UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

Master of Performing Art
(Music)

Semester Scheme

I/II Semester Examination  2016-2017
III/IV Semester Examination  2017-2018

Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR
**Scheme of Examination:**

Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.
- **Part ‘A’** of theory paper shall contain 10 very short type Questions of 20 marks carrying weightage of 2 Marks each. Word limit for each answer will be 10-20.
- **Part ‘B’** of the theory paper will be consisting of 4 short answer type questions (with internal choice carrying weightage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.
- **Part ‘C’** of the theory paper shall contain three questions (with internal choice) of 20 marks each. The word limit for each answer will be 700-800 words.

**First Semester**

<table>
<thead>
<tr>
<th>S.No</th>
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* The document will be sent for the evaluation.

**Second Semester**

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(Academic)  
University of Rajasthan  
JAIPIUR
1. Definition of Rag
   (i) Rag Jati (ii) Rag Lakshan
2. Concept of time theory of Raga in Indian Music.
   (i) Role of Vadi-Swar in the time theory of Rag.
   (ii) Poorvangadi Rag & Uttarakang vadi Rag.
3. Time theory of Raga according to Swaras-
   (i) Komal Re-dha (ii) Shudha Re-dha (iii) Komal Ga-Ni

Part-B

1. Description of Ragas.
2. Comparative and critical aspect of Raga.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. Extremore compositions from the given song or note-patterns
   Note:- Candidates are required to study all the Ragas given under paper MPA 912 (Practical) This paper will be divide into two parts (A and B) candidate are required to attempt 2 questions from each part:
   For the purpose of setting the theory Paper the Practical Syllabus should also be sent to the paper setter.

Books Recommended
1. Hindustani Sangeet Main Rag Ki Utpatti, Avam Vikas:Dr. Sunanda Pathak.
4. Rag Vyakaran : Dr. V.K.Rai Choudhary
5. Sangeet Visharad:Bsant
6. Rag Darshan :Pt. Manik Buva Thakur das
9. Rag Visheshan: Dr. Uma Garg
10.Rag Bodh Part 1-6: Dr. B.R. Deodhar & Dr. Surekha Sinha.
12.Sangeet Kadambani : Dr. V.N. Bhatt
13.Sangeet Archana : Dr. V.N. Bhatt.
16.Rag Praveen- Pt. Ganesh Prasad Sharma
MPA911- STAGE PERFORMANCE -(Practical)

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

Minimum of one hour duration:

1. Choice Raga 50 Marks
2. Light Composition 20 Marks
3. Examiner’s Choice 30 Marks

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course –MPA912

MPA912- PRESENTATION OF RAGAS -(Practical)

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

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

Total = 100 Marks

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

Groups:

3. Bhairav, Jogia, Vibhas, Gunkari

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

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Jaipur
MPA913 - PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND
ANALYTICAL STUDY OF RAGAS -(Practical)

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

Ragas as Prescribed in Subject Code : MPA912

Candidates are required to prepare the following forms from all the groups other than selected in Subject Code : MPA912.

A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20 Marks

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

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

Or

To prepare one Fast Gat in other than trital with Alap and Todas in any Rag other than selected under (A & B).

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

Or

To prepare one Dhun in different Raga of the syllabus.

E. Notation writing of any composition/Gat. 15 Marks

F. Analytical study of Ragas. 15 Marks

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

MPAA01 - Voice Culture Science & Technique of Sound

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

(1) Detail study of voice culture.
(2) Study of Anatomy and Physiology of human throat.
(3) Human Voice and its Technique.
(4) Study of Anatomy & Physiology of human Ear.
(5) Elementary theory of Sounds, Its production and propagation.

Recommended Books

1. What is Music : Leo Toledstory.
2. Music a Science and /or Art : John Reecfield.
3. Arts and the man-Irwin Edman.
4. Sound Catch and Saterly.
8. Sources of Music : Erick Bloom.
10. Text Book of Sound : Broton
11. Dhwani aur Sangeet : Prof. Lalit Kishor Singh
(1) Definition and scope of Psychology.
(2) Mind and Music.
(3) Imagination and creative activity.
(4) Sensation: Hearing.
(5) Feeling, Emotions and their expression through Music.
(6) Role of Interest in Attention.

Recommended Books
1. Contemporary School of psychology: Robert S. Wood Wroth.
9. Experimental and Industrial psychology: Milto L. Blum.
11. Therapeutic Value of Music: Manly P. Hill.
19. Sangeet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakravorty.
20. The psychology of Imagination: John Paul Sartre.
A candidate is required to collect five Khayals/ Gats in Rare Ragas and shall present the same at the end of semester.
A student is required to prepare a brief account of selected rare Ragas.
Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

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

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

MPAA04- Study of Folk Music Tradition of the Region - (Practical)

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

This paper is introduced to incorporate regional landmarks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present five Folk Music compositions of Rajasthan.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

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

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

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MPAA05- Critical Appreciation of Music

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

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

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

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

MPAX01 - RAG STUDY Part-II

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

Part- A

1. Importance of Rag in Indian Music
2. Rag and Ritu (ऋतु)
3. Rag Dhayan
4. Role of Adhvardarshak Swar (अध्वदर्शक स्वर) - Madhayam in the time theory of Raga.
5. Parmel Praveshak Rag.
6. Effect of Rag according to time theory.

Part- B

1. Description of Ragas.
2. Comparative and critical aspect of Raga.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. Extempore compositions from the given song or note-patterns
   Note:-Candidates are required to study all the Ragas given under paper MPA X 12 (Practical) This paper will be divide into two parts (A and B) candidate are required to attempt 2 questions from each part:

> For the purpose of setting the theory Paper the Practical Syllabus should also be sent to the paper setter.

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Books Recommended

1. Hindustani Sangeet Main Rag Ki Utpatti, Avam Vikas: Dr. Sunanda Pathank.
4. Raga Vyakaran: Dr. V.K. Rai Choudhary.
5. Sangeet Visharad:
9. Rag Praveen
10. Rag Bodh 1-6: Dr. B.R. Deodhar & Dr. Surekha Siha.
11. Abhinav Gitanjali 1-3: Ramashraya.
12. Sangeet Kadambani: Dr. V.N. Bhatt
13. Sangeet Archana: Dr. V.N. Bhatt.

MPAX11 – STAGE PERFORMANCE (Practical)

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

(1) Choice Raga 50 Marks
(2) Light Composition 20 Marks
(3) Examiner's Choice 30 Marks

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAX12.
MPAX12- PRESENTATION OF RAGAS -(Practical)

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

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

Total = 100 Marks

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

Group of Ragas:

1. Marva, Puriya, Sohani, Bhatiyar.
4. Bhimpalasi, Dhanashree, Patdeep, Hanshinkini, Puriya-Dhanashree, Madhuvanti

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

MPAX13- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS -(Practical) 
(Max.Marks -100 Min.Marks- 40)

Ragas as Prescribed in subject code MPAX12.
Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAX12.

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

Note: The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.
UNIT – I : Art And Concept of Beauty
UNIT – II : (a) Application of general principle of Aesthetics of Music.
(b) Aesthetics Ideals in Music.
UNIT – III : (a) Detail study of Raga Theory.
(b) Raga and Rasa.
(c) Aesthetic experience through the Art of Music.
UNIT – IV : Place of Music in Fine Arts.
UNIT – V : (a) Music is the embodiment of the spirit of Indian culture and ideals of Art.
(b) Emotional Experience in life through Music.

**Recommended Books**

1. Indian Concept of the Beautiful : K.S. Ramaswami.
6. Bhartiya Shastriya Sangeet awam Soundary Shastra- Dr. Anupam Mahajan.
8. Sitar Ka Soundryatamk Mulayankan- Dr. Vandana Sharma.
10. Bhartiya Sangeet me Alankar- Dr. Shabnam.

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**MPAB02 - PSYCHOLOGY OF MUSIC Part-II**

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

UNIT – I : (a) Learning (Music)
(b) Taste in Music
UNIT – II : (a) Attention Types and conditions of Alteration in Music.
(b) Interest in Music Learning.
UNIT – V : Application of Music in -
(a) Educational Psychology.
(b) Abnormal Psychology.
(c) Social Psychology.
(d) Industrial Psychology.
Recommended Books

1. Contemporary School of psychology: Robert S. Wood Wroth.
9. Experimental and Industrial psychology: Milto L. Blum.
11. Therapeutic Value of Music: Manly P. Hill.
19. Sangeet Ki Manovigyanic Prastabhumi: Dr. Kavita Chakravorty.
20. The psychology of Imagination: John Paul Sartre.
MPAB03- Study and Presentation of rare Ragas Of Hindustani Music -(Practical)
(Max.Marks -100 Min.Marks- 40)

A candidate is required to collect five Khayals/ Gats in Rare Ragas and shall present the same at the end of semester.
A student is required to prepare a brief account of selected rare Ragas.
Student is required to develop critical ability to distinguish selected Ragas with other Ragas.
Note: Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.

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

MPAB04-Study of Folk Music Tradition of the Region -(Practical)
(Max.Marks -100 Min.Marks- 40)

This paper is introduced to incorporate regional landmarks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present five Folk Music compositions of Rajasthan.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

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

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

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MPAB05- PROJECT WORK (PRJ)

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

A candidate is required to interview two eminent musicians of Indian Music. The student should submit a written document consisting of not less than 2000 words. The document must contain complete information about the musician and the concerned art form criteria of the eminent musician will be as follows:

- Age of the artist should be more than 50 with having experience of at least 20 years in the concerned field.
  
or
- A grade artist of AIR

Note: Student is required to obtain continuous guidance from of the concerning teacher. A student is required to submit typed project report in triplicate latest by one week prior to commencement of the theory examination.

MPAXI01- Evaluation and Development of Indian Music and Raga Study

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


UNIT - II : Evolution and development of Indian Music during Ancient, Medieval ages with special reference to the work of : Bharat, Matang, Narad (Sangeet Makarand) Sharangdev, Lochan, Ramamatya, Aholab, Bhav Bhatt, Vyankat Mukhi.

UNIT - III : Historical evolution of Indian and Western Musical Scales from ancient to modern times.

UNIT -IV : Description and comparative study of following Ragangas - (i) Bhairav(ii) Kauns (iii) Todi (Note- Ragas as prescribed in paper MPAXI12)

UNIT - V : Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MPAXI12) should also be sent to the paper setter.

Group of Ragas:

3. Todi, Gurjari Todi, Bilashkani Todi, Bhoopal Todi, Multani.
Recommended Books

2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
6. Hindustani Music: G.H. Ranade
8. Musical Heritage: M.R. Gautam
10. The Primitive Art : Adems
11. The Hindu view of Art : Mulk Raj Anand
12. History of Musical Instruments : Curt Suches
13. History of Musical instrument : Suresh Vital Rai
15. A comparative study of some of the music system of 15th, 16th and 18th Centuries :
   Pvt. V. B.N. Bhatkhande
17. Brihaddeshi: Matang
18. Sangeet Ratnakar : Sharangdev
19. Rag Trangini: Lochan
20. Sangeet Parijat : Ahobal
21. Rag Vibodh : Pt. Somnath
22. Swarmela Kala Nidhi: Ramamatya
23. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
24. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
25. The Music of India : Popley
27. Sangeet Chintaani: Acharya Brahspati.
28. Anup Rag Vilas: Pt. Kumar Gandharv
29. Prachin Bharat Mein Sangeet.: Dr. Dharmanati Srivastava
30. Bharat Ka Sangeet Sindhart : Acharya Brahspati
31. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
33. Rag Rahasya: Acharya Brahspati
34. Universal History of Music: S.M.Tagore
35. Sangeet Shastra Part I-4: Pt. Bhatkhande
36. Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
37. Malhar Ke Prkar : Jai Sukh Lal Shah
38. Rag Rahasya : Acharya Brahspati
39. Rag Vyaskan : Dr. V.K. Rai Choudhary
40 Sangeet Visharad : Basant
41 Rag Darshan : Pt. Manik Bua Thakur Das
42 Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
43 Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
44 Rag Praveen: Pt. Ram Krishan Vyas
45 Rag Bodh Part 1-6 – Dr. B.R. Deodhar
46 Abhinav Gitanjali Part 1-5. Ramashraya Jha
47 Sangeet Kadambini-Dr. V.N. Bhatt
48 Sangeet Archana – Dr. V.N. Bhatt
49 Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande

**MPAXI11 - STAGE PERFORMANCE - (Practical)**
(Max. Marks -100 Min. Marks- 40)

(1) Choice Raga .......................... 50 Marks
(2) Light Composition .................. 20 Marks
(3) Examiner’s Choice ................. 30 Marks

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAXI 12

**MPAXI12- PRESENTATION OF RAGAS - (Practical)**
(Max. Marks -100 Min. Marks- 40)

Division of Marks:

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

Total = 100 Marks

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

**Group of Ragas:**

3. Todi, Gurjari Todi, Bilashkhan Todi, Bhoopal Todi, Multani.

**Note:** The Practical paper will be set at the spot by the board of examiners in consultation with the external examiner.
MPAXI13- PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND
ANALYTICAL STUDY OF RAGAS -(Practical)

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

Ragas as Prescribed in subject code MPAXI12.
Candidates are required to prepare the following forms from all the groups other than
selected in subject code MPAXI12.

A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20Marks
B. To prepare three Drut khayals/ Tarana or Drut Gats with alap. Tan
And Todas in any Rag other than selected under A. 15Marks

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

or

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

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

or

To prepare one Dhun in any Raga.

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

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

MPAC01 – HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC
(Max.Marks -100 Min.Marks- 36)

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

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
7. The Music of India : Popley
A candidate is required to collect five Khayals/Gats in Rare Ragas and shall present the same at the end of semester.

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

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

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

Continuous assessment shall be done every month by the teacher concerned.

Assessment of the paper will be done along with the other practical examinations.
MPAC03 – Study of Folk Music & Tradition of the Region -(Practical)
(Max.Marks -100 Min.Marks- 40)

This paper is introduced to incorporate regional landmarks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present five Folk Music compositions of Rajasthan.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

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

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

MPAC04 – Seminar
(Max.Marks -100 Min.Marks- 40)

Students shall submit a written document of minimum 1000 words, in three copies on any Musical topic chosen by the candidate in consultation with the concerned teacher on the basis of the document the Candidate will be required to present a paper before the evaluation Board along with Faculty and students of the Department.

The format of the seminar document must consist of –

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/Logics/Ideas/Concepts
5. Justification
6. Conclusion
7. Bibliography

The Evaluation Board will be as follows:
1. Supervisor
2. One External Expert

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UNIT – II : Detail study of evolution and growth of the various musical forms.


UNIT – IV : Description and comparative study of following Ragangs - (i) Kalyan(ii) Kanhada (iii) Kafi. (Note- Ragas as prescribed in subject code MPAXII12)

UNIT – V : (i) Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans. (ii) To compose given text in different Ragas and Talas prescribed in subject code MPAXII12

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MPAXII12) should also be sent to the paper setter.

Group of Ragas:

1. Bihag, Maru Bihag, Nand, Bihagda.

Recommended Books

2. History of Indian Music : Swami Prajnanand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Girelwin)
6. Hindustani Music: G.H. Ranade
8. Musical Heritage: M.R. Gautam
10. The Primitive Art : Adems
11. The Hindu view of Art : Mulk Raj Anand
MPAXII11 – STAGE PERFORMANCE -(Practical)

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

(1) Choice Raga  
(2) Light Composition  
(3) Examiner’s Choice

50 Marks  
20 Marks  
30 Marks

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAXII12

MPAXII12 – PRESENTATION OF RAGAS -(Practical)

Division of Marks:  

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

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

30 Marks  
30 Marks  
20 Marks  
20 Marks

Total = 100 Marks

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

Group of Ragas:

1. Bihag, Maru Bihag, Nand, Bihagda.

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

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Ragas as Prescribed in subject code MPAXII12.
Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAXII12.

A. To prepare two vilambit khayalas or Gats with Alap, Tan and Todas. 20Marks
B. To prepare three Drut khayalas/ Tarana or Drut Gats with alap, Tan AND Todas in any Rag other than selected under A. 15Marks
C. To prepare One Dhamar with Dugun, Tigun, Chaugun, Chhagun AND Athagun 10Marks
   or
   To prepare one fast gat in other than trital with Alap and Todas in any rag other than selected under (A&B) 10Marks
D. To prepare one Bhajan or Thumri in any raga.
   or
   To prepare one Dhun in any Raga.

E. Extempore composition from the given Text or Note patterns 15 Marks
F. Critical appreciation of a recorded demonstration. 15 Marks
G. Comparative and critical study of Ragas. 15 Marks

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

MPAD01- HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC (Part-II)  
(Max.Marks -100 Min.Marks- 36)

Unit – I : (i) Historical development and classification of Ragas. (Ancient, Medieval and Modern)
           (ii) Concept of the time theory of Raga in Indian Music.
Unit – II : The study of Indian and Western Notation system.
Unit – III : Study of the Trinity of Music
Unit –IV : Detail study of Indian Classical Dances like Kathak, Bharatnatyam, Kuchipudi, Manipuri, Oddissi and Kathakali etc.
Unit –V : Writing Layakari Dugun, Tigun, Chaugun and Chhagun in following Talas.
           Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak.

Note: For the purpose of setting theory paper, syllabus of the practical (Subject Code MPAXII12). Should also be sent to the paper setter.
Recommended Books

1. Natya Shastra: Bharat
2. Brihaddeshi: Matang
3. Sangeet Ratnakar: Sharangdev
4. Rag Tarangini: Lochan
5. Sangeet Parijat: Ahobal
6. The Music of Hindustan: Fox Strongay
7. The Music of India: Popley
9. Hindustani Music: G.H. Ranade
10. The Music of India: D.P. Mukherjee
11. Rag tatha thaat ki Ethasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra: I to IV Pt. V.N. Bhatkhande
13. North Indian Music: Allian Damieslu
15. Sangeet Shastra: K. Vasudeva Shastri
17. Rag. or. Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Rages of Karnatak Music: Ramchandran
21. South Indian Music: Sambamurti
22. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
23. Dhawani aur Sangeet: Lalit Kishore Singh
24. Musical Heritage: M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha: Sushil Kumar Chobey
27. Historical Development of Indian Music: Swami Prajananand
28. Sangeet Chintaani: Acharya Brahaspati

MPAD02 – Compositions – (Practical)
(Max. Marks - 100 Min. Marks - 40)

A Candidate is required to submit 10 Self Composed “Bandishs/ Gats” in any 10 Ragas. Variety of ‘Taalas’ may be kept in mind.
Assessment of the compositions will be done by a board of examiners consisting of supervisor and one external examiner.
A candidate is required to collect five Khayals/ Gats in Rare Ragas and shall present the same at the end of semester.
A student is required to prepare a brief account of selected rare Ragas.
Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

Note: Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.
Continuous assessment shall be done every month by the teacher concerned.
Assessment of the paper will be done along with the other practical examinations.

**MPAD04 – Seminar**
(Max.Marks -100 Min.Marks- 40)

**Lecture Demonstration**-
The Candidate is required to present a Lecture demonstration of half an hour duration on any of the Ragangas prescribed in their syllabus. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.

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