Jurgen, and Weldon Kees. *Nonverbal Communication: Notes on Visual Perception of Human Relations*. Berkeley: University of California Press, 1966.

#### Scheme of Examination

Internal Assessment: Internal assessment plays a vital role in the broader framework of continuous evaluation within the university and its affiliated colleges. This assessment process may involve a variety of criteria determined by the assessor, such as teachers or heads of departments. The outcomes of these assessments, classified as either satisfactory or unsatisfactory, will be submitted to the university.

## **IMUS6.5SDC301 (BCC)**

### **Basic Computer Course**

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Basic Computer Course         |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | III                           |
| <b>Course</b>                | Skill Development course      |
| <b>Code</b>                  | IMUS6.5SDC301 (BCC)           |
| <b>Credit</b>                | 2                             |
| <b>Hrs per week</b>          | 2                             |
| <b>Total Teaching Hours</b>  | 30                            |
| <b>EoSE</b>                  | Non CGPA                      |
| <b>Max. Marks</b>            | NA                            |
| <b>Minimum passing Marks</b> | NA                            |
| <b>Practical/Theory</b>      | THEORY                        |

#### **Unit I**

Basics: Block Diagram, characteristics, generations of computers, classification of computers; Binary number system, Limitations of Computers, Primary and secondary memory, Input and output devices.

#### **Unit II**

Computer languages: Machine language, assembly language, higher-level language, 4GL. Introduction to Compiler, Interpreter, Assembler, System Software, Application Software. Operating System: Features of Windows, Linux, Macintosh, Android. Open-source software: concept and examples.

#### **Unit III**

Word Processing software: different formats for saving a word document, creating, and editing documents and related operations, formatting features and associated operations, spelling and grammar checker, headers and footers, creating and managing tables; printing, macros, mail merge, equation editor.

#### **Unit IV**

Spreadsheet Software: Workbook, worksheets, data types, operators, cell formats, freeze panes, editing features, formatting features, creating formulas, using formulas, cell references.

#### **Unit V**

Presentation Graphics Software: Templates, views, formatting slides, slides with graphs, animation, using special features, presenting slide shows.

#### **Scheme of Examination**

Internal Assessment: Internal assessment plays a vital role in the broader framework of continuous evaluation within the university and its affiliated colleges. This assessment process may involve a variety of criteria determined by the assessor, such as teachers or heads of departments. The outcomes of these assessments, classified as either satisfactory or unsatisfactory, will be submitted to the university.

### **Recommended Readings:**

1. P.K Sinha, Computer Fundamentals, BPB Publications.
2. Rajaraman, Fundamentals of Computers, Fourth Edition, Prentice-Hall India Pvt. Limited.

#### **Suggested Readings**

3. Peter Norton, Introduction to Computers, 4th Edition, TMH Ltd, New Delhi.
4. R.G. Dromey, how to solve it by Computers, Pearson Publishers, New Delhi.
5. Dorothy House, Microsoft Word, Excel, and PowerPoint: Just for Beginners.

#### **Web resources:**

1. Computer Fundamentals Tutorial Index
2. Excel Tutorial
3. MS Word Tutorial - W3schools
4. PowerPoint tutorial - W3schools

## Seminar+ Academic Writing

### IMUS6.5SDC301 (SAW)

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Seminar+ Academic Writing     |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | III                           |
| <b>Course</b>                | Skill Development Course      |
| <b>Code</b>                  | IMUS6.5SDC301 (SAW)           |
| <b>Credit</b>                | 2                             |
| <b>Hrs per week</b>          | 2                             |
| <b>Total Teaching Hours</b>  | 30                            |
| <b>EoSE</b>                  | Non CGPA                      |
| <b>Max. Marks</b>            | NA                            |
| <b>Minimum passing Marks</b> | NA                            |
| <b>Practical/Theory</b>      | THEORY                        |

Scheme of Examination: To assess and evaluate a Student Seminar and Academic Writing Course, criteria should include content mastery, presentation skills, and academic writing proficiency.

Internal Assessment: Internal assessment plays a vital role in the broader framework of continuous evaluation within the university and its affiliated colleges. This assessment process may involve a variety of criteria determined by the assessor, such as teachers or heads of departments. The outcomes of these assessments, classified as either satisfactory or unsatisfactory, will be submitted to the university.

## Voice culture and philosophy of music-I

### IMUS6.5DCCT302

|                              |                                         |
|------------------------------|-----------------------------------------|
| <b>Course Nomenclature</b>   | Voice culture and philosophy of music-I |
| <b>Programme</b>             | MA Music                                |
| <b>Subject</b>               | Indian Music (Vocal or Sitar)           |
| <b>Year</b>                  | 2 <sup>ND</sup>                         |
| <b>Semester</b>              | III                                     |
| <b>Course</b>                | CORE                                    |
| <b>Code</b>                  | IMUS6.5DCCT302                          |
| <b>Credit</b>                | 6                                       |
| <b>Hrs per week</b>          | 6                                       |
| <b>Total Teaching Hours</b>  | 90                                      |
| <b>EoSE</b>                  | 120, Duration 3 hrs                     |
| <b>Max. Marks</b>            | 120                                     |
| <b>Minimum passing Marks</b> | 43                                      |
| <b>Practical/Theory</b>      | THEORY                                  |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

**Exam Duration 3 hrs**

#### **Unit-I**

- a) Anatomy and Physiology of Human Throat and Ear
- b) Human Voice and its technique

#### **Unit-II:**

**Place of Music in Fine Art, Music and Indian Philosophy,.**

#### **Unit-III**

(A) Aesthetics ideas in music basic ideas of Ragas and its ten Lakshanas(Raga-Dasha Lakshanas)

**(B) Emotional experience in life through music**

## **Unit IV**

(A) Nayak Nayaika Bhed

(b) Rag Dhyaan and Rag Chitra

## **Unit V**

Concept and elements of Art and Beauty, Rasa Siddhant and relation of Rag & Rasa

### **Recommended Books**

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.
4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. 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 Music and Dancing : C.P. Srinivasa Ilyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
21. Indian Concept of the Beautiful : K.S. Ramaswami.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

26. Comparative Aesthetics : K.C. Pande.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosophies of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound : Broton.

## Psychology of music-I

### IMUS6.5DCCT303

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Psychology of music-I         |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | III                           |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCT303                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 6                             |
| <b>Total Teaching Hours</b>  | 90                            |
| <b>EoSE</b>                  | 120, Duration 3 hrs           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | THEORY                        |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks<br>100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|-------------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30                | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50                | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40                | Maximum one question from each unit              |
|             |                 |                          |                                  | 120               |                                                  |

#### Exam Duration 3 hrs

#### 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) Mind and Music

### **Unit III**

- a) Taste in music
- b) Application of Music in Abnormal Psychology and Industrial Psychology
- c) Feelings, Emotion and Application of music

### **Unit IV**

- a) Sensation to Hearing in Music
- b) Attention Role of interest in Attention (Music)
- c) Imagination and Creative activity in Music

### **Unit V**

- a) Learning Music
- b) Importance of heredity and environment in Music
- c) Musical aptitude tests

### **Recommended Books**

1. Contemporary School of psychology: Robert S. Wood Wroth.
2. An outline of psychology: William Dongall.
3. Music Therapy: Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of 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. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
10. Experimental and Industrial psychology : Milto L. Blum.
11. Psychology of Industry : Norman R.G.Majer.
12. Therapeutic Value of Music : Manly P. Hill.
13. Psycho-acoustics : B.C. Deva.
14. Effect of Music : Max-Sohen and easter Gatewood.
15. Sources of Music : Eric Bloo.
16. Psychology of Music : Pole.
17. Therapeutic Quality of Music : B. Bellamy Gardner.
18. Manoviygan Ke Mool Siddhant : R.K. Tondon.
19. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
20. The Analysis of Snsation : Eames Mach.
21. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
22. The psychology of Imagination : John Paul Sartre.
23. Studies in Artistic Creativity : Manas Tai Choudhary.
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Kala Ke Siddhant : R.G. Kalingwood.

## Presentation of Ragas-III

### IMUS6.5DCCP304

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Presentation of Ragas-III     |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | III                           |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP304                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

#### Division of marks

Examination will last for One hour per candidate at the Maximum

|                                                        |                 |
|--------------------------------------------------------|-----------------|
| a) Choice Raga                                         | 25 Marks        |
| b) Questioned Ragas (Show Khayals/Gats )               | 20 Marks        |
| c) Questioned Raga in Two fast Khayals/ Gats           | 20 Marks        |
| d) Swara Vistar or Alap                                | 20 Marks        |
| e) Dhrupad / Dhamar Singing/ Gat other than Trital     | 20 Marks        |
| f) Forms of light classical music and folk music/ Dhun | 15 Marks        |
|                                                        | -----           |
|                                                        | Total 120 Marks |

## Analytical Study of Ragas-III

### IMUS6.5DCCP305

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Analytical Study of Ragas-III |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | III                           |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP305                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

- a) Notation writing of any recorded or given song 40 Marks
- b) Viva Voce (Pertaining to general questions on Raga, Laya and Tala) 40 Marks
- c) Comparative and critical study of prescribed Ragas 40 Marks

-----  
Total 120 Marks

### Prescribed course for Presentation of Ragas-III & Analytical Study of Ragas-III

#### **Compulsory Group :**

Amongst the four compulsory Ragas, three Ragas in which one Bada Khyal/Vilambit Gat and one Chota Khyal/Drut Gat may be selected for detailed study : Marawa, Shree Chhayanat, Gaud- Malhar

#### **Optional Groups :**

- i) Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav
- ii) Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi
- iii) Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
- iv) Shuddha-Malhar, Sur-Malhar, Ramadas-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar

Note :

- 1- Candidate are required to prepare three Ragas From the compulsory Group very thoroughly with extensive details.

- 2- Any two from the Optional four Groups may be selected of which atleast two Ragas from each groups shall be prepared
- 3- One Raga from each of the reamaining two groups in which only Fast or Drut Khayals be studies and prepared
- 4- Candidates should prepare any two types of composition out of the following :
  - a. Dhrupad/Dhamar/Tarana from the prescribed Ragas.
  - b. For Instrumentel Music 'Dhuns' and composition in other Tala than Tritals
- 5- Special attention should be given towards artistic presentation While preparing all the Prescribed Ragas
- 6- Variety of tala should be kept in view for the preparation of Khyal both in Vilambit and drut Laya compositions.

| Semester – IV  |                                          |             |   |   |   |              |                |                |             |                            |
|----------------|------------------------------------------|-------------|---|---|---|--------------|----------------|----------------|-------------|----------------------------|
| Paper Code     | Paper Name                               | Course type | L | T | P | Total Credit | Internal Marks | External Marks | Total marks | Minimum Passing Percentage |
| IMUS6.5AEC401  | General Health and Hygiene               | AEC         | 2 | 0 | 0 | 2            |                |                |             | Non-CGPA S/NS*             |
| IMUS6.5DCCT402 | Voice culture and philosophy of music-II | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCT403 | New trends in Music                      | DCC         | 5 | 1 | 0 | 6            | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP404 | Presentation of Ragas-IV                 | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| IMUS6.5DCCP405 | Analytical Study of Ragas-IV             | DCC         | 0 | 0 | 6 | 6**          | 30             | 120            | 150         | 36%                        |
| Total Credits  |                                          |             |   |   |   | 26           |                |                |             |                            |
| Total marks    |                                          |             |   |   |   |              |                |                | 600         |                            |

\*S/NS=Satisfactory or Not satisfactory

\*\* 2 Teaching hours per credit (6 credits equal to 12 hours per week)

• DCC: Discipline-centric compulsory course. AEC: Ability Enhancement Course •.

• A candidate shall be required to obtain 36% marks to pass in theory, practical, and internals separately

#### **Suggested criteria for Continuous Evaluation Methods of Assessment**

##### **(Internal Assessment)**

**(These criteria are indicative only. the individual institution/department may also decide any other parameters)**

**The Internal assessment may be done based on, but not restricted to, following criteria –**

Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities of Subject.

## General health and hygiene

### IMUS6.5AEC401

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | General health and hygiene    |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | IV                            |
| <b>Course</b>                | Ability Enhancement Course    |
| <b>Code</b>                  | IMUS6.5AEC401                 |
| <b>Credit</b>                | 2                             |
| <b>Hrs per week</b>          | 2                             |
| <b>Total Teaching Hours</b>  | 30                            |
| <b>EoSE</b>                  | Non CGPA                      |
| <b>Max. Marks</b>            | NA                            |
| <b>Minimum passing Marks</b> | NA                            |
| <b>Practical/Theory</b>      | THEORY                        |

#### Unit I

Nutrition Basics: Definition, importance, good nutrition vs. malnutrition; understanding balanced diets and meal planning.

Nutrients:

Carbohydrates: Functions, dietary sources, effects of deficiency.

Lipids: Functions, dietary sources, effects of deficiency.

Proteins: Functions, dietary sources, effects of deficiency.

Vitamins and Minerals: Overview of vitamins-functions, food sources, and deficiency effects; macro (Calcium, Potassium) and micro minerals (Iron, Iodine, Zinc)-functions and sources.

**Water: Importance in nutrition-functions, sources, requirements, and effects of deficiency**

#### Unit II

Health Concepts: Definition of health; determinants of health; key health indicators; understanding public health and environmental health.

Health Policies in India: Overview of the National Health Policy 2017; roles of key organizations like NIN (National Institute of Nutrition) and ICMR (Indian Council of Medical Research).

National Health Mission: Frameworks for National Rural Health Mission (NRHM) and National Urban Health Mission (NUHM).

Women & Child Health Care Schemes: Overview of programs such as RMNCH+ (Reproductive Maternal Newborn Child Health), JSSK (Janani Shishu Suraksha Karyakaram), and RKSK (Rashtriya Kishor Swasthya Karyakram).

### Unit III

Hygiene Fundamentals: Definition and importance; types of hygiene—personal, community, medical, and culinary hygiene; introduction to WASH (Water, Sanitation, Hygiene) programs.

**Community Health Initiatives: Roles within village health sanitation & nutritional committees; functions of ASHA (Accredited Social Health Activist); activities on Village Health Nutrition Day.**

### Unit IV

Communicable vs. Non-Communicable Diseases: Understanding different disease types; prevention strategies for common diseases affecting children.

**Public Awareness Campaigns: Importance of community education on hygiene practices; exploring government initiatives through mobile apps like Arogya Setu and Swasth Bharat Abhiyan.**

### Unit V

Utilizing Technology for Health Awareness: Introduction to various mobile applications developed by the Government of India aimed at promoting health awareness among communities.

Disaster Management in Health Contexts: Understanding the role of public response during pandemics and epidemics; guidelines for personal safety during health crises.

#### **Suggested Readings:**

1. Ghai, O.P., Gupta, P., & Ghai, B. (2010). Textbook of Nutrition and Dietetics. 7th Edition. CBS Publishers & Distributors.
2. Mahan, L.K., & Escott-Stump, S. (2017). Krause's Food & the Nutrition Care Process. 14th Edition. Elsevier.
3. Kumar, V., Abbas, A.K., & Aster, J.C. (2018). Robbins & Cotran Pathologic Basis of Disease. 9th Edition. Elsevier.
4. Ghosh, D. (2016). Fundamentals of Public Health. 1st Edition. PHI Learning.
5. Murray, C.J.L., & Lopez, A.D. (1996). The Global Burden of Disease. Harvard University Press.
6. Sharma, R., & Gupta, V. (2018). Health Education: A Comprehensive Approach. 1st Edition. Sage Publications.
7. Bamji, M.S., Krishnaswamy, K., & Brahman, G.N.V. (2009). Textbook of Human Nutrition. 3rd Edition. Oxford & IBH Publishing Co. Pvt. Ltd.
8. Swaminathan, M.S. (1995). Food & Nutrition. Vol I. The Bangalore Printing & Publishing Co Ltd.
9. Srilakshmi, B. (2010). Food Science. 5th Edition. New Age International Ltd.
10. WHO (World Health Organization). (2020). Guidelines on Hygiene Practices in Health Care Settings. World Health Organization.
11. UNICEF (2020). Water, Sanitation and Hygiene: A Global Perspective. UNICEF.
12. **National Health Mission (NHM) India Website: [nhm.gov.in](http://nhm.gov.in) – An excellent source for current health initiatives and programs in India.**
13. **Web Resources**
  - National Health Mission: [nhm.gov.in](http://nhm.gov.in)
  - National Rural Health Scheme: [NHM NRHM](http://NHM.NRHM)
  - National Urban Health Scheme: [NHM NUHM](http://NHM.NUHM)

### Scheme of Examination

**Internal Assessment:** Internal assessment plays a vital role in the broader framework of continuous evaluation within the university and its affiliated colleges. This assessment process may involve a variety of criteria determined by the assessor, such as teachers or heads of departments. The outcomes of these assessments, classified as either satisfactory or unsatisfactory, will be submitted to the university.

## Voice culture and philosophy of music-II

### IMUS6.5DCCT402

|                              |                                          |
|------------------------------|------------------------------------------|
| <b>Course Nomenclature</b>   | Voice culture and philosophy of music-II |
| <b>Programme</b>             | MA Music                                 |
| <b>Subject</b>               | Indian Music (Vocal or Sitar)            |
| <b>Year</b>                  | 2 <sup>ND</sup>                          |
| <b>Semester</b>              | IV                                       |
| <b>Course</b>                | CORE                                     |
| <b>Code</b>                  | IMUS6.5DCCT402                           |
| <b>Credit</b>                | 6                                        |
| <b>Hrs per week</b>          | 6                                        |
| <b>Total Teaching Hours</b>  | 90                                       |
| <b>EoSE</b>                  | 120, Duration 3 hrs                      |
| <b>Max. Marks</b>            | 120                                      |
| <b>Minimum passing Marks</b> | 43                                       |
| <b>Practical/Theory</b>      | THEORY                                   |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

#### Exam Duration 3 hrs

##### Unit 1

Voice Culture Historical survey from Sangeet Ratnakar to the present day

Elementary Theory of sound its production and propagation

##### Unit II

Art and concepts of beauty

Music and Religion

**Unit III**

Application of general principal of Aesthetics to music

Music as the embodiment of the spirit of Indian Culture and ideas of art

**Unit IV**

Concept of music in the western world

**Unit V**

Art appreciation and music listeners

Functions of music

## **New trends in Music**

### **IMUS6.5DCCT403**

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | <b>New trends in Music</b>    |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | IV                            |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCT403                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 6                             |
| <b>Total Teaching Hours</b>  | 90                            |
| <b>EoSE</b>                  | 120 Duration 3 hrs            |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | Theory                        |

| Words Limit | Total Questions | Question to be Attempted | Question wise marks distribution | Max. Marks 100 | Selection of questions from syllabus by examiner |
|-------------|-----------------|--------------------------|----------------------------------|----------------|--------------------------------------------------|
| 75          | 10              | 10                       | 3                                | 30             | Minimum two questions from each unit             |
| 200         | 7               | 5                        | 10                               | 50             | At least one question from each unit             |
| 500         | 4               | 2                        | 20                               | 40             | Maximum one question from each unit              |
|             |                 |                          |                                  | 120            |                                                  |

**Exam Duration 3 hrs**

### **Unit I**

Major classical music conferences of India.

Major national and international honours in music field

## **Unit II**

Contribution of Sangeet Natak Akademi, Doordarshan, All India Radio ITC Sangeet Research Academy, ICCR, CCRT, Sangeet Karyalay Hathras  
in the development of Music

## **Unit III**

**Knowledge** of financial support schemes provided by the Government of India, Ministry of Culture and various academies for the music sector

## **Unit IV**

Contribution of Music Scholars-Aachary Brihaspati, Thakur Jaidev Singh, Lalmani Mishra, Sharadchandra Paranjpe , Premlata Sharma and Prof. R.C.Mehta

## **Unit V**

Impact of technology on Music, Music & social media, role of Artificial Intelligence in the field of Music

1. Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly,
2. The History of Musical Instruments, Curt Sachs
3. Heritage of Music–Vol. I -IV(The Romantic Era) Edited by Michael Raebun and Alan Kendall,
4. History of Music in England, Ernest Walker,
5. Heritage of Music –Vol. I-IV (Music in the Twentieth Century) Michael Raeburn and Alan Kendall,
6. Evolution of Music Dance and Drama, Deepika Biswas,
7. The Music of Hindustan- Captain N. Augustus Willard
8. Introduction to the study of Indian Music- E. Clements
9. Music of India- H.A.Popley
10. North Indian Music- Alain Daniélou
11. Introduction to the study of Musical Scale- Alain Daniélou
- 12. Music and the power of sound- Alain Daniélou**

### **Presentation of Ragas-IV**

#### **IMUS6.5DCCP404**

| <b>Course Nomenclature</b>   | <b>Presentation of Ragas – IV</b> |
|------------------------------|-----------------------------------|
| <b>Programme</b>             | MA Music                          |
| <b>Subject</b>               | Indian Music (Vocal or Sitar)     |
| <b>Year</b>                  | 2 <sup>ND</sup>                   |
| <b>Semester</b>              | IV                                |
| <b>Course</b>                | CORE                              |
| <b>Code</b>                  | IMUS6.5DCCP404                    |
| <b>Credit</b>                | 6                                 |
| <b>Hrs per week</b>          | 12                                |
| <b>Total Teaching Hours</b>  | 180                               |
| <b>EoSE</b>                  | 120                               |
| <b>Max. Marks</b>            | 120                               |
| <b>Minimum passing Marks</b> | 43                                |
| <b>Practical/Theory</b>      | PRACTICAL                         |

### **Division of marks**

Examination will last for One hour per candidate at the Maximum

|                                                        |          |
|--------------------------------------------------------|----------|
| a) Choice Raga                                         | 25 Marks |
| b) Questioned Ragas (Show Khayals/Gats )               | 20 Marks |
| c) Questioned Raga in Two fast Khayals/ Gats           | 20 Marks |
| d) Swara Vistar or Alap                                | 20 Marks |
| e) Dhrupad / Dhamar Singing/ Gat other than Trital     | 20 Marks |
| f) Forms of light classical music and folk music/ Dhun | 15 Marks |

-----  
Total 120 Marks

## **Analytical Study of Ragas-IV**

### **IMUS6.5DCCP405**

|                              |                               |
|------------------------------|-------------------------------|
| <b>Course Nomenclature</b>   | Analytical Study of Ragas-IV  |
| <b>Programme</b>             | MA Music                      |
| <b>Subject</b>               | Indian Music (Vocal or Sitar) |
| <b>Year</b>                  | 2 <sup>ND</sup>               |
| <b>Semester</b>              | IV                            |
| <b>Course</b>                | CORE                          |
| <b>Code</b>                  | IMUS6.5DCCP405                |
| <b>Credit</b>                | 6                             |
| <b>Hrs per week</b>          | 12                            |
| <b>Total Teaching Hours</b>  | 180                           |
| <b>EoSE</b>                  | 120                           |
| <b>Max. Marks</b>            | 120                           |
| <b>Minimum passing Marks</b> | 43                            |
| <b>Practical/Theory</b>      | PRACTICAL                     |

a) Notation writing of any recorded or given song 40 Marks

b) Viva Voce ( Pertaining to general questions on Raga, Laya and Tala ) 40 Marks

c) Comparative and critical study of prescribed Ragas 40 Marks

-----  
Total 120 Marks

### **Prescribed course for Presentation of Ragas-IV & Analytical Study of Ragas-IV**

#### *Compulsory Group :*

Amongst the four compulsory Ragas, three Ragas in which one Bada Khyal/Vilambit Gat and one Chota Khyal/Drut Gat may be selected for detailed study : Miyan-Ki-Malhar, Todi, Malkaums And Bahar

#### *Optional Groups :*

i) Bhairav-Bahar, Basant- Bahar, Kedar- Bahar, Begeshri- Bahar

ii) Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa Sindhura

iii) Nat-Bihag, Maru- Bihag, Savani- Bihag, Pat- Bihag, Nand, Bihagada

- iv)       Gujari- Todi, Bilaskhani- Todi, Bhupal- Todi, Asavari- Todi  
(Komal, Rishabh, Asavari)

Note :

- 1- Candidate are required to prepare three Ragas From the compulsory Group very thoroughly with extensive details.
- 2- Any two from the Optional four Groups may be selected of which atleast two Ragas from each groups shall be prepared
- 3- One Raga from each of the reamaining two groups in which only Fast or Drut Khayals be studies and prepared
- 4- Candidates should prepare any two types of composition out of the following :
  - a. Dhrupad/Dhamar/Tarana from the prescribed Ragas.
  - b. For Instrumentel Music 'Dhuns' and composition in other Tala than Tritals
- 5- Special attention should be given towards artistic presentation While preparing all the Prescribed Ragas
- 6- Variety of tala should be kept in view for the preparation of Khyal both in Vilambit and drut Laya compositions.