

**University of Rajasthan  
Jaipur**

**SYLLABUS**

**Faculty of Fine Arts**

**Master of Performing Arts**

**(Music)**

**(Semester Scheme)**

**M.P.A (I & II Semester) Examination 2018-19**

**M.P.A. (III & IV Semester) Examination 2019-20**

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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**

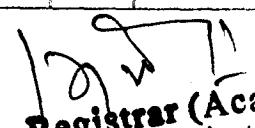
S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MPA 901	Rag Study	CCC	4	4		60	3		100
2.	MPA 911	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPA 912	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA913	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAA01	Voice Culture Science & Technique of Sound	ECC	4	4		60	3		100
6.	MPAA02	Psychology of Music	ECC	4	4		60	3		100
7.	MPA03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAA04	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAA05	Critical Appreciation of Music	ECC	2			30		Submission*	100

❖ The document will be sent for the evaluation.

**Second Semester**

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MPAX01	Rag Study Part-II	CCC	4	4		60	3		100
2.	MPAX11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAX12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAX13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAB01	Aesthetics of Music	ECC	4	4		60	3		100
6.	MPAB02	Psychology of Music Part -II	ECC	4	4		60	3		100
7.	MPAB03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAB04	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
9.	MPAB05	Project Work (PRJ)	ECC	2	2		30		Submission *	100

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### Third Semester

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPAXI 01	Evolution and Development of Indian Music and Raga Study	CCC	4	4		60	3		100
2.	MPAXI 11	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAXI12	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAXI13	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAC01	Historical and Theoretical Study of Indian Music	ECC	6	6		90	3		100
6.	MPAC02	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
7.	MPAC03	Study of Folk Music & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
8.	MPAC04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

### Fourth Semester

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPAXI101	Evolution and Development of Indian Music and Raga Study Part-II	CCC	4	4		60	3		100
2.	MPAXI111	Stage Performance	CCC	2		3	30		1 Hours Per Candidate	100
3.	MPAXI112	Presentation of Raga	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPAXI113	Presentation of Various forms in Indian Music & Analytical Study of Ragas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPAD01	Historical and Theoretical Study of Indian Music Part-II	ECC	6	6		90	3		100
6.	MPAD02	Compositions	ECC	4		2	30		45 Minutes Per Candidate	100
7.	MPAD03	Study and Presentation of Rare Ragas of Hindustani Music	ECC	4		6	60		1 Hours Per Candidate	100
8.	MPAD04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

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## MPA 901- RAG STUDY

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

### Part- A

1. Definition of Rag  
(i) Rag Jati (ii) Rag Lakshan
2. Concept of time theory of Raga in Indian Music.  
(i) Role of Vadi-Swar in the time theory of Rag.  
(ii) Poorvangvadi Rag & 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

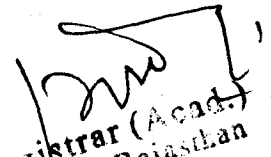
1. Description of Ragas.
2. Comparative and critical aspect of Raga.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. Extempore compositions from the given song or note-patterns

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

- For the purpose of 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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**MPA911- STAGE PERFORMANCE -(Practical)**

**VOCAL AND 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 duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course –MPA912

**MPA912- PRESENTATION OF RAGAS -(Practical)**

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

(a) Choice Raga	30 Marks
(b) Question Raga Vilambit Khayal or Masitkhani Gat	30 Marks
(c) Question Raga in two drut khayals or Rajakhani Gats	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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**MPA913 - 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 :MPA912**

Candidates are required to prepare the following forms from all the groups other than selected in Subject Code : MPA912.

- A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20 Marks  
B. To prepare three Drut khayals, Tarana or Drut Gats with alap, Tan and Todas in any Rag other than selected under A. 20 Marks  
C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun. 15 Marks  
Or  
To prepare one Fast Gat in other than trital with Alap and Todas in any Rag other than selected under ( A& B).  
D. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus. 15Marks  
Or  
To prepare one Dhun in different Raga of the syllabus.  
E. Notation writing of any composition/Gat. 15 Marks  
F. Analytical study of Ragas. 15 Marks

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

**MPAA01-Voice Culture Science & Technique of Sound**

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

- (1) Detail study of voice culture.
- (2) Study of Anatomy and Physiology of human throat.
- (3) Human Voice and its Technique.
- (4) Study of Anatomy & Physiology of human Ear.
- (5) Elementary theory of Sounds, Its production and propagation.

**Recommended Books**

1. What is Music : Leo Tolestory.
2. Music a Science and for 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.
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 Vinal Manjari- Pt. Laxman Bhatt Tailang

## MPAA02-Psychology of Music

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

- (1) Definition and scope of Psychology.
- (2) Mind and Music.
- (3) Imagination and creative activity.
- (4) Sensation : Hearing.
- (5) Feeling, Emotions and their expression through Music.
- (6) Role of Interest in Attention.
- (7) Heredity and environment 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 Pedolsky 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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**MPAA03- Study and Presentation of rare Ragas Of Hindustani Music -(Practical)**

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

A candidate is required to collect five Khayals/ 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 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.**

**MPAA04-Study of Folk Music Tradition of the Region -(Practical)**

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



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

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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## MPAA05- 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.**

## MPAX01 - RAG STUDY Part-II

(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 aspect of Raga.
3. Identification of Raga through given notes and to elaborate those Ragas through Alap & Tan.
4. Extempore compositions from the given song or note-patterns

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

- For the purpose of 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
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

## MPAX11 – STAGE PERFORMANCE -(Practical)

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

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

**Total = 100 Marks**

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAX12.

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**MPAX12- PRESENTATION OF RAGAS -(Practical)**

**Division of Marks:**

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

- |   |          |
|---|----------|
| (a) Choice Raga   | 30 Marks |
| (b) Question Raga Vilambit Khayal or Masitkhani Gat     | 30 Marks |
| (c) Question Raga in two drut khayals or Rajakhani 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. 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.**

**MPAX13- 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 MPAX12.**

Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAX12.

- |  |          |
|--|----------|
| A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas.   | 20Marks  |
| B. To prepare three Drut khayals/ Tarana or Drut Gats with alap, Tan and Todas in any Rag other than selected under A. | 20Marks  |
| C. To prepare one Dhamar with Dugun, Tigun, Chaugun and Chhagun  | 15Marks  |
| or<br>To prepare one fast gats in other than trital with Alap and Todas in any rag other than selected under (A&B)     |          |
| D. To prepare one Bhajan or Thumari/Dadra in any rag of the syllabus   | 15Marks  |
| or<br>To prepare one Dhun in different Raga of the syllabus.   |          |
| E. Notation writing of any composition/Gat.  | 15 Marks |
| F. Analytical study of Ragas.  | 15 Marks |

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

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## MPAB01-AESTHETICS OF MUSIC

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

- UNIT – I : Art And Concept of Beauty
- UNIT – II : (a)Application of general principle of Aesthetics of Music.  
(b) Aesthetics Ideals in Music.
- UNIT – III : (a) Detail study of Raga Theory.  
(b) Raga and Rasa.  
(c) Aesthetic experience through the Art of Music.
- UNIT – IV : Place of Music in Fine Arts.
- UNIT – V : (a) Music is the embodiment of the sprit of 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. Philosphies 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. Gautan.
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

## MPAB02 -PSYCHOLOGY OF MUSIC Part- II

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

- UNIT – I : (a) Learning (Music)  
(b) Taste in Music
- UNIT – II : (a)Attention Types and conditions of Alteration in Music .  
(b) Interest in Music Learning.
- 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 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 Prasthabhurni : 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.

**MPAB03- Study and Presentation of rare Ragas Of Hindustani Music -(Practical)**

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

A candidate is required to collect five Khayals/ 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 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.**

**MPAB04-Study of Folk Music Tradition of the Region -(Practical)**

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

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

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.

## MPAB05- PROJECT WORK (PRJ)

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

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

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

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

### MPAX I 01- Evolution and Development of Indian Music and Raga Study

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

- UNIT – I : General Idea of Vedic Music.
- UNIT – II : Evolution and development of Indian Music during Ancient, Medieval ages with special reference to the work of : Bharat, Matang, Narad ( Sangeet Makarand)  
Sharangdev, Lochan, Ramamatya, Ahobal, Bhav Bhatt, Vyankat Mukhi.
- UNIT – III : Historical evolution of Indian and Western Musical Scales from ancient to modern times.
- UNIT – IV : Description and comparative study of following Ragangas -  
(i) Bhairav(ii) Kauns (iii) Todi (Note- Ragas as prescribed in paper MPAXI12)
- UNIT – V : Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.

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

#### Group of Ragas:

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

  
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### Recommended Books

- 1 A short History of Music : Dr. Curt Suches.
- 2 History of Indian Music : Swami Prajñānand
- 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 Sindhaat : 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
- 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

**MPAXI 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 duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAXI 12

**MPAXI12- PRESENTATION OF RAGAS -(Practical)**

**Division of Marks:**

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

- |   |          |
|---|----------|
| (a) Choice Raga   | 30 Marks |
| (b) Question Raga Vilambit Khayal or Masitkhani Gat     | 30 Marks |
| (c) Question Raga in two drut khayals or Rajakhani Gats | 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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**MPAXI13- PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC AND  
ANALYTICAL STUDY OF RAGAS -(Practical)**

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

**Ragas as Prescribed in subject code MPAXI12.**

Candidates are required to prepare the following forms from all the groups other than selected in subject code MPAXI12.

- A. To prepare two vilambit khayals or Gats with Alap, Tan and Todas. 20Marks
- B. To prepare three Drut khayals/ Tarana or Drut Gats with alap, Tan 15Marks  
And Todas in any Rag other than selected under A.
- C. To prepare one Dhruvpad with Dugun, Tigun, Chaugun and Chhagun 10Marks  
& Athagun.
- or
- To prepare one drut gat in other than trital with Alap and Todas in any Raga other than selected under (A&B)
- D. To prepare one Bhajan or Thumari/Dadra in any rag. 10Marks
- or
- To prepare one Dhun in any Raga.
- E. Extempore composition from the given Text or Note Patterns 15 Marks
- F. Critical appreciation of a recorded demonstration. 15 Marks
- G. Analytical Study of Ragas 15 Marks

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


**MPAC01 – 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 and instrumental music.
- Unit - V : General idea of the factors that differentiate Karnatak Music and Hindustani Music alongwith the forms of Music.

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

**MPAC02 – Study and Presentation of Rare Ragas of Hindustani Music (Practical)**

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

A candidate is required to collect five Khayals/ 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 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.**

**MPAC03 – Study of Folk Music & Tradition of the Region -(Practical)**

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

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

- 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.**

**MPAC04 – Seminar**

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

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

The format of the seminar document must consist of –

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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**MPAXII01- EVOLUTION & DEVELOPMENT OF INDIAN MUSIC & RAGA**  
**STUDY- (Part II)**

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

- UNIT -I : Evolution and development of Indian Music during modern age 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 and Vrind Gan.
- UNIT -IV : Description and comparative study of following Ragangs -  
(i) Kalyan(ii) Kanhada (iii) Kafi. (Note- Ragas as prescribed in subject code MPAXII12)
- UNIT - V : (i)Identification of Ragas through given notes and to elaborate those Ragas through Alaps and Tans.  
(ii) To compose given text in different Ragas and Talas prescribed in subject code MPAXII12

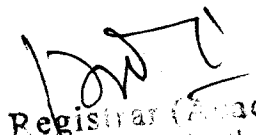
**Note:** For the purpose of setting theory paper, syllabus of the practical (subject code MPAXII12) should also be sent to the paper setter.

**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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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 Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Swarmela Kala Nidhi: Ramamatya
27. Bhartiya Sangeet Vadya: Dr. Lalmani Mishra
28. Swar aur Ragon Ke Vikas me vadyo ka yogdan: Dr. Indrani Chakraverty
29. The Music of India : Popley
30. Pranav Bharati: Pt. Omkar nath Thakur
31. Sangeet Chintaani: Acharya Brahaspati.
32. Anup Rag Vilas: Pt. Kumar Gandharv
33. Prachin Bharat Mein Sangeet.: Dr. Dharmawati Srivastava
34. Bharat Ka Sangeet Sindhan : Acharya Brahaspati
35. Bhartiya Sangeet Ka Itihas : Dr. Umesh Joshi
36. Bhartiya Sangeet Ka Itihas : Dr. S.S. Paranjape
37. Rag Rahasya: Acharya 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 Vyakaran : 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

**MPAXII11 –STAGE PERFORMANCE -(Practical)**

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

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

**Total = 100 Marks**

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in Subject Code MPAXII12

**MPAXII12 – PRESENTATION OF RAGAS -(Practical)**

**Division of Marks:**

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

- |   |          |
|---|----------|
| (a) Choice Raga   | 30 Marks |
| (b) Question Raga Vilambit Khayal or Masitkhani Gat     | 30 Marks |
| (c) Question Raga in two drut khayals or Rajakhani 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.

**MPAXII13 – PRESENTATION OF VARIOUS FORMS OF INDIAN MUSIC  
AND ANALYTICAL STUDY OF RAGAS –(Practical)**

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

**Ragas as Prescribed in subject code MPAXII12.**

Candidates are required to prepare the following forms from all the groups other than selected in subject code MPXII12.

A. To prepare two vilambit khayalas or Gats with Alap, Tan and Todas. 20Marks

B. To prepare three Drut khayalas/ Tarana or Drut Gats with alap, Tan And Todas in any Rag other than selected under A. 15Marks

C. To prepare One Dhamar with Dugun, Tigun, Chaugun, Chhagun And Athagun 10Marks

or

To prepare one fast gat in other than trital with Alap and Todas in any rag other than selected under (A&B)

D. To prepare one Bhajan or Thumri in any raga. 10Marks

or

To prepare one Dhun in any Raga .

E. Extempore composition from the given Text or Note patterns 15 Marks

F. Critical appreciation of a recorded demonstration. 15 Marks

G. Comparative and critical study of Ragas. 15Marks

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

**MPAD01- HISTORICAL & THEORETICAL STUDY OF INDIAN MUSIC (Part-II)**

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

Unit – I : (i) Historical development and classification of Ragas. (Ancient, Medieval and Modern)

(ii) Concept of the time theory of Raga in Indian Music.

Unit – II : The study of Indian and Western Notation system.

Unit – III : Study of the Trinity of Music

Unit –IV : Detail study of Indian Classical Dances like Kathak, Bharatnatyam, Kuchipudi, Manipuri, Oddissi and Kathakali etc.

Unit –V : Writing Layakari Dugun, Tigun, Chaugun and Chhagun in following Talas.

Jhoomra, Dhamar, Teental, Tilwara, Ektal, Chautal, Jhaptal, Sooltal and Roopak.

**Note: For the purpose of setting theory paper, syllabus of the practical (Subject Code MPAXII12). 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 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 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 Chintani : Acharya Brahaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

### MPAD02 – Compositions –(Practical)

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

A Condidate is required to submit 10 Self Composed "Bandishs/ 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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**MPAD03 – Study and Presentation of Rare Ragas of Hindustani Music (Practical)**  
**(Max.Marks -100 Min.Marks- 40)**

A candidate is required to collect five Khayals/ 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 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.**


**MPAD04 – Seminar**

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

**Lecture Demonstration-**

1. The Candidate is required to present a Lecture demonstration of half an hour duration on following Ragangas Bilawal, Kalyan & Kanhada.
2. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.

  
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