UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

Master of Performing Arts

Instrumental Music (Violin)

M.P.A. (Semester Scheme)

M.P.A. (I & II Semester) Examination  2020-21
M.P.A. (III & IV Semester) Examination  2021-22
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 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 (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 (Violin)**

<table>
<thead>
<tr>
<th>S. No</th>
<th>Subject Code</th>
<th>Course Title</th>
<th>Course Category</th>
<th>Credit</th>
<th>Contact Hours Per Week</th>
<th>Work Load in Hours</th>
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<td>Rag Study</td>
<td>CCC</td>
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<td>Stage Performance</td>
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<td>MPAI-913</td>
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<td>Folk Music &amp; Tradition of the Region</td>
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<td>ECC</td>
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*The document will be sent for evaluation.

**Second Semester (Violin)**

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*The document will be sent for the evaluation.

Dy. Registrar (Academic)
University of Rajasthan
JAIPUR
### Fourth Semester (Violin)

<table>
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<th>S. No</th>
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JAIPUR
1. Definition of Rag
   (i) Rag Jati (ii) Rag Lakshan
2. Concept of time theory of study in Indian Music.
   (i) Role of Vadi-Swar in the time theory of Rags.
   (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 Raga.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Todas/Tanas.
4. Extempore compositions from the given note-patterns

Note: Candidates are required to study all the Ragas prescribed under paper MPAI- 912 (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.

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
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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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 before an invited audience in ragas selected from the list of ragas prescribed in subject code course – MPAI -912

MPAI -912- PRESENTATION OF RAGAS -(Practical)-Violin

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

(a) Choice Raga 30 Marks
(b) Question Raga Masitkhani Gat/Vilambit Bandish 30 Marks
(c) Question Raga in two Rajakhami Gats/Drut Bandish 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.
AND ANALYTICAL STUDY OF RAGAS -(Practical)

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

Ragas as Prescribed in Subject Code : MPAI -912

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

A. To prepare two vilambit Gats/ Bandishes with Alap, Tan / Todas. 20 Marks
B. To prepare three Drut Gats/Bandishes with alap, and Todas/Tanas in any Rag other than selected under A. 20 Marks
C. To prepare one Fast Gat/Bandish in other than trital with Alap and Todas/Tanas in any Rag other than selected under ( A& B). 15 Marks
D. To prepare one Dhun in different Raga of the syllabus. 15 Marks
E. Notation writing of any Gat/Bandish. 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.

MPAI -A01- Technique of Sound
(Max.Marks -100 Min.Marks- 36)

(1) Elementary theory of Sounds, Its production and propagation.
(2) Musical Instruments and sound waves..
(3) Frequencies of various musical instruments.
(4) Architectural Acoustics.
(5) Anatomy and Physiology of human ear.

Recommended Books

1. What is Music : Leo Tolestory.
2. Music a Science and /or Art : John Recfiefield.
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
12. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailag
13. Sangeet Mani Part-I,II- Maharani Sharma
14. Sangeet Swaric- Ramakant divedi
15. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailag

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6
(1) 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 and Attention in 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 Manovigyanic Prastabhumi : 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]

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**MPAI -A03- Presentation of rare Ragas Of Hindustani Music -(Practical)**

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

A candidate is required to collect five Gats/Bandishs 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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**MPAI -A04- 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.

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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.
16. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
17. Sangeet Mani Part-I,II- Maharani Sharma
18. Sangeet Swarit- Ramakant divedi
19. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

MPAI-X11 - STAGE PERFORMANCE -(Practical) Violin

(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 MPAI-X12.
MPAI-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 one of the concerning teachers.

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.

MPAI-X01 - RAG STUDY Part-II (Violin)

(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 (आध्वदर्शक 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 & Todas.
4. Extempore compositions from the given note-patterns
   Note:- Candidates are required to study all the Ragas given under paper MPAI- 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.

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MPAI-X12- PRESENTATION OF RAGAS -(Practical)

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

(a) Choice Raga 30 Marks
(b) Question Raga Vilambit Masitkhani Gat/Vilambit Bandish 30 Marks
(c) Question Raga in two Rajakhani Gats/Drut Bandishs 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.

MPAI-X13- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS -(Practical)Violin
(Max.Marks -100 Min.Marks- 40)

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

A. To prepare two vilambit Gats/Bandishs with Alap and Todas/Tanas. 20Marks
B. To prepare three Drut Gats/Bandishs with alap, and Todas/Tanas in any Rag other than selected under A. 20Marks
C. To prepare one fast gat/Bandish in other than trital with Alap and Todas/Tanas in any rag other than selected under (A&B) 15Marks
D. To prepare one Dhun in different Raga of the syllabus. 15Marks
E. Notation writing of any 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.

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# MPAI-B01 - AESTHETICS OF MUSIC

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

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<th>UNIT - I</th>
<th>Art And Concept of Beauty</th>
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| 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 Shastra, Sangeet awam Soundarya Shastra- Dr. Anupam Mahajan.
8. Sitar Ka Soundravatamk Mulayankan- Dr. Vandana Sharma.
10. Bhartiya Sangeet me Alankar- Dr. Shabnam.

# MPAI-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 - IV | Emotional Integration through Music. |
| UNIT - V | Application of Music in -  
          | (a) Educational Psychology.  
             | (b) Abnormal Psychology.  
                | (c) Social Psychology.  
                   | (d) Industrial Psychology. |

[Signature]

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Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry.
   Kings Court Hospital Brooklyn, New York.
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
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25. Panchashika Sangeet Vimal Manjadi- Pt. Laxman Bhatt Tailang

Raj
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A candidate is required to collect five Gats/Bandishs 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.

MPAI - B 04- 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.

MPAI -XI 01- Evolution and Development of Indian Music and Raga Studv(Violin)

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

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 raga prescribed in the practical course.
UNIT –V : Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Todas/Tanas.

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MPAI -XI12) should also be sent to the paper setter.

Group of Ragas:

3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.
1. A Short History of Music : Dr. Curt Suches.
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 : Ahobil
21. Rag Vibodh : Pt. Somnath
22. Swarmela Kala Nidhi: Ramamatyaa
23. Bhartiya Sangeet Vadya: Dr. Lalmani Misri ra
24. Swar aur Ragon Ke Vikas me vady ka yojdan: Dr. Indrani Chakraverty
25. The Music of India : Poley
27. Sangeet Chintaani: Acharya Brahapani.
28. Anup Rag Vilas: Pt. Kumar Gandhavr
29. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
30. Bharat Ka Sangeet Sindhant : Acharya Brahapani
31. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
33. Rag Rahasya: Achaya Brahapani
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 Brahapani

Raj

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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
50. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
51. Sangeet Mani Part-I,II- Maharani Sharma
52. Sangeet Swarit- Ramakant divedi
53. Panchshika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

**MPAI -XI 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 before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAI-XI 12

**MPAI -XI12- PRESENTATION OF RAGAS -(Practical)-Violin**

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

(a) Choice Raga 30 Marks
(b) Question Raga Masitkhani Gat/Vilambit Bandish 30 Marks
(c) Question Raga in two Rajakhani Gats/Drut Compositions 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:**
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.
**Ragas as Prescribed in subject code MPAI -XI12.**

Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAI-XI12.

- A. To prepare two Gats/Bandishes with Alap and Todas/Tanas. 20 Marks
- B. To prepare three Drut Gats/Bandish with alap, and Todas/Tanas in any Rag other than selected under A. 15 Marks
- C. To prepare one Drut Gat/Bandish in other than trital with Alap and Todas/Tanas in any Raga other than selected under (A&B) 10 Marks
- D. To prepare one Dhun in any Raga. 10 Marks
- E. Extempore composition from the given 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.

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**MPAI -C01 – 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/instrumental music used in Violin.

**Unit - V** : (a) General idea of the factors that differentiate Karnataka Music from Hindustani Music.  
(b) Comparative study of karnatak and Hindustani Musical Instruments.

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**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

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Signature:

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MPAI -C02 — Presentation of Rare Ragas of Hindustani Music (Practical) Violin
(Max. Marks -100 Min. Marks - 40)

A candidate is required to collect five 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 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.

MPAI-C04—Seminar
(Max.Marks -100 Min.Marks- 40)

Student 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 consists:—
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 - III : General idea of Vrind Vadan.

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 Todas/Tanas.
(ii) To compose a musical form in different Ragas and Talas prescribed in subject code MPAI-XII12.

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MPAI-XII12) 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 Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain_E-Akbari: Abul Fazal (Translated by Gireljwin)
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

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13. History of Musical instrument: Suresh Vital Rai
15. A comparative study of some of the music system of 15th, 16th and 18th Centuries: Pt. 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 Ramanji: 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. Pranan 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 Brahaspati
35. Bhartiya Sangeet Ka Itihas: Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas: Dr. S.S. Pa:anjape
37. Rag Rahasya: Acharya Brahaspati
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 Brahaspati
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 Shastr (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

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(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-XII12

**MPAI -XII12 – PRESENTATION OF RAGAS - (Practical) - Violin**

**Division of Marks:**

(a) Choice Raga  
(b) Question Raga Masitkhani Gat/Vilambit Bandish  
(c) Question Raga in two drut Rajakhani Gats/Drut Gats.  
(d) Alaps (Swarzvistar)

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 MPAI-XII12.
Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAI-XII12.

A. To prepare two vilambit Gats/Bandish with Alap and Todas/Tanas. 20Marks

B. To prepare three Drut Gats/Bandishes with alap
And Todas/Tanas in any Rag other than selected under A. 15Marks

C. To prepare one fast gat/Bandish in other than trital with Alap and Todas/Tanas in any rag other than selected under (A&B) 10Marks

D. To prepare one Dhun in any Raga. 10Marks

E. Extempore composition from the given 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.

MPAI-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 : Study of the Trinity of SITAR (Amritsen, Suratsen, Nihaisen)

Unit –IV : Detail study of Indian Classical Dances: Kathak, Bharatnatyam, Kuchipudi, Manipuri, Odissi and Kathakali.

Unit –V : Study of the following talas:
Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak with various layakaries.

Note: For the purpose of setting theory paper, syllabus of the practical (Subject Code MPAI-XII12). Should also be sent to the paper setter.

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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 bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allain 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 : 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. Ialman 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-P. -ijnanand
32. Sangeet Chintaani : Acharya Brahhaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MPAI -D02 – Compositions:- (Practical) Violin

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

A Candidate is required to submit 10 Self Composed 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.

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