



# University of Rajasthan Jaipur

## SYLLABUS

### Faculty of Fine Arts

### Master of Performing Arts

### M.P.A. (Semester Scheme)

M.P.A. (I & II Semester) Examination	2022-23
M.P.A. (III & IV Semester) Examination	2023-24

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**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 Vocal**

❖ The document will be sent for the evaluation.

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSI Mark
					L	P		Thy.	P.	
1.	MPA-901	Rag Study	CCC	4	4		60	3		100
2.	MPA- 911	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA- 912	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-913	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-A01	Voice Culture Science & Technique of Sound	ECC	4	4		60	3		100
6.	MPA-A02	Psychology of Music	ECC	4	4		60	3		100
7.	MPA-A03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPA-A04	Harmonium Vadan / TablaVadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPA-A05	Critical Appreciation of Music	ECC	2			30		Submission*	100

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**Second Semester Vocal**

❖ The document will be sent for the evaluation.

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.	MPA-X01	Rag StudyPart-II	CCC	4	4		60	3		100
2.	MPA-X11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA-X12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-X13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-B01	Aesthetics of Music	ECC	4	4		60	3		100
6.	MPA-B02	Psychology of Music Part -II	ECC	4	4		60	3		100
7.	MPA-B03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPA-B04	Harmonium Vadan / TablaVadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPA-B05	Project Work (PRJ)	ECC	2	2		30		Submission *	100

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**Third Semester Vocal**

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.	MPA-XI 01	Evolution and Development of Indian Music and Raga Study	CCC	4	4		60	3		100
2.	MPA-XI 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA-XI12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-XI13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-C01	Historical and Theoretical Study of Indian Music	ECC	6	6		90	3		100
6.	MPA-C02	Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
7.	MPA-C03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
8.	MPA-C04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

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**Fourth Semester Vocal**

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.	MPA-XII01	Evolution and Development of Indian Music and Raga Study <b>Part-II</b>	CCC	4	4		60	3		100
2.	MPA-XII 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA-XII 12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-XI 13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-D01	Historical and Theoretical Study of Indian Music <b>Part-II</b>	ECC	6	6		90	3		100
6.	MPA-D02	Compositions	ECC	4		2	30		45 Minutes Per Candidate	100
7.	MPA-D03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPA-D04	Seminar	ECC	4	2		30		45 Minutes Per Candidate	100

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## First Semester (Vocal)

### Theory Paper

#### MPA- 901- RAG STUDY(Common with Instrumental – Sitar)

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

#### Part- A

1. Definition of Rag
  - (i) Rag Jati (ii) Rag Lakshan
2. Concept of time theory of Raga in Indian Music.
  - (i) Role of Vadi-Swar in the time theory of Rag.
  - (ii) Poorvangvadi Rag &Uttarangvadi Rag.
3. Time theory of Raga according to Swaras-
  - (i) Komal Re-dha (ii) Shudha Re-dha (iii) KomalGa-Ni

#### Part- B

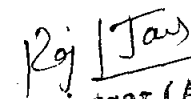
1. Description of Ragas.
2. Comparative and critical study of Ragas.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap& Tan.
4. Extempore compositions from the given note-patterns

**Note:-** Candidates are required to study all the Ragas prescribed under paper code MPA-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, AvamVikas:Dr. Sunanda Pathak.
2. MalharKePrakar : Jai Sukh Lal Shah.
3. Rag Rahasya: Jai SukhLal Shah.
4. Rag Vyakaran : Dr. V.K.RaiChoudhary
5. SangeetVisharad:Bsant
6. Rag Darshan :Pt. ManikBuva 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. AbhinavGitanjaliPart 1-5 :Pt.RamashrayaJha.
12. SangeetKadam:bani : 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.

  
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16. Rag Praveen- Pt. Ganesh Prasad Sharma  
 17. Sangeet Mani Part-I,II- Maharani Sharma  
 18. SangeetSwarit- Ramakantdivedi

**MPA-911 (Practical)STAGE PERFORMANCE**

(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
<b>Total = 100 Marks</b>	

Performance of one hour before an invited audience in ragas selected from the list of ragas prescribed in paper code MPA-912

**MPA-912- PRESENTATION OF RAGAS -(Practical)**

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

(a) Choice Raga	30 Marks
(b) Question Raga VilambitKhayal	30 Marks
(c) Question Raga in two DrutKhayals	20Marks
(d)Alap and Swarvistar	20 Marks

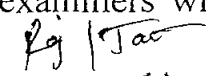
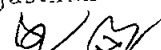
**Total = 100 Marks**

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

**Groups:**

1. Yaman, ShyamKalyan, PuriyaKalyan, Hansdhwani, ShudhaKalyan.
2. AlhaiyaBilawal, YamniBilawal, DevgiriBilawal, KukubhBilawal.
3. Bhairav; Jogia ,Vibhas, Gunkari

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

  
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**MPA-913- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND  
ANALYTICAL STUDY OF RAGAS**

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

**Ragas as Prescribed in PaperCode :MPA-912**

Candidates are required to prepare the following forms from all the groups other than selected in PaperCode :MPA-912.

- |  |          |
|--|----------|
| A. To prepare two VilambitKhayalswith Alap and Tan.  | 20 Marks |
| B. To prepare three Drutkhayals, Tarana with alap and Tan<br>in any Rag other than selected under A. | 20 Marks |
| C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun.                                   | 15 Marks |
| D. To prepare one Bhajan or Thumari/Dadra in any Raga 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 with the consultation of external examiner.

**Theory Paper**

**MPA-A01Voice Culture & Technique of Sound**

**(Common with Instrumental – Sitar)**


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

- (1) Detail study of voice culture.
- (2) Study of Anatomyand Physiology of human throat& ear.
- (3) Human Voice and its Techniques.
- (4) Elementary theory of Sound, Its production and propagation.
- (5)Knowledge of Acoustic.

**Recommended Books**

1. What is Music : Leo Tolstroy.
2. Music a Science and /or Art : John Recfield.
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.

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9. The Physics of Music : Dr. Vasudeva Shaan.
10. Text Book of Sound : Broton.
11. Dhwanianu Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Mani Part-I,II- Maharani Sharma
13. Sangeet Swarit- Ramakantdivedi

### Theory Paper

### MPA-A02 Psychology of Music (Common with Instrumental – Sitar)

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

- (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 in Music & attention in Music.
- (7) Role of heredity and environment with special reference to Music.

### 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 Musicians : Percy 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 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.

  
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21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
- 24.Kala KeSiddhant : R.G. Kalingwood.

**MPA-A03(Practical)Study and Presentation of rare Ragas Of Hindustani Music**  
(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 theconcerned teacher. Assessment of the paper will be done along with the other practical examinations.

**MPA- A04 - Harmonium Vadan (Practical)**

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

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present five Alankaras in each Thaats on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit&Drut gat from the Ragas mentioned below :-  
(1) Yaman (2) BrindavaniSarang (3) Hansdhwani (4) Bhairav.
- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrvaa and Roopak
- (4) Ability to play Nagma with the accompaniment ofTabla.
- (5) To Play 2 Rajasthani Folk songs on Harmonium.
- (6) Ability to accompany a Vocal recital.

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

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

**MPA-A04 - TablaVadan (Practical)**

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

- (1) Knowledge of Ten Varnas of Tabla and its (VadanVidhi) 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.

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

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**MPA-A05- Critical Appreciation of Music**

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

A candidate is required to review two classical music concerts.  
The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

**Note-** A student is required to seek guidance from 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.

**SECOND SEMESTER**

**Theory Paper**

**MPA-X01 - RAG STUDY Part-II**  
**(Common with Instrumental – Sitar)**

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

**Part- A**

1. Importance of Rag in Indian Music
2. Rag and Ritu (ऋतु)
3. Rag Dhayan
4. Role of AdhvarshakSwar (अध्वदर्शकस्वर) -  
Madhayam in the time theory of Raga.
5. ParmelPraveshak Rag.
6. Effect of Rag according to time theory.

**Part- B**

1. Description of Ragas.
2. Comparative and critical study of Ragas.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap, Tan&todas.
4. Extempore composition from the given poetry or note-patterns

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**Note:-**Candidates are required to study all the Ragas given under papercode MPA-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, AvamVikas:Dr. SunandaPathank.
2. MallarKePrakar : Jai Sukh Lal Shah.
3. Rag Rashasya: Jai SukhLal Shah.
4. Rag Vyakaran : Dr. V.K.RaiChoudhary
5. SangeetVisharad
6. Rag Darshan :Pt. ManikBuva Thakur das
7. Rag Vigyan Part 1-5: Pt. V.N. Patvardhan.
8. Sangeet Shastra Pat 1-4 : Pt. Bhatkhande.
9. Rag Praveen
10. Rag Bodh 1-6: Dr. B.R. Deodhar& Dr. Surekha Siha.
11. AbhinavGitanjali 1-3 :Ramashraya.
12. SangeetKadambani : 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 Mani Part-I,II- Maharani Sharma
17. SangeetSwarit- Ramakantdivedi

### MPA-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 |

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**Total = 100 Marks**

Performance of one hour before an invited audience in ragas selected from the list of ragas prescribed in PaperCode MPAV-X12.

**MPA-X12- PRESENTATION OF RAGAS -(Practical)**

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

(a) Choice Raga	30 Marks
(b) Question Raga VilambitKhayal	30 Marks
(c) Question Raga in two drutkhayals	20Marks
(d) Alaps&Swarvistar	20 Marks

**Total = 100 Marks**

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

**Group of Ragas:**

1. Marva, Puriya, Sohani, Bhatiyar.
2. MiyanMalhar, MeghMalhar, SoorMalhar, RamdasiMalhar.
3. BrindavaniSarang, ShudhaSarang, MadhyamadSarang, Miyan Ki Sarang.
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.

**MPA-X13- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS -(Practical)**

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

**Ragas as Prescribed in papercode MPA-X12.**

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

- |   |          |
|---|----------|
| A. To prepare two VilambitKhayalswith Alap and Tan.   | 20Marks  |
| B. To prepare threeDrutKhayals/Tarana with alap and Tan in any Rag other than selected under A. | 20 Marks |
| C. To prepare one Dhamar with Dugun, Tigon, Chaugun and Chhagun.                                | 15Marks  |

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in any rag other than selected under (A&B)

D. To prepare one Bhajan or Thumari/Dadra/ in any rag of the syllabus

15Marks

E. Notation writing of any composition.

15Marks

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.**

**Theory Paper**

**MPA-B01-AESTHETICS OF MUSIC**

**(Common with Instrumental – Sitar)**

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

- 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.
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. BhartiyaShastriyaSangeetawamSoundaryShastra- Dr. Anupam Mahajan.
7. The Musical Heritage of India(1980)- Dr. M.R. Gautam.
8. Sitar KaSoundryatamkMulayankan- Dr. Vandana Sharma.
9. BhartiyaSangeetKaSoundaryVidhan- Dr. Madhur Lata Bhatnagar.
10. BhartiyaSangeet me Alankar- Dr. Shabnam.
11. Sangeet Mani Part-I,II- Maharani Sharma
12. SangeetSwarit- Ramakantdivedi

**Theory Paper**

**MPA-B02 -PSYCHOLOGY OF MUSIC Part- II**

**(Common with Instrumental – Sitar)**

**(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.

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- UNIT – III : Musical Aptitude Tests.
- UNIT – IV : Emotional Integration through Music.
- UNIT – V : Application of Music in -
- (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 Dongail.
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 Musicians :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 :Milt 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. ManovigyankemoolSiddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki ManovigyanicPrasthabhumi : Dr. KavitaChakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Kala KeSiddhant : R.G. Kalingwood.

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**MPA-B03 Presentation of rare Ragas Of Hindustani Music-(Practical)****(Max.Marks -100 Min.Marks- 40)**

A candidate is required to collect five Khayals in Rare Ragas and shall present the same at the end of semester.

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

Student is required to develop critical ability to distinguish the selected Ragas with other Ragas.

**Note: Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.**

**Continuous assessment shall be done every month by the concerned teacher.**

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

**MPA- B04 - Harmonium Vadan (Practical)****(Max.Marks -100 Min.Marks- 36)**

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaat on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and DrutKhyal/gat from the Ragas mentioned as below :-  
(1) Bhimpalasi (2) Brindavanisarang (3) MiyanMalhar (4) Marwa.
- (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.**

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### MPA-B04 - TablaVadan (Practical)

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

- (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 ChakradarParan in Sooltal and Teevratal.
- (4) Knowledge of showing on hand palm Thaah, Dugun, Tigun and Chaugun.
- (5) Tablasangat knowledge of Tabla tuning.
- (6) Ability to play TaalKahrva and Dadra to accompany vocal Music.

**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.

### MPA-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
- ❖ Aproved 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.

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## THIRD SEMESTER

### Theory Paper

#### MPA-XI01- Evolution and Development of Indian Music and Raga Study

#### (Common with Instrumental – Sitar)

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

- UNIT – I : General Idea of Vedic Music.
- UNIT – II : Evolution and development of Indian Music during Ancient and Medieval period with special reference to the works of : Bharat, Matang, Narad ( Sangeet Makarand)  
Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, VyankatMakhi.
- 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/Todas.

**Note:** For the purpose of setting theory paper, syllabus of the practical (papercode MPA-XI12) should also be sent to the paper setter.

#### Group of Ragas:

1. Ahir-Bhairav, BairagiBhairav, Nat Bhairav, AnandBhairav, ShivmatBhairav.
2. Malkauns, Chandrakauns, Jog Kouns, MadhuKauns& Jog.
3. Todi, GurjariTodi, BilaskhaniTodi, BhoopalTodi, 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: AbulFazal (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

  
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- 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 NatyaShastra : Bhaat.
- 17 Brihaddeshi: Matang
- 18 SangeetRatnakar : Sharangdev
- 19 Rag Trangini: Lochan
- 20 SangeetParijat : Ahobal
- 21 Rag Vibodh : Pt. Somnath
- 22 Swarmela Kala Nidhi: Ramamatya
- 23 BhartiyaSangeetVadya: Dr. Lalmani Mishra
- 24 SwaurRagonKeVikas me vadyokayogdan: Dr. IndraniChakraverty
- 25 The Music of India : Popley
- 26 Pranav Bharati: Pt. Omkarnath Thakur
- 27 SangeetChintaani: AcharyaBrahhaspati.
- 28 Anup Rag Vilas: Pt. Kumar Gandharv
- 29 Prachin Bharat Mein Sangeet.: Dr. DharmawatiSrivastava
- 30 Bharat KaSangeetSindhant : AcharyaBrahhaspati
- 31 BhartiyaSangeetKaItihas : Dr. Umesh Joshi
- 32 BhartiyaSangeetKaItihas : Dr. S.S. Paranjape
- 33 Rag Rahasya: AcharyaBrahhaspati
- 34 Universal History of Music: S.M.Tagore
- 35 Sangeet Shastra Part I-4: Pt. Bhatkhande
- 36 Hindustani Sanget Main Rag Ki UtpattiAvamVikas : Dr. Sunanda Pathak
- 37 MalharKePrkar : Jai Sukh Lal Shah
- 38 Rag Rahasya : AcharyaBrahhaspati
- 39 Rag Vyaskaran : Dr. V.K. Rai Choudhary
- 40 SangeetVisharad : Basant
- 41 Rag Darshan : Pt. ManikBua 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 AbhinavGitanjali Part 1-5, RamashrayaJha
- 47 SangeetKadambini-Dr. V.N. Bhatt
- 48 Sangeet Archana – Dr. V.N. Bhatt
- 49 KramikPustakMalika – (Part 1-6)-Pt. V.N. Bhatkhande
- 50 Sangeet Mani Part-I,II- Maharani Sharma
- 51 SangeetSwarit- Ramakantdivedi

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**MPA-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 paper Code MPA-XI 12

**MPA-XI12- PRESENTATION OF RAGAS -(Practical)****(Max.Marks -100 Min.Marks- 40)**

- |                                     |          |
|-------------------------------------|----------|
| (a) Choice Raga                     | 30 Marks |
| (b) Question Raga VilambitKhayal    | 30 Marks |
| (c) Question Raga in two DrutKhayal | 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, BairagiBhairav, Nat Bhairav, AnandBhairav, ShivmatBhairav.
- 2 Malkauns, Chandrakauns, Jog Kouns, MadhuKauns& Jog.
- 3 Todi, GurjariTodi, BilaskhaniTodi, BhoopalTodi, Multani.

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

**MPA-XI13- PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS-(Practical)****(Max.Marks -100 Min.Marks- 40)****Ragas as Prescribed in Papercode MPA-XI12.**

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

- A. To prepare two vilambitkhayalwith Alap and Tans.

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B. To prepare three Drutkhayals/ Tarana/ with alap and Tansin any Rag other than selected under A. 15 Marks

C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun&Athagunin any Raga other than selected under (A&B). 10 Marks

D. To prepare one Bhajan or Thumari/Dadra in any rag. 10 Marks

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 with the consultation of external examiner.**

### Theory Paper

## MPA-C01 -- HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC

(Common with Instrumental – Sitar)

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

- Unit – I : ShrutiSwar Discourses of Bharat, Sharangdev, Ahobal, Pt. V. N. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- 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 Indian music.
- Unit - V : (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. NatyaShastra : Bharat
2. Brihaddeshi :Matang
3. SangeetRatnakar :Sharangdev
4. Rag Tarangini : Lochan
5. SangeetParijat :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 tathathaatkiEtihasiKPrishabhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande

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13. North Indian Music :AllianDamieslu
14. Bharat KaSangeetSiddhant : AcharyaK.C.D.Brihaspati
15. SangeetShastra :K.VasudevaShastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aurRagini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of KarnatakMusic :Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. BhartiyaSangeetVadya: Dr. LalmaniMisra
25. DhwaniaurSangeet: Lalit Kishore Singh
26. Musical Heritage : M.R. Gautm
27. Hindustani SangeetKeGharano Ki Charcha : Sushil Kumar Choubey
28. Universal History of Music : S.M. Tagore.
29. Historical Development of Indian Music : Swami Pragyand
30. Sangeet Chintamani : Acharya Brihaspati
31. Tal KaUdbhavaurVikas :Aban E. Mistry.

**MPA-C02 – Study and Presentation of Rare Ragas of Hindustani Music(Practical)**

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

A candidate is required to collect five Khayals in Rare Ragas and shall present the same at the end of semester.

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

Student is required to develop critical ability to distinguish the selected Ragas with other Ragas.

**Note :Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.**

**Continuous assessment shall be done every month by the teacher concerned.**

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

**MPA-C03 –Folk Music & Tradition of the Region-(Practical)**

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

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

- 1 A candidate is required to present five Folk Music compositions.

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

### MPA-C04 – Seminar

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

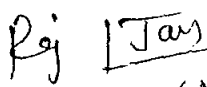
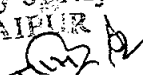
Students shall submit a written document of minimum 1000 words, in three copies on any Musical topic chosen by the candidate in consultation with the concerned teacher on the basis of the document the Candidate will be required to present a paper before the evaluation Board along with Faculty and students of the Department.

The format of the seminar document must consist –

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/Logics/Ideas/Concepts
5. Justification
6. Conclusion
7. Bibliography

**The Evaluation Board will be as follows :**

1. Supervisor
2. One External Expert

  
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**FOURTH SEMESTER****Theory Paper****MPA-XII01- EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA  
STUDY- (Part II)****(Common with Instrumental -- Sitar)****(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 DigamberPaluskar, Pt. Omkarnath Thakur, AcharyaBrahhaspati.
- UNIT – II : Detail study of evolution and growth of the various musical forms.
- UNIT – III : Genral idea of VrindGan&VrindaVadan.
- 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, Tans&Todas.  
(ii) To compose given text & note in different Ragas and Talas prescribed in papercode MPA-XII12

**Note: For the purpose of setting theory paper, syllabus of the practical(papercode MPA-XII12) should also be sent to the paper setter.**

**Group of Ragas:**

1. Bihag, MaruBihag, Nand, Bihagda.
2. DarbariKanhada, NaykiKanhada, KaunsiKanhada, AbhogiKanhada.
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: AbulFazal (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.

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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. NatyaShastra :Bhaat.
17. Brihaddeshi: Matang
18. SangeetRatnakar :Sharangdev
19. Rag Trangini: Lochan
20. SangeetParijat :Ahobal
21. Rag Vibodh : Pt. Somnath
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Swarmela Kala Nidhi: Ramamatya
25. BhartiyaSangeetVadya: Dr. Lalmani Mishra
26. SwaraurRagonKeVikas me vadyokayogdan: Dr. IndraniChakraverty
27. The Music of India :Popley
28. Pranav Bharati: Pt. Omkarnath Thakur
29. SangeetChintaani: AcharyaBrahhaspati.
30. Anup Rag Vilas: Pt. Kumar Gandharv
31. Prachin Bharat Mein Sangeet.: Dr. DharmawatiSrivastava
32. Bharat KaSangeetSindhant : AcharyaBrahhaspati
33. BhartiyaSangeetKaItihas : Dr. Umesh Joshi
34. BhartiyaSangeetKaItihas : Dr. S.S. Paranjape
35. Rag Rahasya: AcharyaBrahhaspati
36. Universal History of Music: S.M.Tagore
37. Sangeet Shastra Part I-4: Pt. Bhatkhande
38. Hindustani Sanget Main Rag Ki UtpattiAvamVikas : Dr. Sunanda Pathak
39. MalharKePrkar : Jai Sukh Lal Shah
40. Rag Rahasya : AcharyaBrahhaspati
41. Rag Vyakaran : Dr. V.K. Rai Choudhary
42. SangeetVisharad : Basant
43. Rag Darshan : Pt. ManikBua 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. AbhinavGitanjali Part 1-5, RamashrayaJha
49. SangeetKadambini-Dr. V.N. Bhatt
50. Sangeet Archana – Dr. V.N. Bhatt
51. KramikPustakMalika – (Part 1-6)-Pt. V.N. Bhatkhande

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**MPA-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 duration before an invited audience in ragas selected from the list of ragas prescribed in paper Code MPA-XII12

**MPA-XII12 –PRESENTATION OF RAGAS-(Practical)**

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

- |                                      |          |
|--------------------------------------|----------|
| (a) Choice Raga                      | 30 Marks |
| (b) Question Raga VilambitKhayal     | 30 Marks |
| (c) Question Raga in two drutkhayals | 20Marks  |
| (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, MaruBihag, Nand, Bihagda.
2. DarbariKanhada, NaykiKanhada, KaunsiKanhada, AbhogiKanhada.
3. Kirvani, Hemant, Bageshree, Rageshree.

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

  
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**MPA-XII13 – PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC  
AND ANALYTICAL STUDY OF RAGAS–(Practical)**

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

**Ragas as Prescribed in paper code MPA-XII12.**

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

- A. To prepare two vilambitkhayalaswith Alap, Tan&todas. 20Marks
- B. To prepare three Drutkhayalas/ Tarana with alap and Tans 15Marks  
in any Rag other than selected under A.
- C. To prepare One Dhamar with Dugun, Tigun, Chaugun, Chhagun 10Marks  
And Athagunin any rag other than selected under (A&B)
- D. To prepare one Bhajan or Thumri in any raga. 10Marks
- E. Extempore composition from the given Text &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.**

**Theory Paper**

**MPA-D01- HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC**

(Part-II)

**(Common with Instrumental – Sitar)**

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

- Unit – I : (i) Historical development and classification of Ragas.  
(Ancient, Medieval and Modern)  
(ii) Concept of the time theory of Raga in Indian Music.
- Unit – II : Indian and Western Notation system.
- Unit – III : Trinity ofkarnatak Music

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

**Note:** For the purpose of setting theory paper, syllabus of the practical (paperCode MPA-XII12). Should also be sent to the paper setter.

### Recommended Books

1. NatyaShastra : Bharat
2. Brihaddeshi :Matang
3. SangeetRatnakar :Sharangdev
4. Rag Tarangini : Lochan
5. SangeetParijat :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 tathathaatkiEtihaskPrishabhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music :AllianDamieslu
14. Bharat KaSangeetSiddhanta : AcharyaK.C.D.Brihaspati
15. SangeetShastra :K.VasudevaShastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag. or.Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Claman:s
19. Karnatak Music: Ramchandran
20. Rages of KaranatakMusic :Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. BhartiyaSangeetVadya: Dr. LalmaniMisra
25. DhawanaurSangeet: Lalit Kishore Singh
26. Musical Heritage : M.R. Gautm
27. Hindustani SangeetKeGharano Ki Charcha : Sushil Kumar Chobey
28. Universal History of Music : S.M. Tagore.
29. Historical Development of Indian Music : Swami Prajananand
30. SangeetChintaani : AcharyaBrahhaspati
31. Tal KaUdbhavaurVikas :Aban E. Mistry.

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**MPA-D02-- Compositions--(Practical)****(Max.Marks -100 Min.Marks- 40)**

A Candidate is required to submit 10 Self Composed "Bandishs" in any 10 Ragas. Variety of 'Taalas' may be kept in mind.

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

**MPA-D03 --Presentation of Rare Ragas of Hindustani Music(Practical)****(Max.Marks -100 Min.Marks- 40)**

A candidate is required to collect five Khayals in Rare Ragas and shall present the same at the end of semester.

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

Student is required to develop critical ability to distinguish the selected Ragas with other Ragas.

**Note :Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.**

**Continuous assessment shall be done every month by the concerned teacher.**

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

**MPA-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.

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**UNIVERSITY OF RAJASTHAN  
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**SYLLABUS**

**Faculty of Fine Arts**

**Instrumental (Sitar)**

**M.P.A. (I & II Semester)      2021-22**

**M.P.A. (III & IV Semester)      2022-23**

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**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 Instrumental - Sitar**

❖ The document will be sent for the evaluation.

S. No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Mark
					L	P		Thy.	P.	
1.	MPA-901	Rag Study	CCC	4	4		60	3		100
2.	MPA-911	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA-912	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-913	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-A01	Voice Culture Science & Technique of Sound	ECC	4	4		60	3		100
6.	MPA-A02	Psychology of Music	ECC	4	4		60	3		100
7.	MPA-A03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPA-A04	Harmonium Vadan / TablaVadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPA-A05	Critical Appreciation of Music	ECC	2			30		Submission*	100

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**Second Semester Instrumental - Sitar**

❖ The document will be sent for the evaluation.

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.	MPA-X01	Rag StudyPart-II	CCC	4	4		60	3		100
2.	MPA-X11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA-X12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-X13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-B01	Aesthetics of Music	ECC	4	4		60	3		100
6.	MPA-B02	Psychology of Music Part-II	ECC	4	4		60	3		100
7.	MPA-B03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPA-B04	Harmonium Vadan / TablaVadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPA-B05	Project Work (PRJ)	ECC	2	2		30		Submission *	100

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Third Semester Instrumental - Sitar

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.	MPA-XI 01	Evolution and Development of Indian Music and Raga Study	CCC	4	4		60	3		100
2.	MPA-XI 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA-XI12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-XI13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-C01	Historical and Theoretical Study of Indian Music	ECC	6	6		90	3		100
6.	MPA-C02	Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
7.	MPA-C03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
8.	MPA-C04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

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Fourth Semester Instrumental - Sitar

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

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**First Semester – Instrumental (Sitar)**

**Theory Paper**

**MPA- 901- RAG STUDY**

**(Common with Vocal)**

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

**Part- A**

1. Definition of Rag
  - (i) Rag Jati (ii) Rag Lakshan
2. Concept of time theory of Raga in Indian Music.
  - (i) Role of Vadi-Swar in the time theory of Rag.
  - (ii) Poorvangvadi Rag & Uttarangvadi Rag.
3. Time theory of Raga according to Swaras-
  - (i) Komal Re-dha (ii) Shudha Re-dha (iii) KomalGa-Ni

**Part- B**


1. Description of Ragas.
2. Comparative and critical study of Ragas.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. Extempore compositions from the given note-patterns

**Note:-** Candidates are required to study all the Ragas prescribed under paper code MPA-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, AvamVikas:Dr. Sunanda Pathak.
2. MalharKePrakar : Jai Sukh Lal Shah.
3. Rag Rahasya: Jai SukhLal Shah.
4. Rag Vyakaran : Dr. V.K.RaiChoudhary
5. SangeetVisharad:Bsant
6. Rag Darshan :Pt. ManikBuva 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. AbhinavGitanjaliPart 1-5 :Pt.RamashrayaJha.

  
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12. SangeetKadambani : 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 Mani Part-I,II- Maharani Sharma
18. SangeetSwarit- Ramakantdivedi

**MPA-911 (Practical)STAGE PERFORMANCE**

**(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
<b>Total = 100 Marks</b>	

Performance of one hour before an invited audience in ragas selected from the list of ragas prescribed in paper code MPA-912

**MPA-912- PRESENTATION OF RAGAS -(Practical)**

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

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Gat	30 Marks
(c) Question Raga in two DrutGat	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, ShyamKalyan, PuriyaKalyan, Hansdhwani, ShudhaKalyan.
2. AlhaiyaBilawal, YamniBilawal, DevgiriBilawal, KukubhBilawal.

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3. Bhairav, Jogia, Vibhas, Gunkari

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

**MPA-913- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS**

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

**Ragas as Prescribed in PaperCode :MPA-912**

Candidates are required to prepare the following forms from all the groups other than selected in PaperCode :MPA-912.

- |  |          |
|--|----------|
| A. To prepare two Vilambit Gat with Alap and Tan/ Todas.                               | 20 Marks |
| B. To prepare three Drut Gat with alap and Tan in any Rag other than selected under A. | 20 Marks |
| C. To prepare one Gat in other than Teental.   | 15 Marks |
| D. To prepare one Bhajan or Thumari/Dadra/ Dhun in any Raga of the syllabus.           | 15 Marks |
| E. Notation writing of any composition/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 with the consultation of external examiner.

**Theory Paper**

**MPA-A01 Voice Culture & Technique of Sound**

(Common with Vocal)

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

- (1) Detail study of voice culture.
- (2) Study of Anatomy and Physiology of human throat & ear.
- (3) Human Voice and its Techniques.
- (4) Elementary theory of Sound, Its production and propagation.
- (5) Knowledge of Acoustic.

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### 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. Dhwanianaur Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Mani Part-I,II- Maharani Sharma
13. SangeetSwarit- Ramakantdivedi

### Theory Paper

### MPA-A02 Psychology of Music


(Common with Vocal)

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

- (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 in Music & attention in Music.
- (7) Role of heredity and environment with special reference to Music.

### 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 Musicians : Percy C. Buck.

  
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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 :Milt 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. ManoviyganKeMoolSiddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki ManovigyanicPrasthabhumi : Dr. KavitaChakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
- 24.Kala KeSiddhant : R.G. Kalingwood.

**MPA-A03(Practical)Study and Presentation of rare Ragas Of Hindustani Music**

**(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 theconcerned teacher. Assessment of the paper will be done along with the other practical examinations.**

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## MPA- A04 - Harmonium Vadan (Practical)

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

- (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) BrindavaniSarang (3) Hansdhwani (4) Bhairav.
  - (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.

## MPA-A04 - TablaVadan (Practical)

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

- (1) Knowledge of Ten Varnas of Tabla and its (VadanVidhi) 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.

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

**MPA-A05- Critical Appreciation of Music**

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

A candidate is required to review two classical music concerts.

The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

**Note- A student is required to seek guidance from 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.**

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**SECOND SEMESTER – Instrumental (Sitar)****Theory Paper****MPA-X01 - RAG STUDY Part-II****(Common with Vocal)****(Max.Marks - 100 Min.Marks- 36)****Part- A**

1. Importance of Rag in Indian Music
2. Rag and Ritu (ऋतु)
3. Rag Dhayan
4. Role of AdhvadarshakSwar (अध्वदर्शकस्वर) -  
Madhayam in the time theory of Raga.
5. ParmelPraveshak Rag.
6. Effect of Rag according to time theory.

**Part- B**

1. Description of Ragas.
2. Comparative and critical study of Ragas.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap, Tan&todas.
4. Extempore composition from the given poetry or note-patterns

**Note:-**Candidates are required to study all the Ragas given under papercode MPA-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, AvamVikas:Dr. SunandaPathank.
2. MallarKePrakar : Jai Sukh Lal Shah.
3. Rag Rashasya: Jai SukhLal Shah.
4. Rag Vyakaran : Dr. V.K.RaiChoudhary
5. SangeetVisharad
6. Rag Darshan :Pt. ManikBuva Thakur das

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7. Rag Vigyan Part 1-5: Pt. V.N. Patvardhan.
8. Sangeet Shastra Pat 1-4 : Pt. Bhatkhande.
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.
14. Sangeet Sagar : Prabhu Lal Garg.
15. Universal History of Music : S.M. Tagor.
16. Sangeet Mani Part-I,II- Maharani Sharma
17. Sangeet Swarit- Ramakantdivedi

**MPA-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 Paper Code MPAV-X12.

**MPA-X12- PRESENTATION OF RAGAS -(Practical)**

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

- |                                   |          |
|-----------------------------------|----------|
| (a) Choice Raga                   | 30 Marks |
| (b) Question Raga Vilambit Gat    | 30 Marks |
| (c) Question Raga in two drut Gat | 20 Marks |
| (d) Alaps & Swarvistar            | 20 Marks |

**Total = 100 Marks**

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

**Group of Ragas:**

1. Marva, Puriya, Sohani, Bhatiyar.
2. MiyanMalhar, MeghMalhar, SoorMalhar, RamdasiMalhar.
3. BrindavaniSarang, ShudhaSarang, MadhyamadSarang, Miyan Ki Sarang.
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.**

**MPA-X13- PRESENTATION OF VARIOUS FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS -(Practical)**

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

**Ragas as Prescribed in papercode MPA-X12.**

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

- |   |          |
|---|----------|
| A. To prepare two VilambitGatwith Alap and Tan/Todas.   | 20Marks  |
| B. To prepare threeDrutGat with alap and Tan/Todas<br>in any Rag other than selected under A.   | 20 Marks |
| C. To prepare One DrutGat other than Teental.<br><br>in any rag other than selected under (A&B) | 15Marks  |
| D. To prepare one Bhajan or Thumari/Dadra/One Dhun in any rag of the syllabus                   | 15Marks  |
| E. Notation writing of any composition/Gat.   | 15Marks  |
| 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.**

**Theory Paper**

**MPA-B01-AESTHETICS OF MUSIC**

**(Common with Vocal)**

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

- |            |   |   |
|------------|---|---|
| UNIT – I   | : | Art And Concept of Beauty   |
| UNIT – II  | : | (a) Application and general principle of Aesthetics in Music.<br>(b) Aesthetic Ideals of Music. |
| UNIT – III | : | (a) Raga and Rasa.<br>(b) Aesthetic experience through the Art of Music.                        |
| UNIT – IV  | : | Place of Music in Fine Arts.  |

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- 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.
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. BhartiyaShastriyaSangeetawanSoundaryShastra- Dr. Anupam Mahajan.
7. The Musical Heritage of India(1930)- Dr. M.R. Gautam.
8. Sitar KaSoundryatamkMulayankan- Dr. Vandana Sharma.
9. BhartiyaSangeetKaSoundaryVidhan- Dr. Madhur Lata Bhatnagar.
10. BhartiyaSangeet me Alankar- Dr. Shabnam.
11. Sangeet Mani Part-I,II- Maharani Sharma
12. SangeetSwarit- Ramakantdivedi

**Theory Paper**

**MPA-B02 -PSYCHOLOGY OF MUSIC Part- II**

(Common with Vocal)

(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 – III : Musical Aptitude Tests.
- UNIT – IV : Emotional Integration through Music.
- UNIT – V : Application of Music in -  
(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.

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5. Psychology of Musicians : Percy 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 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. ManoviyganKeMoolSiddhant : R.K. Tondon.
  18. The Analysis of Snsation : Eames Mach.
  19. Sangeet Ki ManovigyanicPrasthabhumi : Dr. KavitaChakravorty.
  20. The psychology of Imagination : John Paul Sartre.
  21. Studies in Artistic Creativity : Manas Tai Choudhary.
  22. Sangeet Mani Part-I,II- Maharani Sharma
  23. SangeetSwarit- Ramakantdivedi
  24. Kaia KeSiddhant : R.G. Kalingwood.

**MPA-B03 Presentation of rare Ragas Of Hindustani Music-(Practical)**

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

A candidate is required to collect five Khayals in Rare Ragas and shall present the same at the end of semester.

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

Student is required to develop critical ability to distinguish the selected Ragas with other Ragas.

**Note: Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.**

**Continuous assessment shall be done every month by the concerned teacher.**

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

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### MPA- B04 - Harmonium Vadan (Practical)

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

- (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 DrutKhyal/gat from the Ragas mentioned as below :-  
(1) Bhimpalasi (2) Brindavanisarang (3) MiyanMalhar (4) Marwa.
- (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.

### MPA-B04 - TablaVadan (Practical)

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

- (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 ChakradarParan in Sooltal and Teevratal.
- (4) Knowledge of showing on hand palm Thaah, Dugun, Tigun and Chaugun.
- (5) Tablasangat knowledge of Tabla tuning.
- (6) Ability to play TaalKahrva and Dadra to accompany vocal Music.

**Note :** The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

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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.

**MPA-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

❖ Approved 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.

**THIRD SEMESTER**

**Theory Paper**

**MPA-XI01- Evolution and Development of Indian Music and Raga Study**

**(Common with Vocal)**

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

- UNIT – I : General Idea of Vedic Music.
- 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, VyankatMakhi.
- 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

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UNIT – V : Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans/Todas.

**Note:** For the purpose of setting theory paper, syllabus of the practical (papercode MPA-XI12) should also be sent to the paper setter.

**Group of Ragas:**

1. Ahir-Bhairav, BairagiBhairav, Nat Bhairav, AnandBhairav, ShivmatBhairav.
2. Malkauns, Chandrakauns, Jog Kouns, MadhuKauns& Jog.
3. Todi, GurjariTodi, BilaskhaniTodi, BhoopalTodi, 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: AbulFazal (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 NatyaShastra :Bhaat.
- 17 Brihaddeshi: Matang
- 18 SangeetRatnakar :Sharangdev
- 19 Rag Trangini: Lochan
- 20 SangeetParijat :Ahobal
- 21 Rag Vibodh : Pt. Somnath
- 22 Swarmela Kala Nidhi: Ramamatya
- 23 BhartiyaSangeetVadya: Dr. Lalmani Mishra
- 24 SwaraurRagonKeVikas me vadyokayogdan: Dr. IndraniChakraverty
- 25 The Music of India :Popley
- 26 Pranav Bharati: Pt. Omkarnath Thakur
- 27 SangeetChintaani: AcharyaBrahhaspati.
- 28 Anup Rag Vilas: Pt. Kumar Gandharv
- 29 Prachin Bharat Mein Sangeet.: Dr. DharmawatiSrivastava
- 30 Bharat KaSangeetSindhant : AcharyaBrahhaspati
- 31 BhartiyaSangeetKaItihas : Dr. Umesh Joshi
- 32 BhartiyaSangeetKaItihas : Dr. S.S. Paranjape

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- 33 Rag Rahasya: AcharyaBrahapati
- 34 Universal History of Music: S.M.Tagore
- 35 Sangeet Shastra Part I-4: Pt. Bhatkhande
- 36 Hindustani Sanget Main Rag Ki UtpattiAvamVikas : Dr. Sunanda Pathak
- 37 MalharKePrkar : Jai Sukh Lal Shah
- 38 Rag Rahasya : AcharyaBrahapati
- 39 Rag Vyaskaran : Dr. V.K. Rai Choudhary
- 40 SangeetVisharad : Basant
- 41 Rag Darshan : Pt. ManikBua 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 AbhinavGitanjali Part 1-5, RamashrayaJha
- 47 SangeetKadambini-Dr. V.N: Bhatt
- 48 Sangeet Archana – Dr. V.N. Bhatt
- 49 KrarnikPustakMalika – (Part 1-6)-Pt. V.N. Bhatkhande
- 50 Sangeet Mani Part-I,II- Maharani Sharma
- 51 SangeetSwarit- Ramakantdivedi

**MPA-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 paper Code MPA-XI 12

**MPA-XI12- PRESENTATION OF RAGAS -(Practical)**

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

- |                                  |          |
|----------------------------------|----------|
| (a) Choice Raga                  | 30 Marks |
| (b) Question Raga VilambitGat    | 30 Marks |
| (c) Question Raga in two DrutGat | 20Marks  |
| (d) Alaps with Swarvistar        | 20 Marks |

**Total = 100 Marks**

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

**Group of Ragas:**

- 1 Ahir-Bhairav, BairagiBhairav, Nat Bhairav, AnandBhairav, ShivmatBhairav.
- 2 Malkauns, Chandrakauns, Jog Kouns, MadhuKauns & Jog.
- 3 Todi, GurjariTodi, BilaskhaniTodi, BhoopalTodi, Multani.

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

**MPA-XI13- PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS-(Practical)**

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

**Ragas as Prescribed in Papercode MPA-XI12.**

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

- |   |          |
|---|----------|
| A. To prepare two vilambitGatwith Alap and Tans/Todas.                                      | 20Marks  |
| B. To prepare three Drutgat with alap and Tans/todasin any Rag other than selected under A. | 15 Marks |
| C. To prepare one gat other than teental in any Raga other than selected under (A&B).       | 10 Marks |
| D. To prepare one Bhajan or Thumari/Dadra/dhun in any rag.                                  | 10 Marks |
| E. Extempore composition from the given Text or Note Patterns                               |          |
| F. 15 Marks   |          |
| G. Critical appreciation of a recorded demonstration.                                       | 15 Marks |
| H. Analytical Study of Ragas  | 15 Marks |

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

**Theory Paper**

**MPA-C01 – HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC**

(Common with Vocal)

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

- Unit – I : ShrutiSwar Discourses of Bharat, Sharangdev, Ahobal, Pt. V. N. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- Unit – II : Types of Scales, Diatonic, Chromatic, Equally tempered
- Unit – III : General idea of Giti and Vani.

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- Unit – IV : Study of style involved in different Gharanas of Indian music.  
 Unit - V : (a) General idea of the factors that differentiate Karnatak Music from Hindustani Music.  
 (b) Comparative study of karnatak and Hindustani Musical forms.

### Recommended Books

1. NatyaShastra : Bharat
2. Brihaddeshi : Matang
3. SangeetRatnakar : Sharangdev
4. Rag Tarangini : Lochan
5. SangeetParijat : 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 tathahaatkiEtihasiKPrishabhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : AllianDamieslu
14. Bharat KaSangeetSiddhant : AcharyaK.C.D.Brihaspati
15. SangeetShastra : K.VasudevaShastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aurRagini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of KarnatakMusic : Ramchandran
21. South Indian Music : Sambamurty
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. BhartiyaSangeetVadya: Dr. LalmaniMisra
25. DhwaniaurSangeet: Lalit Kishore Singh
26. Musical Heritage : M.R. Gautm
27. Hindustani SangeetKeGharano 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 KaUdbhavaurVikas : Aban E. Mistry.

### MPA-C02 – Study and Presentation of Rare Ragas of Hindustani Music(Practical)

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

A candidate is required to collect five Khayals in Rare Ragas and shall present the same at the end of semester.

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

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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.**

**MPA-C03 –Folk Music & Tradition of the Region-(Practical)**

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

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

- 1 A candidate is required to present five Folk Music compositions.
- 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 concerned teacher.**
2. **Assessment of the paper will be done along with the other practical examinations.**

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**MPA-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

**FOURTH SEMESTER****Theory Paper**

**MPA-XII01- EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA**  
**STUDY- (Part II)**  
**(Common with Vocal)**

**(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 DigamberPaluskar, Pt. Omkarnath Thakur, AcharyaBrahhaspati.
- UNIT – II : Detail study of evolution and growth of the various musical forms.
- UNIT – III : Genral idea of VrindGan&VrindaVadan.
- 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

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UNIT – V :

- (i) Identification of Ragas through given notes and to elaborate those Ragas through Alaps, Tans & Todas.  
(ii) To compose given text & note in different Ragas and Talas prescribed in papercode MPA-XII12

**Note:** For the purpose of setting theory paper, syllabus of the practical (papercode MPA-XII12) should also be sent to the paper setter.

**Group of Ragas:**

1. Bihag, MaruBihag, Nand, Bihagda.
2. DarbariKanhada, NaykiKanhada, KaunsiKanhada, AbhogiKanhada.
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: AbulFazal (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. NatyaShastra :Bhaat.
17. Brihaddeshi: Matang
18. SangeetRatnakar :Sharangdev
19. Rag Trangini: Lochan
20. SangeetParijat :Ahobal
21. Rag Vibodh : Pt. Somnath
22. Sangeet Mani Part-I,II- Maharani Sharma
23. SangeetSwarit- Ramakantdivedi
24. Swarmela Kala Nidhi: Ramamatya
25. BhartiyaSangeetVadya: Dr. Lalmani Mishra
26. SwaurRagonKeVikas me vadyokayogdan: Dr. IndraniChakraverty

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27. The Music of India :Popley
28. Pranav Bharati: Pt. Omkarnath Thakur
29. SangeetChintaani: AcharyaBrahhaspati.
30. Anup Rag Vilas: Pt. Kumar Gandharv
31. Prachin Bharat Mein Sangeet.: Dr. DharmawatiSrivastava
32. Bharat KaSangeetSindhant : AcharyaBrahhaspati
33. BhartiyaSangeetKaItihas : Dr. Umesh Joshi
34. BhartiyaSangeetKaItihas : Dr. S.S. Paranjape
35. Rag Rahasya: AcharyaBrahhaspati
36. Universal History of Music: S.M.Tagore
37. Sangeet Shastra Part I-4: Pt. Bhatkhande
38. Hindustani Sanget Main Rag Ki UtpattiAvamVikas : Dr. Sunanda Pathak
39. MalharKePrkar : Jai Sukh Lal Shah
40. Rag Rahasya : AcharyaBrahhaspati
41. Rag Vyaskaran : Dr. V.K. Rai Choudhary
42. SangeetVisharad : Basant
43. Rag Darshan : Pt. ManikBua 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. AbhinavGitanjali Part 1-5, RamashrayaJha
49. SangeetKadambini-Dr. V.N. Bhatt
50. Sangeet Archana – Dr. V.N. Bhatt
51. KramikPustakMalika – (Part 1-6)-Pt. V.N. Bhatkhande


**MPA-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 paper Code MPA-XIII12

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

**MPA-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.

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