UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

Faculty of Fine Arts
Master of Performing Arts
Instrumental Music (Sitar)

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
(Academic)
University of Rajasthan
JAIPUR
First Semester

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Second Semester

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*The document will be sent for evaluation.
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**Fourth Semester**

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JAIPUR

3
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 & Uttaran 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.
4. Extempore compositions from the given note-patterns

Note:- Candidates are required to study all the Ragas prescribed under paper MPAL- 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 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
MPAI-911- STAGE PERFORMANCE -(Practical)

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)

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

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

Total = 100 Marks

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

Groups:

3. Bhairav, Jogia, Vibhas, Gunkari

Note: The practical paper will be set at the spot by the board of examiners in consultation with the external examiner.
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 with Alap, Tan and Todas. 20 Marks
B. To prepare three Drut Gats with alap, and Todas in any Rag other than selected under A. 20 Marks
C. To prepare one Fast Gat in other than trital with Alap and Todas 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.

MPAI -A01- Technique of Sound

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

Recommended Books
1. What is Music : Leo Toolestory.
2. Music a Science and /or Art : John Recfield.
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 Tailang
13. Sangeet Mani Part-LII- Maharani Sharma
14. Sangeet Swarit- Ramakant divedi
15. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
(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.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry.
   Kings Court Hospital Brooklyn, New York.
9. Experimental and Industrial psychology : Miltt L. Blum.
11. Therapeutic Value of Music : Manly P. Hill.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tr; Choudhary.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt "ailang
23. Sangeet Mani Part-I,II- Maharani Sharr; a
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
MPAI-A03- Presentation of rare Ragas Of Hindustani Music -(Practical)
(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.

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 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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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 their 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.

MPAI-X01 - RAG STUDY Part-II

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

Part-A

1. Importance of Rag in Indian Music
2. Rag and Ritu (रितु)
3. Rag Dhayan
4. Role of Adbhutarshak Swar (अधभूतर्शक स्वर) - Madhayam in the time theory of Raga.
5. Parmel Pravesha 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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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.
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)

(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.

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MPAI-X12- PRESENTATION OF RAGAS -(Practical)

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

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

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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MPAI-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 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 with Alap and Todas.  
B. To prepare three Drut Gats with alap, and Todas in any Rag other than selected under A.  
C. To prepare one fast gats in other than trital with Alap and Todas in any rag other than selected under (A&B)  
D. To prepare one Dhun in different Raga of the syllabus.  
E. Notation writing of any Gat.  
F. Analytical study of Ragas.

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

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JAIPUR
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 Rasmanji- Pt. Laxman Bhatt Tailang
12. Sangeet Mani Part-I,II- Maharani Sharma
13. Sangeet Swarit- Ramakant divedi
14. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bh-tt Tailang

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 – V : Application of Music in -
            (a) Educational Psychology.
            (b) Abnormal Psychology.
            (c) Social Psychology.
            (d) Industrial Psychology.

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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 divided
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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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.

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 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.
MPAI – B 05- PROJECT WORK (PRJ)

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

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

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

Note: Student is required to obtain continuous guidance from 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 – X I 01- Evolution and Development of Indian Music and Raga Study

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

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:

1. Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav
3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.
2. History of Indian Music: Swami Pranand
3. Music in Ancient Literature: Dr. G. Raghavan
4. Ains_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. Swar Mela Kala Nidhi: Ramanatya
23. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
24. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
25. The Music of India: Popley
27. Sangeet Chintaani: Acharya Brahpati.
28. Anup Rag Vilas: Pt. Kumar Gandharv
29. Prachin Bharat Mein Sangeet: Dr. Dharmawati Srivastava
30. Bharat Ka Sangeet Sindhant: Acharya Brahpati
31. Bhartiya Sangeet Ka Itihas: Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas: Dr. S.S. Paranjape
33. Rag Rahasya: Acharya Brahpati
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 Brahpati
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 Panchashika 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

MPAI - XI 12 - PRESENTATION OF RAGAS -(Practical)
(Max. Marks - 100 Min. Marks- 40)

Division of Marks:
(a) Choice Raga 30 Marks
(b) Question Raga Masitkhani Gat 30 Marks
(c) Question Raga in two 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 Malkauns, 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.
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 with Alap and Todas. 20Marks
B. To prepare three Drut Gats with alap, 15Marks
And Todas in any Rag other than selected under A.

C. To prepare one drut gat in other than trital with Alap and Todas in any Raga 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. 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 -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 instrumental music (Sitar).
Unit - V : (a) General idea of the factors that differentiate Karnatak Music from Hindustani Music.
(b) Comparative study of karnatak and Hindustani Musical Instruments.

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 Etihasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shatra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
15. Sangeet Shatra : K.Vaideva Shastri
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Claumants
19. Karnataka Music: Ramchandran
20. Ragas of Karnataka 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. Panchshika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Bhartiya Sangeet Vadya: Dr. Lalmani 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 Udbhav aur Vikas: Aban E. Mistry.

MPAI -C02 —Presentation of Rare Ragas of Hindustani Music (Practical)
(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.

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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 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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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.  
(ii) To compose a musical form in different Ragas and Talas prescribed in subject code MPAI-XIII12

Note: For the purpose of setting theory paper, syllabus of the practical (subject code MPAI-XIII12) 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 Sutures.
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
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. Swarnmela Kala Nidhi: Ramamatiya
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
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhant: Acharya Brahjpati
35. Bhartiya Sangeet Ka Itihas: Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas: Dr. S.S. Paranjape
37. Rag Rahasya: Acharya Brahjpati
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 Brahjpati
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
49. Rag Bodh Part 1-6: Dr. B.R. Deodhar
50. Abhinaav Gitanjali Part 1-5, Ramashraya Jha
51. Sangeet Kadambini: Dr. V.N. Bhatt
52. Sangeet Archana: Dr. V.N. Bhatt
MPAI-XII11 – 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 MPAV-XII12

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

Division of Marks:

(a) Choice Raga 30 Marks
(b) Question Raga Masitkhani Gat 30 Marks
(c) Question Raga in two drut 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.
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 with Alap and Todas. 20Marks
B. To prepare three Drut Gats with alap
   And Todas in any Rag other than selected under A. 15Marks
C. 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 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, Nihalsen)

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 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.
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 Etihasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
15. Sangeet Shastra : K.Vasudeva Shastri
17. Rag, or.Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnataka 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. Bhatiya Sangeet Vadya: Dr. Lalmani Misra
27. Dhwani 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 Prajnanand
32. Sangeet Chintaani : Acharya Brahaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MPAI -D02 – Compositions -(Practical)
(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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MPAI-D03 – Study and Presentation of Rare Ragas of Hindustani Music

(Practical)

(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.

MPAI-D04 – Seminar

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

Lecture Demonstration-

The Candidate is required to present a Lecture demonstration of half an hour on any of the following Ragangas:

(i) Bilawal,
(ii) Kalyan
(iii) Kanhada.

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

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