University of Rajasthan
Jaipur

SYLLABUS

Faculty of Fine Arts

Master of Performing Arts
(Music)
(Semester Scheme)

M.P.A (I & II Semester) Examination 2018-19

M.P.A. (III & IV Semester) Examination 2019-20
Scheme of Examination:
Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.

Part 'A' of the theory paper shall contain 10 very short type Questions of 20 marks carrying weigntage of 2 marks each. Word limit for each answer will be 10-20.

Part 'B' of the theory paper will be consisting of 4 short answer type questions (carrying weightage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.

Part 'C' of the theory paper shall contain three questions (with internal choice) of 20 marks each. The word limit for each answer will be 700-800 words.

First Semester

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The document will be sent for the evaluation.

Second Semester

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Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
### Third Semester

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MPA 901- RAG STUDY  
(Max.Marks - 100  Min.Marks- 36 )

Part- A

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) Poorvangvadi Rag & Uttarang 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. Exttempore 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 Vishleshan: 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  
17. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang  
18. Sangeet Mani Part-I,II- Maharani Sharma  
19. Sangeet Swarit- Ramakant divedi  
20. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
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 Rajakhan Gats 20Marks
(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.
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.
5. Elementary theory of Sounds, Its production and propagation.

Recommended Books

1. What is Music : Leo Toestory.
2. Music a Science and /or Art : John Reecfield.
3. Arts and the man-Irwin Edman.
4. Sound Catch and Saterly.
5. Hindustani Music : G.H. Ranade
8. Sources of Music : Erick Bloom.
10. Text Book of Sound : Broton.
11. Dhwani aur Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailung
13. Sangeet Mani Part I II- Maharani Sharma
14. Sangeet Swarit- Ramakant divedi
15. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailung
MPAA02-Psychology of Music
(Max. Marks - 100 Min. Marks - 36)

(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.
6. Psychology of Music : Carl E. Seashore
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.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarat- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
MPAA03- 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.

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.
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 Adhvadarshak 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.
Books Recommended

1. Hindustani Sangeet Main Rag Ki Utpatti, Avam Vikas: Dr. Sunanda Pahank.
4. Rag Vyakaran : Dr. V.K. Rai Choudhary
5. Sangeet Visharad:
6. Rag Darshan : Pt. Manik Buva Thakur das
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.
16. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
17. Sangeet Mani Part-I,II-Maharani Sharma
18. Sangeet Swarit- Ramakant divedi
19. Panchashika Sangeet Vimal Manjeri- Pt. Laxman Bhatt Tailang

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, Hanskinkini, Puriya-Dhanashree, Madhuvanti

**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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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.  
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 Dhamar with Dugun, Tigun, Chaugun and Chhagun or

To prepare one fast gats in other than trital with Alap and Todas in any rag other than selected under (A&B)  
15 Marks

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.  
15 Marks

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.
MPAB01 - AESTHETICS OF MUSIC
(Max. Marks - 100 Min. Marks - 36)

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.
11. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
13. Sangeet Swarit- Ramakant diveedi
14. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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 - IV : Emotional Integration through Music.
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 Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
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
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.
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 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.

**MPAX I 01 - Evolution 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, Ahobal, 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, Bilaskhani Todi, Bhoopal Todi, Multani.
Recommended Books
2. History of Indian Music: Swami Prajand
3. Music in Ancient Literature: Dr. G. Raghavan
4. A'in-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 Ratnaka: Sharangdev
19. Rag Trangini: Lochan
20. Sangeet Parijat: Ahobal
21. Rag Vibodh: Pt. Somnath
22. Swarmela Kala Nidhi: Ramamatya
23. Bhartiya Sangeet Vadya: Dr. Lalmari Mishra
24. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
25. The Music of India: Popley
27. Sangeet Chintaani: Acharya Brahaspati.
29. Prachin Bharat Mein Sangeet: Dr. Dharmawati Srivastava
30. Bharat Ka Sangeet Sindhat: Acharya Brahaspati
31. Bhartiya Sangeet Ka Itihas: Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas: Dr. S.S. Paranjape
33. Rag Rahasya: Achaya Brahaspati
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 Brahaspati
39. Rag Vyaskaran: 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 Abhina 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
50 Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
51 Sangeet Mani Part-I,II- Maharani Sharma
52 Sangeet Swarit- Ramakant divedi
53 Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

MPAXI 11 -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

MPAXI112- 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 20 Marks
(d) Alaps with Swarvistar 20 Marks

Total = 100 Marks

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

Group of Ragas:
1 Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
2 Malkouns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
3 Todi, Gurjari Todi, Bilaskhani 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.

Dy. Registrar (Acad.)
University of Rajasthan
JALPUR
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. 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. 15 Marks

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

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 – 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 Karnatak 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
MPAC02 – 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.
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 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.

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

Dy. Registrar (Acad.)
University of Rajasthan
Jaipur

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

1. A short History of Music : Dr. Curt Sanches.
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
12. History of Musical Instruments: Curt Suches
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. Sangeet Rasmanjari: Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II: Maharani Sharma
24. Sangeet Swarit: Ramakant Divedi
26. Swarmela Kala Nidhi: Ramamatya
27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
29. The Music of India: Popley
30. Pranav Bharati: Pt. Omkar Nath Thakur
31. Sangeet Chintaani: Acharya Brahampati
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhant: Acharya Brahampati
35. Bhartiya Sangeet Ka Itihas: Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas: Dr. S.S. Paranjape
37. Rag Rahasya: Acharya Brahampati
38. Universal History of Music: S.M. Tagore
40. Hindustani Sangeet Main Rag Ki Utpatti Avam Vikas: Dr. Sunanda Pathak
41. Malhar Ke Prkar: Jai Sukh Lal Shah
42. Rag Rahasya: Acharya Brahampati
43. Rag Vyaskaran: Dr. V.K. Rai Choudhary
44. Sangeet Visharad: Basant
45. Rag Darshan: Pt. Manik Bua Thakur Das
46. Tag Vigya (Pt. 1-5): Pt. V.N. Patwardhan
48. Rag Praveen: Pt. Ram Krishan Vyas
49. Rag Bodh Part 1-6 – Dr. B.R. Deodhar
50. Abhinav Gitanjali Part 1-5: Ramashraya Jha
51. Sangeet Kadambini-Dr. V.N. Bhatt
52. Sangeet Archana – Dr. V.N. Bhatt
53. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande
MPAXII11 – 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 MPAXII12

MPAXII12 – 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. 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.
MPAXIII13 – 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 MPAXIII12.
Candidates are required to prepare the following forms from all the groups other
than selected in subject code MPXII12.

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

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. 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. Comparative and critical study of Ragas. 15Marks

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-I)
(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 MPAXIII12). 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
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 Prishta bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damiesu
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 Karanatak Music : Ramchandran
21. South Indian Music : Sambamurty
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. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
27. Dhawani aur Sangeet: Lalit Kishore Singh
28. Musical Heritage : M.R. Gautm
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Chobey
31. Historical Development of Indian Music : Swami Prajananand
32. Sangeet Chintaani : Acharya Brahaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

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.
MPAD03 – 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.

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

Lecture Demonstration-

1. The Candidate is required to present a Lecture demonstration of half an hour duration on following Ragangas Bilawal, Kalyan & Kanhada.
2. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.

[Signatures]