

**University of Rajasthan**  
**Jaipur**  
**SYLLABUS**

**Faculty of Fine Arts**

**Master of Performing Art**

**Sitar (Instrumental Music)**

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

**M.P.A.(I& II Semester) Examination - 2023-24**

**M.P.A.(III& IV Semester) Examination - 2024-25**

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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 (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.	MPAI-901	Study of Rag System of Sitar	CCC	4	4		60	3		100
2.	MPAI-911	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAI-912	Presentation of Ragas on Sitar	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI-913	Presentation of Various compositions of Sitar & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAI-A01	Technique of Sound	ECC	4	4		60	3		100
6.	MPAI-A02	Psychological Study of Instrumental Music (Sitar)	ECC	4	4		60	3		100
7.	MPAI-A03	Presentation of Rare Ragas on Sitar	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAI-A04	Harmonium Vadan/Tabla Vadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAI-A05	Critical Appreciation of Sitar	ECC	2			30		Submission*	100

❖ The document will be sent for the evaluation.

**Second Semester (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.	MPAI-X01	Study of Rag System of Sitar Part-II	CCC	4	4		60	3		100
2.	MPAI-X11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAI-X12	Presentation of Ragas on Sitar	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI-X13	Presentation of various Compositions of Sitar and Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAI-B01	Aesthetical Study of Sitar	ECC	4	4		60	3		100
6.	MPAI-B02	Psychological Study of Instrumental Music (Sitar) Part-II	ECC	4	4		60	3		100
7.	MPAI-B03	Presentation of Rare Ragas on Sitar	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAI-B04	Harmonium Vadan/Tabla Vadan	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAI-B05	Project Work (PRJ)	ECC	2	2		30		Submission*	100

❖ The document will be sent for the evaluation.

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

**Fourth Semester (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.	MPAI-XII01	Evolution and Development of Indian Music and Raga System of Sitar Part II	CCC	4	4		60	3		100
2.	MPAI-XII 11	Stage Performance (Sitar)	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAI-XII 12	Presentation of Ragas on Sitar	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI-XI 13	Presentation of various Compositions of Sitar & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAI-D01	Historical and Theoretical Study of Sitar	ECC	6	6		90	3		100
6.	MPAI-D02	Compositions	ECC	4		2	30		45 Minutes Per Candidate	100
7.	MPAI-D03	Presentation of Rare Ragas on Sitar	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAI-D04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

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**FIRST SEMESTER****MPAI- 901- STUDY OF RAG SYSTEM OF SITAR****(Max.Marks - 100 Min.Marks- 36 )****Part- A**

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

**Part- B**

1. Description of Ragas.
2. Comparative and critical study of Ragas with examples of the pieces of the notes in instrumental music.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Todas.
4. To make the compositions of gat from the given note-patterns in prescribed Ragas of the syllabus.

**Note:-** Candidates are required to study all the Ragas prescribed under paper MPAI- 912 (Practical) This paper will be divided into two parts (A and B) candidates are required to attempt 2 questions from each part:

- For setting the theory Paper the Practical Syllabus should also be sent to the paper setter.

**Books Recommended**

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

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13. Sangeet Archana : Dr. V.N. Bhatt.
14. Sangeet Sagar : Prabhu Lal Garg.
15. Universal History of Music : S.M. Tagor.
16. Rag Praveen- Pt. Ganesh Prasad Sharma
17. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
18. Sangeet Mani Part-I,II- Maharani Sharma
19. Sangeet Swarit- Ramakant Divedi
20. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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

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

**Minimum of one hour duration :**

- |                       |          |
|-----------------------|----------|
| (1) Choice Raga       | 50 Marks |
| (2) Light Composition | 20 Marks |
| (3) Examiner's Choice | 30 Marks |

**Total = 100 Marks**

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

**MPAI-912- PRESENTATION OF RAGASON SITAR -(Practical)**

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

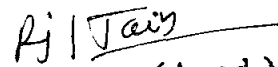
- |                                   |          |
|-----------------------------------|----------|
| (a) Choice Raga                   | 30 Marks |
| (b) Question Raga Vilambit Gat    | 30 Marks |
| (c) Question Raga in two Drut Gat | 20Marks  |
| (d) Alap and Swarvistar           | 20 Marks |

**Total = 100 Marks**

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

**Groups:**

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

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

**MPAI-913- PRESENTATION OF VARIOUS COMPOSITIONS OF SITAR & ANALYTICAL STUDY OF RAGAS -(Practical)**

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

**Ragas as Prescribed in Subject Code :MPAI-912**

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

- |  |          |
|--|----------|
| A. To prepare two Sargam in any Raga of the syllabus.  | 05 Marks |
| B. To prepare two vilambit Gats with Alap and Todas.   | 20 Marks |
| C. To prepare three Drut Gats with alap and Todas in any Rag other than selected under B.                      | 20 Marks |
| D. To prepare one Fast Gat in other than Trital with Alap and Todas in any Rag other than selected under (B&C) | 15 Marks |
| E. To prepare one Dhun in different Raga of the syllabus.  | 10 Marks |
| F. Notation writing of any Gat.  | 15 Marks |
| G. Analytical study of Ragas.  | 15 Marks |

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

**MPAI-A01- Technique of Sound**

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

- (1) Elementary theory of sounds, its production and propagation.
- (2) Musical instruments and sound waves.
- (3) Frequencies of various musical instruments.
- (4) Architectural acoustics.
- (5) Anatomy and physiology of human ear.

**Recommended Books**

1. What is Music : Leo Tolstoy.
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.
9. The Physics of Music : Dr. Vasudeva Shaan.
10. Text Book of Sound : Broton.

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11. Dhvani aur Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
13. Sangeet Mani Part-I,II- Maharani Sharma
14. Sangeet Swarit- Ramakant divedi
15. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

### MPAI-A02-Psychological Study of Instrumental Music (Sitar)

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

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

#### Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of M Jusicians : 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 Muskc : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.

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19. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Kala Ke Siddhant : R.G. Kalingwood.

**MPAI-A03- Presentation of Rare Ragas on Sitar -(Practical)**

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

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

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

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

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

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

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

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

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

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

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- (6) Ability to accompany of Vocal recital.

**MPAI-A04 - Tabla Vadan - (Practical)**

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

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

**MPAI-A05- Critical Appreciation of Sitar**

**(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****MPAI-X01- Study of Rag System of Sitar (Part-II)****(Max.Marks - 100 Min.Marks- 36 )****Part- A**

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

**Part- B**

1. Description of Ragas.
  2. Comparative and critical study of Ragas with sufficient Swar-Vistar.
  3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Toda.
  4. To make the composition to given notes according prescribed Ragas in syllabus.  
Note:-Candidates are required to study all the Ragas given under paperMPAI-X12 (Practical)  
This paper will be divided into two parts (A and B) candidate are required to attempt 2 questions from each part:
- For setting the theory Paper the Practical Syllabus should also be sent to the paper setter.

**Books Recommended**

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

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10. Rag Bodh 1-6: Dr. B.R. Deodhar & Dr. Surekha Siha.
11. Abhinav Gitanjali 1-3 : Ramashraya.
12. Sangeet Kadambani : Dr. V.N. Bhatt
13. Sangeet Archana : Dr. V.N. Bhatt.
14. Sangeet Sagar : Prabhu Lal Garg.
15. Universal History of Music : S.M. Tagor.
16. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
17. Sangeet Mani Part-I,II- Maharani Sharma
18. Sangeet Swarit- Ramakant divedi
19. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

**MPAI-X11 – STAGE PERFORMANCE(SITAR) (Practical)**

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

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks

**Total = 100 Marks**

Performance of one hour before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAI-X12.

**MPAI-X12- PRESENTATION OF RAGAS ON SITAR -(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 Drut Gat	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:**

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

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

**MPAI-X13- PRESENTATION OF VARIOUS COMPOSITIONS OF SITAR AND ANALYTICAL STUDY OF RAGAS -(Practical)**

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

**Ragas as Prescribed in subject code MPAI-X12.**

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

- |   |          |
|---|----------|
| A. To prepare two vilambit gats with Alap and Todas.  | 20Marks  |
| B. To prepare three Drut gats with Alap and Todas in any Rag other than selected under A.                       | 20Marks  |
| C. To prepare one fast gat in other than Tritaal with Alap and Todas in any rag other than selected under (A&B) | 15Marks  |
| D. To prepare one Dhun in different Ragas of the syllabus   | 15Marks  |
| E. Notation writing of any Gat.   | 15 Marks |
| F. Analytical study of Ragas.   | 15 Marks |

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

**MPAI-B01-AESTHETICAL STUDY OF SITAR**

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

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

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4. Philosophies of Beauty : E.F. Carritik.
5. Modern Book of Aesthetics : Mialvi Ruder.
6. Bhartiya Shastriya Sangeet awam Soundary Shastra- Dr. Anupam Mahajan.
7. The Musical Heritage of India(1980)- Dr. M.R. Gautam.
8. Sitar Ka Soundryatamk Mulayankan- Dr. Vandana Sharma.
9. Bhartiya Sangeet Ka Soundary Vidhan- Dr. Madhur Lata Bhatnagar.
10. Bhartiya Sangeet me Alankar- Dr. Shabnam.
11. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
12. Sangeet Mani Part-I,II- Maharani Sharma
13. Sangeet Swarit- Ramakant divedi
14. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

### MPAI-B02 -PSYCHOLOGICAL STUDY OF INSTRUMENTAL MUSIC (SITAR)

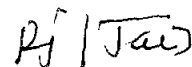
#### Part- II

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

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

#### Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of M Juscians : Parcy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.

  
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10. Psychology of Industry : Norman R.G.Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Kala Ke Siddhant : R.G. Kalingwood.

**MPAI-B03- Presentation of Rare Ragas on Sitar -(Practical)**

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

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

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

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

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

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

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

**MPAI-B04-Harmonium Vadan - (Practical)**

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

- (1) Presentation of Alankaras in selected five Thaats other than first semester. The candidate is required to present five Alankaras in each Thaats on Harmonium.

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- (2) Student is required to prepare two Ragas with Vilambit Gat and Drut Gat from the Ragas mentioned below :
- (i) Hansdhwani (ii) Bhairav
- (3) Ability to demonstrate on hand Kehuva and Roopak.
- (4) Ability to play Nagma with the accompany of Tabla.
- (5) To play 2 Rajasthani folk songs on Harmonium.
- (6) Ability to accompany of Vocal recital.

**MPAI-B04-Tabla Vadan-(Practical)**

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

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

**MPAI-B05- PROJECT WORK (PRJ)**

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

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

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

Note : Student is required to obtain continuous guidance from of the concerning teacher.

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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

#### MPAI-XI01- Evolution and Development of Indian Music and Raga System of Sitar

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

- UNIT –I: General Idea of Vedic Music with special reference to musical instruments.
- UNIT – II : Evolution and development of Indian Music during Ancient and Medieval period with special reference to the worksof : Bharat, Matang, Narad (Sangeet Makarand)  
Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, Vyankat Makhi.
- UNIT – III : Historical evolution and development of Indian Musical Scale.
- UNIT –IV : (a)Description and comparative study of following Ragangas -  
(i) Bhairav(ii) Kauns (iii) Todi.  
(b) Comparative study of the ragas prescribed in the practical course
- UNIT – V : Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Todas.

**Note:** For the purpose of setting theory paper, syllabus of the practical (subject code MPAXI12) should also be sent to the paper setter.

#### Group of Ragas:

1. Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
2. Malkauns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
3. Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.

#### Recommended Books

- 1 A short History of Music : Dr. Curt Suches.
- 2 History of Indian Music : Swami Prajnand
- 3 Music in Ancient Literature : Dr. G. Raghavan
- 4 Ain\_E-Akbari: Abul Fazal (Translated by Girelwin)
- 5 Rise of Music in the Ancient World, East and West : Curt Suches.
- 6 Hindustani Music: G.H. Ranade
- 7 Music of Hindustan : Fox Dtrangways.
- 8 Musical Heritage: M.R. Gautam
- 9 The Beginning of Art Ernest Groos.
- 10 The Primitive Art : Adems
- 11 The Hindu view of Art : Mulk Raj Anand
- 12 History of Musical Instruments : Curt Suches
- 13 History of Musical instrument : Suresh Vital Rai

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

**MPAI-XI11 –STAGE PERFORMANCE (SITAR)-(Practical)**

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

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(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks

**Total = 100 Marks**

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAI-XI 12

**MPAI-XI12- PRESENTATION OF RAGAS ON SITAR -(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 Drut Gat	20Marks
(d) Alaps with Swarvistar	20 Marks

**Total = 100 Marks**

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

**Group of Ragas:**

- 1 Ahir-Bhairav, Bairagi Bhairav, Nat Bhairav, Anand Bhairav, Shivmat Bhairav.
- 2 Malkauns, Chandrakauns, Jog Kouns, Madhu Kauns & Jog.
- 3 Todi, Gurjari Todi, Bilaskhani Todi, Bhoopal Todi, Multani.

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

**MPAI-XI13- Presentation of Various Compositions of Sitar & Analytical Study of Ragas -(Practical)**

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

**Ragas as Prescribed in subject code MPAI-XI12.**

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

A. To prepare two vilambit Gats with Alap and Todas.	20Marks
B. To prepare three Drut Gats with Alap and Todas	15Marks
in any Rag other than selected under A.	
C. To prepare one Drut Gat in other than tritaal with Alap and Todas	10Marks
inany Raga other than selected under (A&B)	
D. To prepare one Dhun in any Raga	10Marks
E. Extempore composition from the given Note Patterns	15 Marks
F. Critical appreciation of a recorded demonstration.	15 Marks

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G. Analytical Study of Ragas

15 Marks

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

**MPAI-C01 – HISTORICAL AND THEORETICAL STUDY OF SITAR**

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

- Unit – I : History of Sitar.  
General idea of the Shruti prayog in Sitar according ragas.
- Unit – II: General idea of Giti and Vani and their rendition in Gharanas or Baj of Sitar.
- Unit – III : Types of Scales, Diatonic, Chromatic, Equally tempered.
- Unit – IV : Shruti Swar Discourses of Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh.
- Unit – V : Study of style involved in different Gharanas of instrumental music (Sitar). Use of Gayaki and Tantrakari Ang in Sitar.
- Unit – VI : Define to the following terms :  
Meend, Jamjama, Khatka, Soot, Ladi, Gamak, Krintan, Laag-Daat, Dhuran-Muran, Gitkari, Gat-Prakar and Jhala-Prakar.
- Unit - VII : (a) General idea of the factors that differentiate Karnatak music from Hindustani music.  
(b) Comparative study of Karnatak and Hindustani musical instruments.
- Unit – VIII : Life sketches of eminent scholars - Amir Khusro, Imdad Khan, Ustad Allaudin Khan, Ustad Vilayat Khan, Pt. Ravi Shankar and Anpoorna Devi.

**Recommended Books**

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etihasic Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu

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

**MPAI-C02 –Presentation of Rare Ragas on Sitar (Practical)**

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

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

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

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

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

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

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

**MPAI-C03 –Presentation of Folk Music on Sitar and 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.

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- 1 A candidate is required to present five Folk Music compositions of Rajasthan on Sitar or any folk song used in filmi music.
- 2 Variety of Ragas and Talas may be kept in mind while selecting compositions.
- 3 Variety of moods representing various occasions should be kept in mind while selecting compositions.
- 4 A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

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

1. Continuous assessment shall be done every month by the teacher concerned.
2. Assessment of the paper will be done along with the other practical examinations.

#### MPAI-C04 – Seminar (Sitar)

(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

### MPAI-XII01- Evolution and Development of Indian Music and Raga System of Sitar - (Part II)

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

- UNIT – I : Development of Indian Music in modern period with special reference to the work of : Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. Lalmani Mishra, Acharya Brahaspati. Their work for enrichment the instrumental music.
- UNIT – II : Detail study of evolution and growth of the various styles or Baj in Sitar.
- UNIT – III : Genral idea of Vrind Vadan.
- UNIT – IV : (a)Description and comparative study of following Ragangs -  
(i) Kalyan(ii) Kanhada (iii) Kafi.  
(b) Comparative study of the ragas prescribed in the practical course
- UNIT – V : (i)Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Todas.  
(ii) To compose a musical composition in different Ragas and Talas prescribed in subject code MPAI-XII12.

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

#### Group of Ragas:

1. Bihag, Maru Bihag, Nand, Bihagda.
2. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
3. Kirvani, Hemant, Bageshree, Rageshree.

#### Recommended Books

1. A short History of Music : Dr. Curt Suches.
2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain\_E-Akbari: Abul Fazal (Translated by Girelwin)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam

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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.
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

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50. Sangeet Archana – Dr. V.N. Bhatt

51. Kramik Pustak Malika – (Part 1-6)-Pt. V.N. Bhatkhande

**MPAI-XIII1 –STAGE PERFORMANCE (SITAR) -(Practical)**

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

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks

**Total = 100 Marks**

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAI-XII12

**MPAI-XII12 –PRESENTATION OF RAGAS ON SITAR -(Practical)**

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

(a) Choice Raga	30 Marks
(b) Question Raga Masitkhani Gat	30 Marks
(c) Question Raga in two Drut Rajakhani Gats	20Marks
(d) Alaps (Swarvistar)	15 Marks
(e) Present two Sargamon Sitar	05 Marks

**Total = 100 Marks**

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

**Group of Ragas:**

1. Bihag, Maru Bihag, Nand, Bihagda.
2. Darbari Kanhada, Nayki Kanhada, Kaunsi Kanhada, Abhogi Kanhada.
3. Kirvani, Hemant, Bageshree, Rageshree.

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

**MPAI-XII13 – Presentation of Various Compositions of Sitar & Analytical Study of Ragas-(Practical)**

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**Ragas as Prescribed in subject code MPAI-XII12.**

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

- |  |          |
|--|----------|
| A. To prepare two vilambit Gats with Alap and Todas.   | 20Marks  |
| B. To prepare three Drut Gats with alap and Todas in any Rag other than selected under A.                      | 15Marks  |
| C. To prepare One fast Gat in other than trital with Alap and Todas in any rag other than selected under (A&B) | 10Marks  |
| D. To prepare one Dhun in any raga.  | 10Marks  |
| E. Extempore composition from the given Note patterns  | 15 Marks |
| F. Critical appreciation of a recorded demonstration.  | 15 Marks |
| G. Comparative and critical study of Ragas.  | 15Marks  |

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

**MPAI-D01- HISTORICAL AND THEORETICAL STUDY OF SITAR****(Part-II)****(Max.Marks -100 Min.Marks- 36)**

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

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

**Recommended Books**

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan

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

**MPAI-D02– Compositions(Practical)**

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

A Candidate is required to submit 10 Self Composed “Gats” in any 10 Ragas. Variety of ‘Taalas’ may be kept in mind.

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


**MPAI-D03 –Presentation of Rare Ragas on Sitar (Practical)**

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

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

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

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

  
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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 teacher concerned.

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

**MPAI-D04 – Seminar**

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

**Lecture Demonstration-**

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.

Dy. Registrar (Acad.)  
University of Rajasthan  
JAIPUR