UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS
Faculty of Fine Arts
Master of Performing Arts
Vocal Music
M.P.A. (Semester Scheme)
M.P.A. (I & II Semester) Examination  2020-21
M.P.A. (III & IV Semester) Examination  2021-22

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
The document will be sent for the evaluation.

First Semester

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University of Rajasthan
JAIPUR
MPAV- 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 study of Ragas.
3. Identification of Raga through given notes and to elaborate those Ragas through
   Alap & Tan.
4. Extempore compositions from the given note-patterns
   Note:- Candidates are required to study all the Ragas prescribed under paper
   MPAV- 912 (Practical) This paper will be divided into two parts (A and
   B) candidates are required to attempt 2 questions from each part:
   ➢ For 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: Bsaunt
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.
15. Universal History of Music : S.M. Tagor
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

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\[\text{University of Rajasthan JAIPUR}\]

MPAV-911- STAGE PERFORMANCE -(Practical)

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

**Minimum of one hour duration:**

1. Choice Raga  
2. Light Composition  
3. Examiner’s Choice  

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Performance of one hour before an invited audience in ragas selected from the list of ragas prescribed in subject code course –MPAV-912

MPAV-912- PRESENTATION OF RAGAS - (Practical)

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

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<td><strong>Total = 100 Marks</strong></td>
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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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 Sly
Ragas as Prescribed in Subject Code : MPAV-912

Candidates are required to prepare the following forms from all the groups other than selected in Subject Code : MPAV-912.

A. To prepare two vilambit khayals with Alap and Tan. 20 Marks
B. To prepare three Drut khayals, Tarana with alap and Tan in any Rag other than selected under A. 20 Marks
C. To prepare one Dhrupad with Dugun, Tigun, Chaugun and Chhagun. 15 Marks
D. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus. 15 Marks
E. Notation writing of any composition. 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.

**MPAV-A01-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.

**Recommended Books**

1. What is Music : Leo Tolstoy.
2. Music as Science and /or Art : John Reesfeld.
3. Arts and the man-Irwin Edman.
4. Sound Catch and Satetry.
8. Sources of Music : Erick Bloom.
10. Text Book of Sound : Broton.
11. Dhwan aur Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
13. Sangeet Mani Pari-JI- Maharanil Sharma
14. Sangeet Swarit-Ramakant divedi
15. Panchshika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

(Dy Registrar)

(Academic)

University of Rajasthan
Definition and scope of Psychology.
(2) Mind and Music.
(3) Imagination and creativity.
(4) Sensation: Hearing.
(5) Feeling, Emotions and expression through Music.
(6) Role of Interest in Music.
(7) Role of heredity and environment with special reference to Music.

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 Manoviyyanic 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

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A candidate is required to collect five Khayals 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 the 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.

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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MPAV-A05- 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.

MPAV-X01 - 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 Adhyadharshak Swar (अध्याद्विक 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 study of Ragas.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. Extempore composition from the given poetry or note-patterns
   Note:- Candidates are required to study all the Ragas given under paper MPAV- X 12 (Practical)
   This paper will be divided into two parts (A and B) candidate are required to attempt 2 questions from each part:
   ➢ For setting the theory Paper the Practical Syllabus should also be sent to the paper setter.

Dy. Registrar
(Academic)
University of Rajasthan
Jaipur
 Books Recommended

1. Hindustani Sangeet Main Rag Ki Utpatti, Avam Vikas: Dr. Sunanda Pathank.
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.
17. Sangeet Mani Part-I, II: Maharani Sharma
18. Sangeet Swarit-Ramakanth divedi

MPAV-X11 – 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 before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAV-X12.

[Signature]

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(Academic)
University of Rajasthan
Jaipur
### MPAV-X12- PRESENTATION OF RAGAS - (Practical)

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<td>(b) Question Raga Vilambit Khayal</td>
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<td>(c) Question Raga in two drut khayals</td>
<td>20 Marks</td>
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<tr>
<td>(d) Alaps + Swarvistar</td>
<td>20 Marks</td>
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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, Hansinkini, Puriya-Dhanashree, Madhuvanti

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

### MPAV-X13- 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 MPAV-X12.**

Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAV-X12.

A. To prepare two vilambit khayals with Alap and Tan. 20 Marks
B. To prepare three Drut khayals/Tarana with alap and Tan in any Rag other than selected under A. 20 Marks
C. To prepare one Dhamar with Dugun, Tigun, Chaugun and Chhagun 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 15 Marks
E. Notation writing of any composition. 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.

---

Dy. Registrar
(Seven Academic)
University of Rajasthan
JALPUR, RJ.
UNIT – I : Art And Concept of Beauty
UNIT – II : (a) Application and general principle of Aesthetics in Music.
            (b) Aesthetic Ideals of Music.
UNIT – III : (a) Raga and Rasa.
            (b) Aesthetic experience through the Art of Music.
UNIT – IV : Place of Music in Fine Arts.
UNIT – V : (a) 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
12. Sangeet Mani Part-I,II - Maharani Sharma
13. Sangeet Swarit - Ramakant divedi
14. Panchashika Sangeet Vimal Manjari - Pt. Laxman Bhatt Tailang

MPAV-B02 -PSYCHOLOGY OF MUSIC  Part- II
(Max.Marks -100 Min.Marks -36)

UNIT – I : (a) Learning
            (b) Taste in Music
UNIT – II : (a) Attention in Music.
            (b) Role of Interest in Music.
UNIT – V : Application of Music in -
            (a) Educational Psychology.
            (b) Abnormal Psychology.
            (c) Social Psychology.
            (d) Industrial Psychology.
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 Prashtabhumii : 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

[Signature]
Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR 302017
A candidate is required to collect five Khayals 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 the 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.

MPAV-B04- 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.
MPAV-B05- 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 artist 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.

MPAV-X 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 and Medieval period with special reference to the works of : Bharat, Matang, Narad ( Sangeet Makarand)
Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, Vyankat Makhi.
UNIT – III : Historical evolution and development of Indian Musical Scale.
UNIT – IV : (a) Description and comparative study of following Ragangas -(i) Bhairav(ii) Kauns (iii) Todi.
(b) Comparative study of the ragas prescribed in the practical course
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, Gurjar Todi, Bilashkani Todi, Bhoopal Todi, Multani.
A short History of Music : Dr. Curt Suhces.
History of Indian Music : Swami Prajnand
Music in Ancient Literature : Dr. G. Raghavan
Ain E-Akbari: Abul Fazal (Translated by Girelwin)
Hindustani Music: G.H. Ranade
Music of Hindustan : Fox Dtrangways.
Musical Heritage: M.R. Gautam
The Beginning of Art Ernest Groos.
The Primitive Art : Adems
The Hindu view of Art : Mulk Raj Anand
History of Musical Instruments : Curt Suhces
History of Musical instrument : Suresh Vital Rai
Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
A comparative study of some of the music system of 15th,16th and 18th Centuries : Pvt. V. B.N. Bhatkhande
Natya Shastra : Bhaat.
Brihaddeshi: Matang
Sangeet Ratnakar : Sharangdev
Rag Trangini: Lochan
Sangeet Parijat : Abhol
Rag Vibodh : Pt. Somnath
Swarna Kala Nidhi: Ramamatya
Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
The Music of India : Popley
Pranav Bharati: Pt. Omkar nath Thakur
Sangeet Chintai : Acharya Brahatspati.
Anup Rag Vilas: Pt. Kumar Gandharv
Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
Bharat Ka Sangeet Sindsant : Acharya Brahatspati
Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
Rag Rahasya: Acharya Brahatspati
Universal History of Music: S.M.Tagore
Sangeet Shastra Part I-I-4: Pt. Bhatkhande
Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
Malhur Ke Prkar : Jai Sukh Lal Shah
Rag Rahasya : Acharya Brahatspati
Rag Vyaskan : Dr. V.K. Rai Choudhary
Sangeet Visharad : Basant
Rag Darshan : Pt. Manik Bua Thakur Das
Tag Vigya (Pt. 1-5): Pt. V.N. Patwardhan
Sangeet Shastra (Part 1-I) - Pt. Bhatkhande
Rag Praveen: Pt. Ram Krishan Vyas
Rag Bodh Part 1-6 - Dr. B.R. Deodhar

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(Dy. Registrar
(Academic)
University of Rajasthan
JAIPLUR 303005)
MPAV-XI 11 –STAGE PERFORMANCE -(Practical)
(Max. Marks -100 Min. Marks - 40)

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

Total = 100 Marks

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

MPAV-XI12- PRESENTATION OF RAGAS - (Practical)
Division of Marks:  
(Max. Marks -100 Min. Marks - 40)

(a) Choice Raga  
(b) Question Raga Vilambit Khayal  
(c) Question Raga in two drut khayals  
(d) Alaps with Swarvistar

Total = 100 Marks

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

Group of Ragas:
3. Todi, Gurjari Todi, Bilashkani 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.
MPAV-XI13- 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 MPAV-XI12.  
Candidates are required to prepare the following forms from all the groups other than  
selected in subject code MPAV-XI12.  
A. To prepare two vilambit khayals with Alap and Tans.  20Marks  
B. To prepare three Drut khayals/ Tarana with alap and Tans  
in any Rag other than selected under A.  15Marks  
C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun  
& Athagun in any Rag other than selected under (A&B)  10Marks  
D. To prepare one Bhajan or Thumari/Dadra in any rag.  10Marks  
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.  

MPAV-C01 – HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC  
(Max.Marks -100 Min.Marks- 36)  

Unit – I : Shruti Swar Discourses of Bharat, Sharangdev, Ahobil,  
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 music.  
Unit - V : (a) General idea of the factors that differentiate Karnatak Music from  
Hindustani Music.  
(b) Comparative study of karnatak and Hindustani Musical forms.  

Recommended Books  
1. Natya Shastra : Bharat  
2. Brihaddeshi : Matang  
3. Sangeet Ratnakar : Sharangdev  
4. Rag Tarangini : Lochan  
5. Sangeet Parijat : Ahobil  
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: Alian Damieselu
15. Sangeet Shastra : K.Vasudeva Shastri
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambanurty
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. Lalmi Misra
27. Dhwani aur Sangeet: Lalit Kishore Singh
28. Musical Heritage : M.R. Gautm
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
31. Historical Development of Indian Music : Swami Pragyanand
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udhhav aur Vikas : Aban E. Mistry.

**MPAV-C02 – Study and Presentation of Rare Ragas of Hindustani Music**

(Practical)

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

A candidate is required to collect five Khayals 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 the 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.

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JAIPUR 303017
MPAV-C03 – 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.

MPAV-C04 – 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 –

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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(Academic)
University of Rajasthan
Jaipur

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


UNIT – IV : (a) Description and comparative study of following Ragangs -
   (i) Kalyan (ii) Kanhada (iii) Kafi.
   (b) Comparative study of the ragas prescribed in the practical course

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 MPAV-XII12

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MPAV-XII12) should also be sent to the paper setter.

Group of Ragas:
1. Bihaq, Maru Bihaq, Nand, Bihaqda.

Recommended Books
1. A short History of Music : Dr. Curt Souches.
2. History of Indian Music : Swami Pranjand
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 : Adem
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. 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. Swarmela Kala Nidhi: Ramamaty
27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me vadya ka yogdan: Dr. Indrani Chakraverty
29. The Music of India : Popley
30. Pranav Bharati: Pt. Omkar nath Thakur
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhant : Acharya Brahapti
35. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
37. Rag Rahasya: Achaya Brahapti
38. Universal History of Music: S.M.Tagore
40. Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
41. Malhar Ke Prkar : Jai Sukh Lal Shah
42. Rag Rahasya : Acharya Brahapti
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
47. Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
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
MPAV-XII11 – STAGE PERFORMANCE -(Practical)
(Max. Marks -100 Min. Marks- 40)

(1) Choice Raga 50 Marks
(2) Light Composition 20 Marks
(3) Examiners 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 MPAV-XII12

MPAV-XII12 – PRESENTATION OF RAGAS -(Practical)
(Max. Marks -100 Min. Marks- 40)

Division of Marks:

(a) Choice Raga 30 Marks
(b) Question Raga Vilambit Khayal 30 Marks
(c) Question Raga in two drut khayals 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.
Ragas as Prescribed in subject code MPAV-XIII12.
Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAV-XIII12.

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

MPAV-D01- 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 : Indian and Western Notation system.
Unit – III : Trinity of karnatak Music
Unit – IV : Detail study of Indian Classical Dances: Kathak, Bharatnatyam, Kuchipudi, Manipuri, Oddissi and Kathakali.
Unit – V : Study of the following talas: Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak with various laykaries.

Note: For the purpose of setting theory paper, syllabus of the practical (Subject Code MPAV-XIII12). 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 Pritha bhooomi : 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 Ragine: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music : Ramchandran
20. Rages of Karanataka 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. Lalmuni Misra
27. Dhavani aur Sangeet: Lalit Kishore Singh
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Chobey
31. Historical Development of Indian Music : Swami Prajananand
32. Sangeet Chintanai : Acharya Brahmapati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MPAV-D02 – Compositions –(Practical)
(Max. Marks -100 Min. Marks- 40)

A Candidate is required to submit 10 Self Composed “Bandishs” 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 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 the 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.

**MPAV-D04 – Seminar**

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

**Lecture Demonstration**

1. The Candidate is required to present a Lecture demonstration of half an hour on any of the following Ragangas Bilawal, Kalyan & Kanhada.

2. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.