

**University of Rajasthan  
Jaipur**

**SYLLABUS**

**Master of Performing Arts**

**VOCAL**

**M.P.A. (Annual Scheme)**

**M.P.A. Previous Examination 2023-24**

**M.P.A. Final Examination 2024-25**

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*et*

## SCHEME OF EXAMINATION

### Vocal M.P.A. PREVIOUS

<b>SCHEME</b>			
<b>Theory</b>	:	<b>Teaching Periods: 4 Periods per week per paper each of one hour</b>	
Paper-I	:	APPLIED AND GENERAL STUDY OF INDIAN MUSIC	100 36
Paper -II	:	PHILOSOPHY AND PSYCHOLOGY OF MUSIC	100 36
<b>Practicals</b>	:	<b>Teaching Periods 8+6+4+2 per week each of one hour duration.</b>	
Paper -III	:	STAGE PERFORMANCE	100 40
Paper-IV	:	PRESENTATION OF RAGAS	150 60
Paper-V	:	PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS	150 60
Paper-VI	:	HARMONIUM / TABLA VADAN	100 40

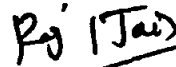
### M.P.A. FINAL (Vocal Music)

<b>SCHEME</b>			
<b>Theory</b>	:	<b>Teaching Periods: 4 Periods per week per paper each of one hour duration</b>	
Paper VII	:	EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA STUDY	100 36
Paper-VIII	:	HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC	100 36
Paper-IX	:	DISSERTATION (Theory) or 20 COMPOSITIONS (Practical)	100 40
<b>Practicals</b>	:	<b>Teaching Periods: 8+6+4+2 Periods per week each of one hour.</b>	
Paper-IX	:	STAGE PERFORMANCE	100 40
Paper-X	:	PRESENTATION OF RAGAS	150 60
Paper-XI	:	PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS	150 60
Paper-XII	:	HARMONIUM / TABLA VADAN	100 40

**N.B. :** The practical papers will be set at the spot by the Board of Examination  
Inconsultation with the internal examiners.

Total Scheme: 1400

## SCHEME OF EXAMINATION

  
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**Each Theory****3hrs. duration****Max.Marks 100**

Dissertation / Compositions/Field Work, if any.

1. The number of papers and the maximum marks for each paper/ Practical shall be shown in the syllabus for the subject concerned. It will be necessary for a candidate to pass in theory part as well as in the Practical part (Wherever prescribed) of a subject/paper separately.

2. A Candidate have to pass at each of the Previous and the Final Examination shall be required to obtain (i) at least 40% marks in the aggregate of all the papers prescribed for the examination and (ii) at least 40% marks in each practical (s) wherever prescribed at the examination, provided that if a candidate fails to secure at least 25% marks in each individual theory paper at the examination, and also in the test Dissertation/Composition wherever prescribed, he/she shall be deemed to have failed at the examination and notwithstanding his/her having obtained the minimum percentage of marks required in the aggregate for that examination.

3. A Candidate who has secured passing marks in one of the two theory he/she shall be eligible for appearing in the next examination provided he/she to has secure passing marks in each of the practical papers separately, this facility shall be granted in one of the theory papers.

No division will be awarded at the Previous Examination Division shall be awarded at the end of the Final Examination on the combined marks obtained at the Previous and the Final Examinations taken together, as noted below:

First Division 60% of the aggregate marks taken together

Second Division 48% of the Previous & the Final Examination

4.If a candidate Clears any Paper(s)/Dissertation prescribed at the Previous and/or Final examination after a continuous period of three years, then for the purpose of working out his division the minimum passing marks only viz. 25%(40%in the case of practical) shall be taken into account in respect of expiry of the aforesaid period of three years: provided that in case where a candidate requires more than 25% marks in order to reach the minimum aggregate as many marks out of those actually secured by him/her will be taken into account as would enable her/him to make up the deficiency in the requisite minimum aggregate.

5. The Thesis/Dissertation /Composition shall typewritten and submitted in triplicate so.as to reach the office of the Registrar at least 3 weeks before the commencement of the theory examination.

### INDIAN MUSIC VOCAL

The examination in Indian Music Vocal will be held in two parts- (i) M.P.A. Previous and (ii) M.P.A. Final. There shall be Thirteen Papers in all examination (Previous & Final) will consist two Theory Papers of 3 Hours duration each and four Practicals. Final Examination will consist two Theory Papers of 3 Hours duration each and four practicals. One dissertation (theory) / 20 compositions (Practical). Each candidate will be required to pass separately in theory as well as in Practicals.

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**M.P.A. PREVIOUS**  
**VOCAL**

**Paper-I : APPLIED AND GENERAL STUDY OF INDIAN MUSIC**

**Duration : 3 Hrs (Max. Marks - 100 Min. Marks - 36)**

- (1) Art and Concept of Beauty.
- (2) Application of General Principles of aesthetics to music, Aesthetic Ideals in Music, Rag and Rasa
- (3) General Idea of Ravindra Sangeet
- (4) Place of Music in Fine Arts.
- (5) Pictorial aspect of Music
- (6) Detailed study of voice culture. Study of Anatomy and physiology of human throat & ear. Human Voice and it's techniques.
- (7) Elementary theory of Sound, it's production and propagation.
- (8) Role and function of Music.
- (9) Efforts made in the field of Music teaching, performance and writing in various institutions and artists in the post independence era.
- (10) (i) Harmonic and Melodic Music.  
(ii) Study of the following forms-  
Homophony and Polyphony, Ecclesiastical scales.  
Authentic and Plegal modes, chords, counter points, symphony

**Books Recommended**

1. What is Art: Tagore
2. Indian Concept of the Beautiful: K.S. Ramaswami
3. Comparative Aesthetics : K.C. Pande
4. A History of Aesthetics : Golbert and Kuhu
5. Philosophies of Beauty : F F Carritik
6. Modern Book of a Aesthetics: Mialvi Ruder
7. Ras Siddhant : Dr. Nagendra
8. Ras Siddhant aur Saundarya Shastra : Dr. Nirmala Jain
9. Sangeet Mein Rastatava :Dr. L.Adsule
10. Bhartiya Saundarya Shastra Ka Tatvik Vivechan : Dr. R.K. Shukla
11. Forms in Music : J. Macpherson
12. Fundamental of Indian Art : S.N. Dasgupta
13. Visulised Music : Pracy Brown
14. Some Conceptions of Music : Mavd Monn
15. Effects of Music : Max\_Schoen and Esther Gat Wood
16. Kala Aur Sanskrit : Dr. Vasudeva Sharan
17. Kala Ke Siddhant : R.G. Kalingwood
18. Tantra Naad : Lal Mani Mishra

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19. Text Book of Sound : Broton
20. Sound \_ Catch and Satterly
21. Dhawani aur Sangeet : Lalit Kishore Singh
22. Voice Culture : S.K. Durga
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. What is Music : Leo Tolestoy
26. Philosophy of Music : William Grudwell
27. Arts and the man : Irwin Edman
28. Science and Music : James Jeans
29. Hindustani Music : G.H. Ranade
30. The Physics of Music: Dr. Vasudeav Sharan
31. Music of Hindustan : Fox Strongays
32. Musical Heritage : M.R. Gautam
33. Music and Musical Modes of Hindus : Sir William Jones
34. Music of the nations: Swami Prigyanand
35. American Indian and their Music : Frances Densmone
36. Forms in Music : J. Machoperson
37. Tantri Nad : Dr. Lalmani Mishra

**Paper-II : PHILOSOPHY AND PSYCHOLOGY OF MUSIC**

**Duration :3 Hrs**

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

- (1) Music and Religion
- (2) Art appreciation and Music listeners
- (3) Role of Music in Indian Philosophy
- (4) Definition and scope of Psychology, Relation of Psychology with Music Application of Music in Social, Industrial, Educational and Abnormal Psychology.
- (5) Definition of sensation, Feeling and emotion. Emotional integration through Music.
- (6) Role of attention and interest in Music.
- (7) Define learning and explain the theories of learning.
- (8) Imagination and creativity in Music
- (9) Importance of Heridity and Environment in Music. Aptitude test in Music.
- (10) Mind and Music.

**Recommended Books**

1. Short Studies in Nature : Herbert Anticilife
2. What is Music : Leo Tolestoy
3. Music a Science and /or Art John Recfield
4. Illusion and Reality: Christopher Grudwell
5. Philosophy of Music William Pole
6. Arts and the man-Irwin Edman
7. Sound Catch and Saterly

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8. Hindustani Music:G.H.Ranade
9. Civilization, Science and Religion: A Rithole
10. Science and Music : james Jeans
11. Philosophy in a New Key:Susamme Langer
12. Forms in Music : J.Macpherson
13. What is Art : Tagore
14. Effect of Music : Max-Schoen and Esther Gat Wood
15. Source of Music Erick Bloom
16. Fundamental of Indian Art:S.N.Dasgupta
17. Visualised Music:Pracy Brown
18. Some Conceptions of Music: Mavd Monn
19. The cultural aspect of Indian Music and Dancing : C.P.Srinivasa Iiyengar
20. The Physics of Music: Dr. Vasudeva Shaan
21. Kala Aur Sanskrit :Dr. Vasudeva Sharan
22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Indian Concept of the Beautiful : K.S. Ramaswami
25. Comparative Aesthetics: K.C. Pande
26. A History of Aesthetics : Golbert and Kuhu
27. Philosophy of Beauty : E.F.Carritik
28. Modern Book of Aesthetics : Mialvi Ruder
29. Text Book of Sound : Broton
30. Contemporary School of Psychology: Robert S. Wood Worth
31. An outline of Psychology:William Dongall
32. Music Therapy: Edited by Edward Podolsky M.D.Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
33. The Psychodynamics of every day behavior: K.L. Brown and Karl A. Menninger.
34. Psychology of Musicians: Parcy C. Buck
35. Psychology of Music : Carl E. Seashore
36. The Psychology of Society: Maris Gingsberg
37. Fundamentals of Industrial Psychology : Albert Walton
38. Experimental and Industrial Psychology: Milto L.Blum
39. Psychology of Industry: Norman R.F. Majer
40. Therapeutic Value of Music : Manly P. Hill
41. Pscho-acoustics: B.C.Deva
42. Effect of Music : Max-Sohen and Easter Gatewood
43. Sources of Music: Eric Bloo
44. Psychology of Music :Pole
45. Therapeutic Quality of Music : B. Bellamy Gardner
46. Samanya Manovigyan Ki Rooprekha : Dr. R.N. Sharma
47. Manovigyan Ke Mool Siddhant : R.K.Tondon
48. The Alaysis of Sensation: Eames Mach
49. Sangeet Ki Manovigyanic Prasthabhumi: Dr. Kavita Chakravorty
50. The Psychology of Imagination : John Paul Sartre
51. Studies in Artistic Creativity :Manas Rai Choudhary
52. Kala Ke Siddhant : R.G.Kalingwood

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**Paper-III : STAGE PERFORMANCE**

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

**Minimum of one hour per candidate :**

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks
<b>Total = 100 Marks</b>	

Performance of one hour before an invited audience in Ragas should be selected from the course prescribed in paper IV<sup>th</sup> (Presentation of Ragas).

**Paper-IV : PRESENTATION OF RAGAS**

(Max.Marks -150 Min.Marks- 60)

Division of Marks

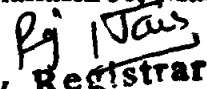
(a) Choice Raga	40Marks
(b) Question Raga Vilambit Khayal	45Marks
(c) Question Raga in two Drut khayal t	45Marks
(d) Alap and Swarvistar	20Marks

**Total = 150 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
4. Marva, Puriya, Sohani, Bhatiyar.
5. Miyan Malhar, Megh Malhar, Sur Melhar, Ramdasi Malhar.
6. Brindavani Sarang, Shudha Sarang, Madhyamad Sarang, Miyan Ki Sarang.
7. Bhimpalasi, Dhanashree, Patdeep, Hanskinkini, Puriya-Dhanashree, Madhuvanti

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

**Paper-V : PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS**

**(Max.Marks -150 Min.Marks- 60)**

**Ragas as Prescribed in paper IV.**

Candidates are required to prepare the following forms from all the groups other than selected in paper IV

- |   |         |
|---|---------|
| A. To prepare four vilambit khayals with Alap, Tan  | 40Marks |
| B. To prepare Six Drut khayals/ Tarana with alap, Tan in any Rag other than selected under A. | 25Marks |

C. To prepare one Dhamar, one Dhruvpad with Dugun, Tigon, Chaugun and Chhagun (Other than selected under (A&B)

20 Marks

- |   |    |
|---|----|
| D. To prepare two Bhajan or Thumari/Dadra in any two different Ragas of the syllabus. | 20 |
| Marks   |    |

- |   |          |
|---|----------|
| E. Notation writing of any composition. | 25 Marks |
| F. Analytical study of Ragas.           | 20Marks  |

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

**Paper VI- Harmonium/ Tabla Vadan**

**(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 & Drut gat from the Ragas mentioned below :-

(1) Yaman (2) Brindavani Sarang (3) Hansdhwani (4) Bhairav.

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- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrva and Roopak.
  - (4) Ability to play Nagma with the accompaniment of Tabla.
  - (5) To Play 2 Rajasthani Folk songs on Harmonium.
  - (6) Ability to accompany a Vocal recital.
    - (i) Light composition with Chords
    - (ii) Classical Composition.
- Assessment of the paper will be done along with the other practical examinations.

### 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, Dadra, Roopak on Tabla.
- (3) Ability to play solo Tabla for ten minutes duration with the accompaniment 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.

### M.P.A. FINAL EXAMINATION

#### Vocal

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Paper-VII : EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGASTUDY

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

- (1) General Idea of Vedic Music.
- (2) Evolution and development of Indian Music during Ancient, Medieval and Modern ages with special reference to the works of :  
Bharat, Matang, Narad ( Sangeet Makarand)  
Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt,  
Vyankat Makhi.  
Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar,  
Pt. Omkarnath Thakur, Acharya Brahaspati, Baba Alauddeen Khan.
- (3) Historical evolution of Indian and Western Musical Scales.
- (4) Detail study of evolution and growth of the various musical forms.
- (5) General idea of Vrind Ganand Vrind Vadan.
- (6) Description and comparative study of following Ragangas -  
(i) Bhairav(ii) Kauns (iii) Todi(iv) Kalyan(v) Kanhada (vi) Kafi.
- (7) Identification of Ragas through given notes and to elaborate those  
Ragas through Alaps and Tans/ Todas.  
(ii) To compose the given text/note in Ragas and Talas prescribed in  
paper code in paper XI to compose the given notes in Ragas or Talas  
prescribed in syllabus.

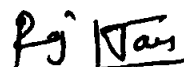
**Note: For the purpose of setting theory paper, syllabus of the practical Paper XI should also be sent to the paper setter.**

**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
15. A comparative study of some of the music system of 15<sup>th</sup> ,16<sup>th</sup> and 18<sup>th</sup>  
Centuries : Pvt. V. B.N. Bhatkhande
16. Natya Shastra : Bhaat.

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

  
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**Paper-VIII : HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC**

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

- (1) Shruti Swar Discourses of Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- (2) Types of Scales, Diatonic, Chromatic, Equally tempered
- (3) General idea of Giti and Vani.
- (4) Study of style involved in different Gharanas of Indian music.
- (5) Comparative study of Karnatak Music and Hindustani Music.
- (6) (i) Historical development and classification of Ragas.  
(Ancient, Medieval and Modern)  
(ii) Concept of the time theory of Raga in Indian Music.
- (7) The study of Indian and Western Notation system.
- (8) Trinity of Karnatak Music
- (9) Description and comparative study of Ragas as prescribed in paper Paper XI.
- (10) Writing Layakari Dugun, Tigun, Chaugun and Chhagun in following Talas.  
Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak.

For the purpose of setting theory paper, syllabus of the practical Paper XI 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 thaata ki Etihastik Prastha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allan 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. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurty

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22. Sangeet Mani Part-I,II- Maharani Sharma
23. Sangeet Swarit- Ramakant divedi
24. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
25. Dhvani aur Sangeet: Lalit Kishore Singh
26. Musical Heritage : M.R. Gautm
27. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
28. Universal History of Music : S.M. Tagore.
29. Historical Development of Indian Music : Swami Pragyanand
30. Sangeet Chintamani : Acharya Brihaspati
31. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

**Paper-IX : DISSERTATION/20 COMPOSITIONS**

**(Theory/Practical)**

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

20 compositions in various Ragas.(Variety of Talas may be kept in mind).

OR

Dissertation on any musical subject of about 75-100 pages.

Each candidate is required to prepare 20 compositions in different ragas and talas. A candidate securing 55% marks in Theory may opt for dissertation. The dissertation/20 compositions shall be type written and shall be submitted in triplicate at least 3 weeks before the commencement of the theory examinations.

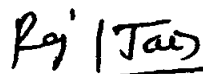
**Paper-X STAGE PERFORMANCE**

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

**Minimum one hour per candidate :**

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks
	<b>Total = 100 Marks</b>

Performance of one hour before an invited audience Ragas should be selected from the course prescribed in paper X (Presentation of Ragas).

  
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**Paper-XI : PRESENTATION OF RAGAS**

**(Max.Marks -150 Min.Marks- 60)**

**Division of Marks**

(a) Choice Raga	50Marks
(b) Question Raga Vilambit Khayal	40Marks
(c) Question Raga in two drut khayal	40Marks
(d) Alaps & Swarvistar	20Marks

**Total = 150 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.
4. Bihag, Maru Bihag, Nand, Bihagda.
5. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
6. Kirvani, Hemant, Bageshree, Rageshree.

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

**Paper-XII PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS**

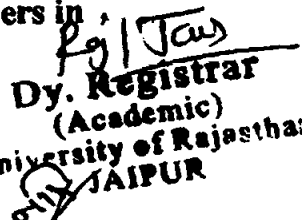
**(Max.Marks -150 Min.Marks- 60)**

**Ragas as Prescribed in paper XI.**

Candidates are required to prepare the following forms from all the groups other than selected in paper XI.

- |  |          |
|--|----------|
| A. To prepare four vilambit khayal with Alap and Tan.  | 30Marks  |
| B. To prepare Six Drut khayals/ Tarana with alap and Tan in any Rag other than selected under A. | 20Marks  |
| C. To prepare one Dhruvpad and one Dhamar with Dugun, Tigun, Chaugun, Chhagun and Athagun.       | 20Marks  |
| D. To prepare one Bhajan/ Thumari/Dadra in any rag.  | 20Marks  |
| E. Extempore composition from given Text or Note Patterns  | 20 Marks |
| F. Critical appreciation of a recorded demonstration.  | 20 Marks |
| G. Comparative and critical study of Ragas.  | 20 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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**Paper XIII- Harmonium Vadan/ Tabla Vadan**

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

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaata on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Khyal/gat from the Ragas mentioned as below :-  
 (1) Ahir Bhairv(2) Malkauns (3) Darbari Kanhada (4) Bageshree.
- (3) Ability to demonstrate to prescribed Talas on hands palm showing Tali and Khali-Chautal, Sooltal, Jhoomara and Deepchandi.
- (4) Ability to play varieties of Nagma to accompany Tabla.
- (5) To play Ramdhun, National Anthem and one Bhajan on Harmonium.
- (6) Ability to accompany a Vocal recital.

- (i) Light composition with Chords
- (ii) Classical Composition

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

**Tabla Vadan (Practical)**

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

- (1) Ability to Padhant and play Ektal, Jhaptal, Kehrava and Roopak on tabla and proficiency in rendering padhant.
- (2) Ability to play Ektal with Peshkar, One Kayda Two Paltas, One Tihai and two Tukras.
- (3) Ability to play one simple Paran and Chakradar Paran in Sooltal and Teevratal.
- (4) Knowledge of showing on hand palm Thaah, Dugun, Tigun and Chaugun.
- (5) Tabla sangat knowledge of Tabla tuning.
- (6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

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**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 concerned teacher.**
- 2. Assessment of the paper will be done along with the other practical examinations.**

*Raj / Jay*  
**Dy. Registrar**  
**(Academic)**  
**University of Rajasthan**  
**JAIPUR**