



**UNIVERSITY OF RAJASTHAN**

**JAIPUR**

**SYLLABUS**

**Faculty of Fine Arts**

**Master of Performing Arts**

**Instrumental Music (Violin)**

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

**M.P.A. (I & II Semester) Examination      2019-20**

**M.P.A. (III & IV Semester) Examination      2020-21**

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(Academic)  
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Every 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 (Violin)**

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	Rag Study	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 Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI -913	Presentation of Various forms in Indian Music & 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	Psychology of Music	ECC	4	4		60	3		100
7.	MPAI -A03	Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAI -A04	Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAI -A05	Critical Appreciation of Music *	ECC	2			30		Submission*	100

\* The document will be sent for evaluation.

**Second Semester (Violin)**

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	Rag Study 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 Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI -X13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAI -B01	Aesthetics of Music	ECC	4	4		60	3		100
6.	MPAI -B02	Psychology of Music Part -II	ECC	4	4		60	3		100
7.	MPAI -B03	Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAI -B04	Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAI -B05	Project Work (PRJ)*	ECC	2	2		30		Submission *	100

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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 Study	CCC	4	4		60	3		100
2.	MPAI -XI 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAI -XII2	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI -XII3	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAI -C01	Historical and Theoretical Study of Indian Music	ECC	6	6		90	3		100
6.	MPAI -C02	Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
7.	MPAI -C03	Study of Folk Music & 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 (Violin)

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 Study Part-II	CCC	4	4		60	3		100
2.	MPAI -XII11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAI -XII12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAI -XII13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAI -D01	Historical and Theoretical Study of Indian Music Part-II	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 of Hindustani Music	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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**Part- A**

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

**Part- B**

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

**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) candidate are required to attempt 2 questions from each part:

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

**Books Recommended**

1. Hindustani Sangeet Main Rag Ki Utpatti, Avam Vikas:Dr. Sunanda Pathak.
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
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

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**MPAI-911- STAGE PERFORMANCE -(Practical)-Violin****INSTRUMENTAL (SITAR)****(Max.Marks -100 Min.Marks- 40)****Minimum of one hour duration :**

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

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

**MPAI -912- PRESENTATION OF RAGAS -(Practical)-Violin****Division of Marks:****(Max.Marks -100 Min.Marks- 40)**

(a) Choice Raga	30 Marks
(b) Question Raga Masitkhani Gat/Vilambit Bandish	30 Marks
(c) Question Raga in two Rajakhani Gats/Drut Bandish	20Marks
(d) Alap and Swarvistar	20 Marks
<b>Total = 100 Marks</b>	

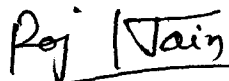
Candidates are required to prepare two Ragas from each group with intensive study.

**Groups:**

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

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

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

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

Ragas as Prescribed in Subject Code : MPAI -912

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

- |                                                                                                                                    |             |
|------------------------------------------------------------------------------------------------------------------------------------|-------------|
| A. To prepare two vilambit Gats/ Bandishs with Alap, Tan / Todas.                                                                  | 20 Marks    |
| B. To prepare three Drut Gats/Bandishs with alap,<br>and Todas/Tanas in any Rag other than selected under A.                       | 20 Marks    |
| C. To prepare one Fast Gat/Bandish in other than trital with Alap and<br>Todas/Tanas in any Rag other than selected under ( A& B). | 15Marks     |
| D. To prepare one Dhun in different Raga of the syllabus.                                                                          | 15Marks     |
| E. Notation writing of any Gat/Bandish.                                                                                            | 15<br>Marks |
| F. Analytical study of Ragas.                                                                                                      | 15 Marks    |

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

MPAI -A01- Technique of Sound


(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 Tolestory.
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 Gar. Wood.
8. Sources of Music : Erick Bloom.
9. The Physics of Music : Dr. Vasudeva Shaan.
10. Text Book of Sound : Broton.
11. Dhvani aur Sangeet : Prof. Lalit Kishor Singh
12. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
13. Sangeet Mani Part-I,II- Maharani Sharma
14. Sangeet Swarit- Ramakant divedi
15. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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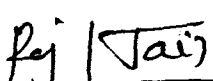
**MPAI -A02-Psychology of Music****(Max.Marks -100 Min.Marks- 36)**

- (1) Definition and scope of Psychology.
- (2) Mind and Music.
- (3) Imagination and creativity.
- (4) Sensation : Hearing.
- (5) Feeling, Emotions and expression through Music.
- (6) Role of Interest and Attention in Music.
- (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.
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.

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**MPAI -A03- Presentation of rare Ragas Of Hindustani Music -(Practical)****(Max.Marks -100 Min.Marks- 40)**

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

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

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

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

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

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

**MPAI -A04- Folk Music Tradition of the Region -(Practical)****(Max.Marks -100 Min.Marks- 40)**

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

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

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

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

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**MPAI -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.**

**MPAI -X01 - RAG STUDY Part-II (Violin)****(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 Adhvadarshak Swar (अध्वदर्शक स्वर) -  
Madhayam in the time theory of Raga.
5. Parmel Praveshak Rag.
6. Effect of Rag according to time theory.

**Part- B**

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

**Note:-**Candidates are required to study all the Ragas given under paper MPAI- X 12 (Practical)  
This paper will be divided into two parts (A and B) candidate are required to attempt 2 questions from each part:

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

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

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

**Total = 100 Marks**

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

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**MPAI -X12- PRESENTATION OF RAGAS -(Practical)****Division of Marks:****(Max.Marks -100 Min.Marks- 40)**

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Masitkhani Gat/Vilambit Bandish	30 Marks
(c) Question Raga in two Rajakhani Gats/Drut Bandishs	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. 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 FORMS IN INDIAN MUSIC AND ANALYTICAL STUDY OF RAGAS -(Practical)Violin****(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/Bandishs with Alap and Todas/Tanas.                                                          | 20Marks  |
| B. To prepare three Drut Gats/Bandishs with alap, and Todas/Tanas in any Rag other than selected under A.                    | 20Marks  |
| C. To prepare one fast gat/Bandish in other than trital with Alap and Todas/Tanas in any rag other than selected under (A&B) | 15Marks  |
| D. To prepare one Dhun in different Raga of the syllabus.                                                                    | 15Marks  |
| E. Notation writing of any Gat.                                                                                              | 15 Marks |
| F. Analytical study of Ragas.                                                                                                | 15 Marks |

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

  
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**MPAI-B01-AESTHETICS OF MUSIC****(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. 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 -PSYCHOLOGY OF MUSIC Part- II****(Max.Marks -100 Min.Marks -36)**


- UNIT – I : (a) Learning  
(b) Taste in Music
- UNIT – II : (a) Attention in Music .  
(b) Role of Interest in Music.
- UNIT – 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.

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**Recommended Books**

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

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

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

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

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

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

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

**MPAI -B 04- Folk Music Tradition of the Region -(Practical)**

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

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

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

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

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

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PROJECT WORK (PRJ)(Violin)  
(Max.Marks -100 Min.Marks- 40)

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

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

or

❖ A grade artist of AIR

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

**MPAI -XI 01- Evolution and Development of Indian Music and Raga Study(Violin)**

(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 work of : 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/Tanas.

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

**Group of Ragas:**

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

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1. A short History of Music : Dr. Curt Suches.
2. History of Indian Music : Swami Prajnand
3. Music in Ancient Literature : Dr. G. Raghavan
4. Ain\_E-Akbari: Abul Fazal (Translated by Girelwin)
5. Rise of Music in the Ancient World, East and West : Curt Suches.
6. Hindustani Music: G.H. Ranade
7. Music of Hindustan : Fox Dtrangways.
8. Musical Heritage: M.R. Gautam
9. The Beginning of Art Ernest Groos.
10. The Primitive Art : Adems
11. The Hindu view of Art : Mulk Raj Anand
12. History of Musical Instruments : Curt Suches
13. History of Musical instrument : Suresh Vital Rai
14. Historical survey of the Music of Upper India : Pt. V.N. Bhatkhande
15. A comparative study of some of the music system of 15<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> Centuries :  
Pvt. V. B.N. Bhatkhande
16. Natya Shastra : Bhaat.
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 Sindhant : Acharya Brahaspati
31. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
32. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
33. Rag Rahasya: Achaya Brahaspati
34. Universal History of Music: S.M.Tagore
35. Sangeet Shastra Part I-4: Pt. Bhatkhande
36. Hindustani Sanget Main Rag Ki Utpatti Avam Vikas : Dr. Sunanda Pathak
37. Malhar Ke Prkar : Jai Sukh Lal Shah
38. Rag Rahasya : Acharya Brahaspati



- 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 -XI 11 –STAGE PERFORMANCE -(Practical)**

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

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

**Total = 100 Marks**

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

**MPAI -XII2- PRESENTATION OF RAGAS -(Practical)-Violin**

**Division of Marks:**

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

- |                                                           |          |
|-----------------------------------------------------------|----------|
| (a) Choice Raga                                           | 30 Marks |
| (b) Question Raga Masitkhani Gat/Vilambit Bandish         | 30 Marks |
| (c) Question Raga in two Rajakhani Gats/Drut Compositions | 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.**

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PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC  
AND ANALYTICAL STUDY OF RAGAS -(Practical)Violin

(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 Gats /Bandishs with Alap and Todas/Tanas.                                                                      | 20Marks  |
| B. To prepare three Drut Gats/Bandish with alap,<br>And Todas/Tanas in any Rag other than selected under A.                      | 15Marks  |
| C. To prepare one Drut Gat/Bandish in other than trital with Alap and<br>Todas/Tanas in any Raga other than selected under (A&B) | 10Marks  |
| D. To prepare one Dhun in any Raga.                                                                                              | 10Marks  |
| E. Extempore composition from the given Note Patterns                                                                            | 15 Marks |
| F. Critical appreciation of a recorded demonstration.                                                                            | 15 Marks |
| G. Analytical Study of Ragas                                                                                                     | 15 Marks |

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

MPAI -C01 – HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC

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

- Unit – I : Shruti Swar Discourses of Bharat, Sharangdev, Ahobal,  
Pt. 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 Vocal/instrumental  
music used in Violin.
- Unit - V : (a)General idea of the factors that differentiate Karnatak Music from  
Hindustani Music.  
(b) Comparative study of karnatak and Hindustani Musical  
Instruments.

**Recommended Books**

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones

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10. The Music of India : D.P. Mukherjee
11. Rag tatha thaata ki Etihāsik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati
15. Sangeet Shastra : K. Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. 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 of Hindustani Music (Practical)Violin**

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

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

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

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

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

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

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

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

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

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

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

**MPAI -C04 – Seminar**

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

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

The format of the seminar document must consists : –

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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**EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA  
STUDY- (Part II)**

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

- UNIT -I : Development of Indian Music in modern period with special reference to the work of : Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. Omkarnath Thakur, Acharya Brahaspati.
- UNIT - II : Detail study of evolution and growth of the various musical forms.
- 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/Tanas.  
(ii) To compose a musical form 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
9. The Beginning of Art Ernest Groos.
- 10.The Primitive Art : Adems
- 11.The Hindu view of Art : Mulk Raj Anand

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

STAGE PERFORMANCE -(Practical) -Violin  
(Max.Marks -100 Min.Marks- 40)

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

**Total = 100 Marks**

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

MPAI -XII12 – PRESENTATION OF RAGAS -(Practical)-Violin

Division of Marks:

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

- |                                                         |          |
|---------------------------------------------------------|----------|
| (a) Choice Raga                                         | 30 Marks |
| (b) Question Raga Masitkhani Gat/Vilambit Bandish       | 30 Marks |
| (c) Question Raga in two drut Rajakhani Gats/Drut Gats. | 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, 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.

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

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

**Ragas as Prescribed in subject code MPAI -XIII2.**

Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAI-XIII2.

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

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

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

(Part-II)

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

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

**Note: For the purpose of setting theory paper, syllabus of the practical (Subject Code MPAI-XIII2). Should also be sent to the paper setter.**

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## Recommended Books

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

### MPAI -D02 – Compositions –(Practical) Violin

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

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

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

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

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

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

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

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

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

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

MPAI -D04 – Seminar

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

**Lecture Demonstration-**

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

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

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

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