



University of Rajasthan
Jaipur
SYLLABUS

Faculty of Fine Arts

Master of Performing Art

Vocal Music

M.P.A. (Semester Scheme)

M.P.A.(I& II Semester) Examination - 2023-24
M.P.A.(III& IV Semester) Examination - 2024-25

Rj Jas
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

Jaipur

Scheme of Examination :

Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.

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

Part 'B' of the theory paper will be consisting of 4 short answer type questions (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

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		E. M.
					L	P		Thy.	P.	
1.	MPAV-901	Study of Rag System in Vocal Music	CCC	4	4		60	3		
2.	MPAV- 911	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	
3.	MPAV- 912	Vocal Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	
4.	MPAV-913	Presentation of Various forms in Indian Vocal Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	
5.	MPAV-A01	Voice Culture Science & Technique of Sound	ECC	4	4		60	3		
6.	MPAV-A02	Psychological Study of Vocal Music	ECC	4	4		60	3		
7.	MPAV-A03	Presentation of Rare Ragas in Hindustani Vocal Music	ECC	4		6	60		1 Hours Per Candidate	
8.	MPAV-A04	Harmonium Vadan/Tabla Vadan	ECC	4		6	60		45 Minutes Per Candidate	
9.	MPAV-A05	Critical Appreciation of Vocal Music	ECC	2			30		Submission*	

❖ The document will be sent for the evaluation.

Second Semester

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOS Mar
					L	P		Thy.	P.	
1.	MPAV-X01	Study of Rag System in Vocal Music Part-II	CCC	4	4		60	3		100
2.	MPAV-X11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAV-X12	Vocal Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAV-X13	Presentation of Various forms in Indian Vocal Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAV-B01	Aesthetics of Vocal Music	ECC	4	4		60	3		100
6.	MPAV-B02	Psychological Study of Vocal Music Part-II	ECC	4	4		60	3		100
7.	MPAV-B03	Presentation of Rare Ragas in Hindustani Vocal Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAV-B04	Harmonium Vadan/Tabla Vadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAV-B05	Project Work (PRJ)	ECC	2	2		30		Submission *	100

❖ The document will be sent for the evaluation.


Rj Jain
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

Third Semester

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPAV-XI 01	Evolution and Development of Indian Music and Raga System in Vocal Music	CCC	4	4		60	3		100
2.	MPAV-XI 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAV-XI12	Vocal Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAV-XI13	Presentation of Various forms in Indian Vocal Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAV-C01	History and Theory of Indian Vocal Music	ECC	6	6		90	3		100
6.	MPAV-C02	Presentation of Rare Ragas of Hindustani Vocal Music	ECC	4		6	60		1 Hours Per Candidate	100
7.	MPAV-C03	Vocal Presentation of Folk Music and Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
8.	MPAV-C04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

Fourth Semester

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPAV-XII01	Evolution and Development of Indian Music and Raga System in Vocal Music Part-II	CCC	4	4		60	3		100
2.	MPAV-XII 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAV-XII 12	Vocal Presentation of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAV-XI 13	Presentation of Various forms in Indian Vocal Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAV-D01	History and Theory of Indian Music Part-II	ECC	6	6		90	3		100
6.	MPAV-D02	Compositions	ECC	4		2	30		45 Minutes Per Candidate	100
7.	MPAV-D03	Study and Presentation of Rare Ragas of Hindustani Vocal Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAV-D04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100


 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

FIRST SEMESTER

MPAV- 901- STUDY OF RAG SYSTEM IN VOCAL MUSIC

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

Part- A

1. Knowledge of the structure of Tanpura and tuning according to different Ragas.
2. Knowledge of Ragas used in specially Vocal music and their main features according to nature of the Ragas.
3. Definition of Rag
 - (i) Rag Jati (ii) Rag Lakshan
4. Detailed study of time theory according to followings :
 - (i) Role of Vadi Swar, Poorwangvadi and Uttarangvadi
 - (ii) Komal, Teevra and Shuddh Swara

Part- B

1. Description of Ragas.
2. Comparative and critical study of Ragas with examples of Vocal music.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. To make the compositions of dhrupad/dhamar/khayal from the given Lyrics in prescribed Ragas of the syllabus.

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.
2. Malhar Ke Prakar : Jai Sukh Lal Shah.
3. Rag Rahasya: Jai Sukh Lal Shah.
4. Rag Vyakaran : Dr. V.K.Rai Choudhary
5. Sangeet Visharad:Bsant
6. Rag Darshan :Pt. Manik Buva Thakur das
7. Rag Vigyan Part 1-5: Pt. V.N. Patvardhan.
8. Sangeet Shastra Part 1-4 : Pt. Bhatkhande.
9. Rag Vishleshan: Dr. Uma Garg
10. Rag Bodh Part 1-6: Dr. B.R. Deodhar & Dr. Surekha Sinha.
11. Abhinav Gitanjali Part 1-5 :Pt.Ramashraya Jha.

Rj / Jas
Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

12. Sangeet Kadambani : Dr. V.N. Bhatt
13. Sangeet Archana : Dr. V.N. Bhatt.
14. Sangeet Sagar : Prabhu Lal Garg.
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

MPAV-911- STAGE PERFORMANCE-(Practical)

(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 –MPAV-912

MPAV-912- VOCAL PRESENTATION OF RAGAS -(Practical)

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

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

Total = 100 Marks

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

Groups:

1. Yaman, Shyam Kalyan, Puriya Kalyan, Hansdhwani, Shudha Kalyan.
2. Alhaiya Bilawal, Yamni Bilawal, Devgiri Bilawal, Kukubh Bilawal.
3. Bhairav, Jogia , Vibhas, Gunkari


 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

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

**MPAV-913- PRESENTATION OF VARIOUS FORMS IN INDIAN VOCAL
MUSIC AND ANALYTICAL STUDY OF RAGAS -(Practical)**


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

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 one Sargam and one Lukshangeet in any Raga of the syllabus. | 05 Marks |
| B. To prepare two vilambit khayals with Alap and Tan. | 20 Marks |
| C. To prepare three Drut khayals, Tarana with alap and Tan in any Rag other than selected under B. | 20 Marks |
| D. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun in any Rag other than selected under (B&C) | 15 Marks |
| E. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus. | 10 Marks |
| F. Notation writing of any composition. | 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.

As / Jav
Dy. Registrar (Acad.)
 University of Rajasthan
 Jaipur


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.
- (3) Human Voice and its Technique.
- (4) Study of Anatomy & Physiology of human Ear.
- (5) Elementary theory of Sound, Its production and propagation.

Recommended Books

1. What is Music : Leo Tolstoy.
2. Music a Science and /or Art : John Reelfield.
3. Arts and the man-Irwin Edman.
4. Sound Catch and Saterly.
5. Hindustani Music : G.H. Ranade.
6. Science and Music : James Jeans.
7. Effect of Music : Max-Schoen and Esther Gat Wood.
8. Sources of Music : Erick Bloom.
9. The Physics of Music : Dr. Vasudeva Shaan.
10. Text Book of Sound : Broton.
11. Dhvani aur Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
13. Sangeet Mani Part-I,II- Maharani Sharma
14. Sangeet Swarit- Ramakant divedi
15. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

MPAV-A02-Psychological Study of Vocal Music

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

- (1) Definition and scope of Psychology.
- (2) Mind and Music.Impact of Vocal music in mental health.
- (3) Imagination and creativity in context of Vocal music.
- (4) Sensation : Hearing.
- (5) Feeling, Emotions and expression through Vocal music.
- (6) Role of Interest and attention in Vocal music.Practical aspects of Vocal music to increase interest.
- (7) Role of heredity and environment with special reference to Vocal music.
- (8) Space of Vocal music in therapy.

Rj / Jas
 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of M Jusicians : Parcy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G.Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Muskc : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
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. Kala Ke Siddhant : R.G. Kalingwood.

MPAV-A03- Presentation of Rare Ragas in Hindustani Vocal 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.

Rj / Jans
 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

Assessment of the paper will be done along with the other practical examinations.

MPAV-A04-Harmonium Vadan -(Practical)

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

- (1) Presentation of Alankaras in selected five Thaats. The candidate is required to present five Alankaras in each Thaat on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Khyal from the Ragas mentioned below :
 - (i) Yaman (ii) Brindavani Sarang (iii) Hansdhvani (iv) Bhairav
- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Keharva and Roopak.
- (4) Ability to play Nagma with the accompany of Tabla.
- (5) To play 2 Rajasthani folk songs on Harmonium.
- (6) Ability to accompany of Vocal recital.

MPAV-A04 - Tabla Vadan - (Practical)

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

- (1) Knowledge of ten Varnas of Tabla and its (Vadan Vidhi) techniques of playing.
- (2) Ability to play Teental, Keharwa, Ektaal, Roopak on Tabla.
- (3) Ability to play solo Tabla for ten minutes duration with the accompany of Harmonium.
- (4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihais on Tabla.
- (5) Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
- (6) A candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & khali.

A. J. Van
Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

MPAV-A05- Critical Appreciation of Vocal 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 of 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.

Rj Jas
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

SECOND SEMESTER**MPAV-X01- Study of Raga System in Vocal Music (Part-II)****(Max.Marks - 100 Min.Marks- 36)****Part- A**

1. Importance of Rag in Indian Music in context of Vocal music.
2. Rag and Ritu (ऋतु)
3. Rag Dhayan
4. Role of Adhvarshak Swar (अध्वदर्शक स्वर) -
Madhayam in the time theory of Raga.
5. Study of Parmel Praveshak Rag through examples of the notes.
6. Effect of Ragas used in Vocal music according to time theory.

Part- B

1. Description of Ragas.
2. Comparative and critical study of Ragas with sufficient Swar-Vistar.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. To make the composition to given lyrics according prescribed Ragas in syllabus.

Note:-Candidates are required to study all the Ragas given under paperMPAV-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.

Books Recommended

1. Hindustani Sangeet Main Rag Ki Utpatti, Avam Vikas:Dr. Sunanda Pathank.
2. Mallar Ke Prakar : Jai Sukh Lal Shah.
3. Rag Rashasya: Jai Sukh Lal Shah.
4. Rag Vyakaran : Dr. V.K.Rai Choudhary
5. Sangeet Visharad:
6. Rag Darshan :Pt. Manik Buva Thakur das
7. Rag Vigyan Part 1-5: Pt. V.N. Patvardhan.
8. Sangeet Shastra Pat 1-4 : Pt. Bhatkhande.
9. Rag Praveen

R. Jay
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

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.
14. Sangeet Sagar : Prabhu Lal Garg.
15. Universal History of Music : S.M. Tagor.
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

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

MPAV-X12- VOCAL PRESENTATION OF RAGAS -(Practical)

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

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

Total = 100 Marks

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

R. J. Taw
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

Group of Ragas:

1. Marva, Puriya, Sohani, Bhatiyar.
2. Miyan Malhar, Megh Malhar, Sur Malhar, Ramdasi Malhar.
3. Brindavani Sarang, Shudha Sarang, Madhyamad Sarang, Miyan Ki Sarang.
4. Bhimpalasi, Patdeep, Hanskinkini, 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 VOCAL 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.

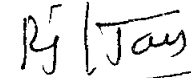
- | | |
|--|----------|
| A. To prepare two vilambit khayals with Alap and Tan. | 20Marks |
| B. To prepare three Drut khayals/Tarana with alap and Tan in any Rag other than selected under A. | 20Marks |
| C. To prepare one Dhamar with Dugun, Tigun, Chaugun and Chhagun in any rag other than selected under (A&B) | 15Marks |
| D. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus | 15Marks |
| 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-B01-AESTHETICS OF VOCAL MUSIC

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

- | | | |
|------------|---|--|
| UNIT – I | : | Art and Concept of Beauty. Main ornaments of Vocal music. |
| UNIT – II | : | (a)Application and general principles of Aesthetics in Music.
(b) Aesthetical Ideals of music. |
| UNIT – III | : | (a) Raga and Rasa.
(b) Aesthetic experience through the art of Vocal music. |
| UNIT – IV | : | Place of Music in Fine Arts. |
| UNIT – V: | : | (a) Indian culture and ideals of Art with special reference of vocal music.
(b) Role of music for emotional experience of human life in context of Vocal music. |


Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

Recommended Books

1. Indian Concept of the Beautiful : K.S. Ramaswami.
2. Comparative Aesthetics : K.C. Pande.
3. A History of Aesthetics : Golbert and Kuhu.
4. Philosophies of Beauty : E.F. Carritik.
5. Modern Book of Aesthetics : Mialvi Ruder.
6. Bhartiya Shastriya Sangeet awam Soundary Shastra- Dr. Anupam Mahajan.
7. The Musical Heritage of India(1980)- Dr. M.R. Gautam.
8. Sitar Ka Soundryatank Mulayankan- Dr. Vandana Sharma.
9. Bhartiya Sangeet Ka Soundary Vidhan- Dr. Madhur Lata Bhatnagar.
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 -PSYCHOLOGICAL STUDY OF VOCAL MUSIC Part- II

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

- UNIT I : (a) Learning and exercises for learning the Vocal music.
(b) Taste in Music. Effect of Vocal music to increase the taste.
- UNIT – II : (a) Define to interest and attention.
(b) Role of Interest and attention in Vocal music.
- UNIT – III: Musical Aptitude Tests. Aptitude tests of Vocal music in present educational institutions.
- UNIT – IV : Emotional Integration through Music.
- UNIT – V : Application of Music with reference of Vocal music in followings :
- (a) Educational Psychology.
 - (b) Abnormal Psychology.
 - (c) Social Psychology.
 - (d) Industrial Psychology.

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of M Jusicians : Parcy C. Buck.

Rj / Jw
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G.Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
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. Kala Ke Siddhant : R.G. Kalingwood.

MPAV-B03- Presentation of rare Ragas in Vocal 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.

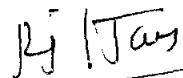
A student is required to prepare a brief account of selected rare Ragas.

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.


Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

MPAV-A04-Harmonium Vadan -(Practical)

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

- (1) Presentation of Alankaras in selected five Thaats. The candidate is required to present five Alankaras in each Thaat on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Khyal from the Ragas mentioned below :
 - (i) Yaman (ii) Brindavani Sarang (iii) Hansdhwani (iv) Bhairav
- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrva and Roopak.
- (4) Ability to play Nagma with the accompany of Tabla.
- (5) To play 2 Rajasthani folk songs on Harmonium.
- (6) Ability to accompany of Vocal recital.

MPAV-B04-Tabla Vadan -(Practical)

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

- (1) Ability to play Daadra, Chautaal, Jhphtaal and Tivra on Tabla.
- (2) Ability to play solo Tabla for ten minutes duration with the accompany of Harmonium.
- (3) Ability to present Jhphtaal with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihaias on Tabla.
- (4) Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
- (5) A candidate is required to render Thaah, Dugun, Tigun, Chaugun and Chhagun of above prescribed talas on hands showing tali & khali.


Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

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 art form criteria of the eminent musician will be as follows :

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

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

R. Jais
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

THIRD SEMESTER

MPAV-XI01- Evolution and Development of Indian Music and Raga System in Vocal Music

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

- UNIT –I : General Idea of Vedic Music and it's singing style or rendition.
- UNIT – II : Evolution and development of Indian Music during Ancient and Medieval period with special reference to the worksof : 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:

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.

Recommended Books

- 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)
- 5 Rise of Music in the Ancient World, East and West : Curt Suches.
- 6 Hindustani Music: G.H. Ranade
- 7 Music of Hindustan : Fox Dtrangways.
- 8 Musical Heritage: M.R. Gautam
- 9 The Beginning of Art Ernest Groos.
- 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
- 14 Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande

Rj / Jais
By. Registrar (Acad.)
University of Rajasthan
JAIPUR

- 15 A comparative study of some of the music system of 15th, 16th and 18th Centuries : Pvt. V. B.N. Bhatkhande
- 16 Natya Shastra : Bhaat.
- 17 Brihaddeshi: Matang
- 18 Sangeet Ratnakar : Sharangdev
- 19 ~~Rag Trangini: Lochan~~
- 20 Sangeet Parijat : Ahobal
- 21 Rag Vibodh : Pt. Somnath
- 22 Swarmela Kala Nidhi: Ramamatya
- 23 Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
- 24 Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
- 25 The Music of India : Popley
- 26 Pranav Bharati: Pt. Omkar nath Thakur
- 27 Sangeet Chintamani: Acharya Brahaspati.
- 28 Anup Rag Vilas: Pt. Kumar Gandharv
- 29 Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
- 30 Bharat Ka Sangeet Sindhan : Acharya Brahaspati
- 31 Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
- 32 Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
- 33 Rag Rahasya: Acharya Brahaspati
- 34 Universal History of Music: S.M. Tagore
- 35 Sangeet Shastra Part I-4: Pt. Bhatkhande
- 36 Hindustani Sangeet Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
- 37 Malhar Ke Prkar : Jai Sukh Lal Shah
- 38 Rag Rahasya : Acharya Brahaspati
- 39 Rag Vyakaran : Dr. V.K. Rai Choudhary
- 40 Sangeet Visharad : Basant
- 41 Rag Darshan : Pt. Manik Bua Thakur Das
- 42 Tag Vigya (Pt. 1-5)- Pt. V.N. Patwardhan
- 43 Sangeet Shastra (Part 1-4)- Pt. Bhatkhande
- 44 Rag Praveen: Pt. Ram Krishan Vyas
- 45 Rag Bodh Part 1-6 -- Dr. B.R. Deodhar
- 46 Abhinav Gitanjali Part 1-5, Ramashraya Jha
- 47 Sangeet Kadambini-Dr. V.N. Bhatt
- 48 Sangeet Archana -- Dr. V.N. Bhatt
- 49 Kramik Pustak Malika -- (Part 1-6)-Pt. V.N. Bhatkhande
- 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

Raj Vyas
 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

MPAV-XI11 –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 MPAV-XI 12

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

(a) Choicc Raga	30 Marks
(b) Question Raga Vilambit Khayal	30 Marks
(c) Question Raga in two drut khayals	20Marks
(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.

MPAV-XI13- PRESENTATION OF VARIOUS FORMS OF INDIAN VOCAL 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 khayalswith Alap and Tans. 20Marks
- B. To prepare three Drut khayals/ Tarana with alap and Tans 15Marks

R. S. Jain
 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

in any Rag other than selected under A.

- C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun 10Marks
& Athagun in any Raga other than selected under (A&B)
- 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 – HISTORY AND THEORY OF INDIAN VOCAL MUSIC

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

- Unit – I : General idea of the use of Shruti in Vocal music according to ragas.
- Unit – II: General idea of Giti and Vani and their rendition in Vocal Gharanas.
- Unit – III : Study of fourteen Maheshwar Sutra and their contribution to create swar and vyanjan for Indian Vocal music.
- Unit – IV : Types of Scales, Diatonic, Chromatic, Equally tempered
- Unit – V : Shruti Swar Discourses of Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- Unit – VI : Study of style involved in different Gharanas of vocal music.
- Unit - VII : (a) General idea of the factors that differentiate Karnatak Music from Hindustani Music.
(b) Compative 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 : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati
15. Sangeet Shastra : K. Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamant

Rj Jay
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

- 19.Karnatak Music: Ramchandran
- 20.Ragas 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. 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
- 30.Universal History of Music : S.M. Tagore.
- 31.IIistorical Development of Indian Music : Swami Pragyanand
- 32.Sangeet Chintamani : Acharya Brihaspati
- 33.Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MPAV-C02 –Presentation of Rare Ragas in Hindustani Vocal 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.

MPAV-C03 –Vocal Presentation of Folk Music & Tradition of the Region-
(Practical)

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

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

PS / Jas
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR

- 1 A candidate is required to present five Folk Music compositions of Rajasthan or folk song used in filmi music.
- 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


 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

FOURTH SEMESTER**MPAV-XII01- EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA SYSTEM IN VOCAL MUSIC - (Part II)**

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

- UNIT –I : Development of Indian Music in modern period with special reference to the work of : Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. Omkarnath Thakur, Acharya Brahaspati. Their work for enrichment the Vocal music.
- UNIT – II : Detail study of evolution and growth of the various vocal musical forms.
- UNIT – III : Genral idea of Vrind Gan.
- 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. Bihag, Maru Bihag, Nand, Bihagda.
2. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
3. Kirvani, Hemant, Bageshree, Rageshree.

Recommended Books

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)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam

Rj/Vas
Dy. Registrar (Acad.)
 University of Rajasthan
 JALPUR

9. The Beginning of Art Ernest Groos.
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
14. Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
15. A comparative study of some of the music system of 15th, 16th and 18th Centuries : Pvt. V. B.N. Bhatkhande
16. Natya Shastra : Bhaat.
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: Ramamatya
27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
29. The Music of India : Popley
30. Pranav Bharati: Pt. Omkar nath Thakur
31. Sangeet Chintaani: Acharya Brahaspati.
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhan : Acharya Brahaspati
35. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
37. Rag Rahasya: Achaya Brahaspati
38. Universal History of Music: S.M.Tagore
39. Sangeet Shastra Part I-4: Pt. Bhatkhande
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 Shastra (Part 1-4)- Pt. Bhatkhande
48. Rag Praveen: Pt. Ram Krishan Vyas


 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

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-XIII11 –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 MPAV-XIII12

MPAV-XIII12 –VOCAL PRESENTATION OF RAGAS-(Practical)

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

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Khayal	30 Marks
(c) Question Raga in two drut khayals	20Marks
(d) Alaps (Swarvistar)	15 Marks
(e) Present one Sargan or Lakshangeet	05 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.
2. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
3. Kirvani, Hemant, Bageshree, Rageshree.

RJ/15/2023
 Dy. Registrar (Acad.)
 University of Rajasthan
 Jaipur

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

MPAV-XIII13 – PRESENTATION OF VARIOUS FORMS OF INDIAN VOCAL MUSIC AND ANALYTICAL STUDY OF RAGAS–(Practical)

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

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. | 20Marks |
| B. To prepare three Drut khayalas/ Tarana or with alap and Tans in any Rag other than selected under A. | 15Marks |
| C. To prepare One Dhamar with Dugun, Tigun, Chaugun, Chhagun And Athagunin any rag other than selected under (A&B) | 10Marks |
| D. To prepare one Bhajan or Thumri in any raga. | 10Marks |
| E. Extempore composition from the given Text or Note patterns | 15 Marks |
| F. Critical appreciation of a recorded demonstration. | 15 Marks |
| G. Comparative and critical study of Ragas. | 15Marks |


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

MPAV-D01- HISTORY AND THEORY OF INDIAN VOCAL MUSIC

(Part-II)

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

- | | | |
|------------|---|--|
| Unit – I | : | Study of the Historical Development of Druvpad, Khayaal and Thumri and their difference in practical. |
| Unit – II | : | (i) Historical development and classification of Ragas. (Ancient, Medieval and Modern)
(ii) Concept of the time theory of Raga in Indian Music. |
| Unit – III | : | Indian and Western Notation system. |
| Unit – IV | : | Trinity of karnatak Music |
| Unit – V | : | Detail study of Indian Classical Dances: Kathak, Bharatnatyam, Kuchipudi, Manipuri, Oddissi and Kathakali . |
| Unit – VI | : | Study of the following talas:
Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak with various laykaries.. |


Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

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
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etihask Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhanta : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag. or.Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Rages of Karanatak Music : Ramchandran
21. South Indian Music : Sambamurty
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
27. Dhawani aur Sangeet: Lalit Kishore Singh
28. Musical Heritage : M.R. Gautm
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Chobey
30. Universal History of Music : S.M. Tagore.
31. Historical Development of Indian Music : Swami Prajananand
32. Sangeet Chintaani : Acharya Brahaspati
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.

Rj/Jay
 Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

Assessment of the compositions will be done by a board of examiners consisting of supervisor and one external examiner.

MPAV-D03 –Presentation of Rare Ragas of Hindustani Vocal 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.

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.

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

Rj / Jas
Dy. Registrar (Acad.)
 University of Rajasthan
 JAIPUR

