

# FACULTY OF VISUAL & PERFORMING ARTS

## SYLLABUS

### FOR

## MPA MUSIC VOCAL

(SEMESTER: I – IV)

*(Under Credit Based Continuous Evaluation Grading System)*

**EXAMINATIONS: 2016-17**



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# GURU NANAK DEV UNIVERSITY AMRITSAR

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MPA Music (Vocal) Semester – I  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 401 (THEORY)**

**CREDITS: 4**

**THEORATICAL SURVEY OF INDIAN MUSIC**

**UNIT-I**

Time: 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Write short notes on the following in the context of musicology:-  
Aptitude, Interest, Learning, Memory, musicology, environment, imitation.
2. Detailed study of Murchana and its relevance in Present context.
3. Critical survey of Ancient to Medieval Rag Vargikaran (Classification of Ragas).

**UNIT-II**

Time: 01 Hr.

Note: The paper setter will set three questions. All questions are compulsory.

1. Comparative study of Rag, Shailies and Thata of Uttari and Dakshini systems of Music.
2. Importance of 'Swarit' (Key note) in Music.
3. Detailed study of 'Prabandha' and its components in modern compositional form.

**UNIT-III**

Time: 03 Hrs.

**Note: The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory**

1. Comparative study of different Notation System including western notation system.
2. Origin and development of Khayal Gayan Shaili.
3. Detailed knowledge of different Sufi Singing Styles.
4. Modern Trends in Indian Classical Music.

**Extra Readings:**

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet:	Dr. Arun Mishra, Kanishka Publishers, New Delhi 2002
2. Nibandh Sangeet:	Laxmi Naryan Garg, Sangeet Karyala Hathras, 1989
3. Punjab Ki Sangeet Parampara:	Dr. Geeta Pental, Radha Publication, New Delhi.1989
4. Bhartia Sangeet Ka Adhiyatmik Sawroop:	Dr. Rajiv Verma & Neelam Parikh, Amar Granth Parkashan, 2004
5. Indian Music in Professional & Academic Institutions:	Dr. Manju Shree Chowdry, Sanjay Parkashan, New Delhi.1999.
6. Sangeet Aur Manovigyan	Dr. Kiran Tiwari, Kanishka Publishers, Delhi.
7. Bhartiya Shastri Sangeet Manovigyanik Aayam:	Dr. Sahitya Kumar Nahar, Pratibha Parkashan, Delhi.
8. Bhartiya Sangeet : Vignayik Vishleshan:	Prof. Swatantarta Sharma, Anubhav Publishing House, Allahabad.

MPA Music (Vocal) Semester – I  
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**PAPER: MVL 402 (THEORY)**

**CREDITS: 3**

**APPLIED THEORY OF PERFORMING ARTS**

**UNIT-I (MUSIC INSTRUMENTAL)**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Brief knowledge of the following technical terms:  
Alap, Jod, Jhala, Meend, Krintan, Ghaseet, Soot, Jamjama.
2. Classification of Indian Classical Instruments.
3. Biographical sketch and contribution of following Musicians  
Pt. Ravi Shankar, Ustad Allaudin Khan

**UNIT-II (TABLA)**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory**

1. Brief knowledge of the following technical terms of Tabla:  
Sam, Khali, Avartan, Kayeda, Palta, Paran, Rela, Peshkar
2. Detailed knowledge of Tan Pranas of Tala.
3. Biographical sketch and contribution of following Tabla Exponents  
Pt. Kishan Maharaj, Ustad Zakir Hussain

**UNIT-III (DANCE & THEATRE)**

Time : 03 Hrs.

**Note. The paper setter will set five questions. Selecting one question each from Unit I & II.  
All questions are compulsory.**

1. Knowledge of basic technical terms of Dance:  
Stuti, Uthan, Salami, Amad, Paran, Chakradar Paran, Farmaishi Paran, Pakshi Paran,  
Parmelu, Tihayi
2. Brief knowledge of the following technical terms: Blocking, Movement, Stage Craft, Stage  
Design, Acting, Play Writing, Background Music
3. Study of Folk Dances of Punjab with their Style, Costumes, Music.
4. Biographical sketch and contribution of following Exponents.  
Birju Maharaj, Rajinder Gangani, Mohan Rakesh, Balwant Gargi

MPA Music (Vocal) Semester – I  
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**Extra Readings:**

- |   |  |
|---|--|
| 1. Tal Prabandh                           | Pt. Chhote Lal Mishar Knishka Publishers 2006              |
| 2. Sangeet Visharad                       | Basant, Sangeet Karyala Hathras, 2004                      |
| 3. Bhartiye Sanskriti Me Kathak Prampara  | Mandavi Singh  |
| 4. Sangeetayan                            | Seema Johri Radha Publication, New Delhi. 2003             |
| 5. Tal Martand                            | Satya Narayan Vashishath, Sangeet Karyala Hathras          |
| 6. Tal Prakash                            | Bhagwant Saran Sharma, Sangeet Karyalaya<br>Hathras        |
| 7. Bhartiya Sangeet Vadhya                | Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan<br>1973    |
| 8. Kathak Nritya Ka Prichey               | Subhash Kapoor, Radha Publications, New Delhi,<br>1997     |
| 9. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005              |
| 10. Kathak Nritya Shiksha                 | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)             |
| 11. Rang Manch                            | Balwant Gargi Navyug Publishers, New Delhi                 |
| 12. Performance Traditions in India       | Suresh Awasthi, National Book Trust of India, New<br>Delhi |

MPA Music (Vocal) Semester – I  
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**PAPER: MVL 403 (THEORY)**

**CREDITS: 3**

**STAGE AND SOUND ARRANGEMENT**

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Detailed knowledge of different Sound Equipments:  
Microphones, Sound Card, Mixer, Monitors, Different types of Cables, Amplifiers
2. Brief knowledge of the following technical terms of Sound System:  
Equalization, Compressor, Echo, Delay, Reverb
3. Principles of Stage Performance.

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Main Components of Stage Performance.
2. Technique and Methods of Sound Arrangement in live performance.
3. Historical Development of Sound Recording System.

**UNIT-III**

Time : 03 Hrs.

**Note. The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory.**

1. Importance of Home Studio Recording in promoting new talent.
2. Introduction of following Softwares of Digital Sound Recording  
Cubase, Nuendo
3. Detailed knowledge of sequence adopted in Studio Recording.
4. Importance and Utilization of Sound Library.

**Extra Readings:**

1. Home recording for Musicians: Jeff Strong, Wiley Publishing Inc. New York, 2002
2. Music information Retrieval: Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
3. Sangeet Vishard: Vasant, Sangeet Karyalaya, Hathras
4. Music Perception and Recognition: Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
5. Modern Recording Techniques: David Miller Huber & Robert E Rustin, Elsebier, New Delhi 2005
6. Bhartiye Sangeet Main Vaigyanik Upkarno Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi. 2002
7. New Dimensions of Indian Music: Tripti Watwe, Kanishka Publishers, New Delhi, 2013

MPA Music (Vocal) Semester – I  
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**PAPER: MVP 421 (PRACTICAL)**

**CREDITS: 3**

**PRACTICAL APPROACH TO PERFORMING ARTS-I**

**UNIT-I (MUSIC INSTRUMENTAL)**

Time : 20 Minutes

**Note: Student can opt any instrument**

1. **Practical Application of Murchhana System on your instrument.**
2. One Vilambit & Drut Gat with proper playing technique in the following mentioned Ragas:
3. Malkauns or Bhairav.
4. One light Dhun on any instrument.

**UNIT-II (TABLA)**

Time : 20 Minutes

1. Ability to play following Talas in Ekgun, Dugun & Chaugun Layakaris on any Percussion Instruments: Teental & Jhaptal
2. Ability to play Keharva Tala with Two laggies and two Tihayis on your percussion instrument.
3. Ability to accompany with vocal or Instrumental Music.

**UNIT-III (DANCE & THEATRE)**

Time : 30 Minutes

1. Ability to perform any folk dance of Punjab.
2. Demonstration of Footwork, Handwork and Eye work.
3. Ability to enact any three Rasas of candidate's choice.
4. Ability to deliver a dialogue according to the given situation.

**NOTE: Ability to Tune your instrument is compulsory.**

**Extra Readings:**

- |   |   |
|---|---|
| 1. Rag Vigyan, Part-IV to VII             | V.N. Patwardhan   |
| 2. Abhinav Geet Manjari Parts-I & II      | Dr. S.N. Ratanjankar, Lucknow.                          |
| 3. Rag Parichay part I to IV              | Harish Chander Shrivastav                               |
| 4. Anbhinav Geetanjali Part I to V        | Pt. Ramashray Jha                                       |
| 5. Tal Prakash                            | Bhagwant Saran Sharma, Snageet Karyalaya<br>Hathras     |
| 6. Bhartiya Sangeet Vadhya                | Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan<br>1973 |
| 7. Kathak Nritya Ka Prichey               | Subhash Kapoor, Radha Publications, New Delhi,<br>1997  |
| 8. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005           |
| 9. Kathak Naritya Shiksha                 | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)          |
| 10. Rang Manch                            | Balwant Gargi Navyug Publishers, New Delhi              |

MPA Music (Vocal) Semester – I  
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**PAPER: MVP 422 (PRACTICAL)**

**CREDITS: 3**

**STAGE PERFORMANCE**

**Note :**

- 1. Tuning of Instruments Sitar/Tabla is mandatory in all units.**
- 2. Basic Talas in Hands/Tabla will be the part of every Unit.**
- 3. Stage performance will be conducted in the presence of invited audience including all students and teachers.**
- 4. Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT I**

Time : 20 Minutes

- 1. Two Drut Khayals with proper singing style in the following mentioned Ragas: Bihag & Kalawati.**

**UNIT II**

Time : 20 Minutes

- 1. One Vilambit Khayal & two Drut Khayals of your own choice with proper singing style from the following mentioned Ragas: Bheemplasi & Kalyan**

**UNIT III**

Time : 30 Minutes

- 1. One Vilambit and three Drut Khayals with proper singing style in the following mentioned Ragas: Shudh Sarang, Ahir Bhairav and Durga.**

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay                             | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashraye Jha                    |



MPA Music (Vocal) Semester – I  
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**PAPER: MVP 423 (PRACTICAL)**

**CREDITS: 2**

**COMPARATIVE STUDY OF RAGAS**

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT I**

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas: Bihag and Kalawati.
2. One Tarana in prescribed any of the prescribed Raga.

**UNIT II**

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas: Bheemplasi and Kalyan.
2. Ability to play the Thekas of Teental and Jhaptal on Tabla in Thah, Dugun, Tigun, And Chaugun Layakaries.
3. One Punjabi Marital Folk Song.

**UNIT III**

Time : 30 Minutes

1. Critical and Comparative demonstration of the following Ragas: Shudh Sarang, Ahir Bhairav and Durga
2. One Tirvit in the prescribed Raga.

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay                             | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashraye Jha                    |

MPA Music (Vocal) Semester – I  
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**PAPER: MVS 424 (SEMINAR)**

**CREDITS: 2**

**MUSIC APPRECIATION**

1. Any one Topic from the prescribed syllabus of First Semester.
2. Criteria for marking system of seminar will be based on
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time.



MPA Music (Vocal) Semester – II  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 451 (THEORY)**

**CREDITS: 4**

**HISTORICAL DEVELOPMENT OF INDIAN MUSIC**

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Historical Development of Indian Classical Music during ancient to medieval period.
2. Biography and contribution of the following Musicians and Scholars:
  - V. D. Pluskar
  - Pt. V.N. Bhatkhande
  - Abdul Karim Khan
  - Pt. Bheem Sen Joshi
3. Historical background of learning Indian Classical Music.

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Historical development of Gazal Gayaki.
2. Development of Indian Music after independence.
3. Historical development of Swar from Vedic to Medieval period.

**UNIT-III**

Time : 03 Hrs.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Works and Contribution of following musicologists towards Indian Music:  
Pt. Matang Muni, Pt. Sharangadeva, Pt. Onkar Nath Thakur
2. Contribution of Sikh Gurus towards Indian Music.
3. Sikh religion & other contemporary religious musical traditions of Punjab.
4. Salient Features of Gurmat Sangeet

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**Extra Readings:**

1. Bhartiye Kanth Sangeet Avam Vadya Sangeet: Dr. Arun Mishra Kanishka Publishers, New Delhi. 2002
2. On Indian Music: Pt. Debu Chaudhary Roshan Press. 2005
3. Nibandh Sangeet: Laxmi Naryan Garg, Sangeet Karyala Hathras. 1989
4. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi. 2002
5. Bhartia Talo Ka Shastriya Vivechan: Arun Kumar Sen, Madhaya Pardesh Academy, Bhopal. 2002
6. Indian Music in Professional and Academic Institutions: Dr. Manju Shree, Sanjay Parkashan, New Delhi
7. Indian Concept of Rhythem A.K. Sen, Knishka Publishers, New Delhi.1994
8. Man and Music in India Rashmi Goswami Indian Institute at Advance Study.1992.
9. Gurmat Sangeet Parbandh te Parsar Dr. Gurnam Singh, Punjabi University, Patiala, 2002
10. Sangeet Ka Saundrya Bodh Dr. Uma Garg, Sanjay Parkashan, Delhi.
11. Natya Shastra 28<sup>th</sup> Adhyaya-Swaradhaya: Acharaya Brahaspati, Brahaspati Publications, New Delhi.

MPA Music (Vocal) Semester – II  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 452 (THEORY)**

**CREDITS: 3**

**TECHNICAL THEORY OF PERFORMING ARTS**

**UNIT-I (MUSIC INSTRUMENTAL)**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Difference between Tantrakari and Gayaki Ang in Instrumental Music.
2. Use and importance of Indian Musical instruments in classical Dance.
3. Origin and development of the following Instruments: Sitar, Harmonium, Violin, Guitar.

**UNIT-II (TABLA)**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Detailed knowledge of Vadan Shaili of Different Gharanas of Tabla.
2. Importance of Tabla as Solo-Vadan.
3. Detailed Description and Notation of the following Talas: JhapTal & EkTal

**UNIT-III (DANCE & THEATRE)**

Time : 03 Hrs.

**Note. The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory.**

1. Contribution of Indian Cinema in promoting Indian Classical Dance.
2. Role of Dance in Hindu Mythology.
3. Detailed Study of 'Bhava'.
4. Origin and Development of Rang Manch in the context of Theatre.

MPA Music (Vocal) Semester – II  
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**Extra Readings:**

- |   |  |
|---|--|
| 1. Tal Prabandh                           | Pt. Chhote Lal Mishar Knishka Publishers 2006              |
| 2. Sangeet Visharad                       | Basant, Sangeet Karyala Hathras.2004                       |
| 3. Bhartiye Sanskriti Me Kathak Prampara  | Mandavi Singh  |
| 4. Sangeetayan                            | Seema Johri Radha Publication, New Delhi. 2003             |
| 5. Tal Martand                            | Satya Narayan Vashishath, Sangeet Karyala Hathras          |
| 6. Tal Prakash                            | Bhagwant Saran Sharma, Snageet Karyalaya<br>Hathras        |
| 7. Bhartiya Sangeet Vadhya                | Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan<br>1973    |
| 8. Kathak Nritya Ka Prichey               | Subhash Kapoor, Radha Publications, New Delhi,<br>1997     |
| 9. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005              |
| 10. Kathak Naritya Shiksha                | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)             |
| 11. Rang Manch                            | Balwant Gargi Navyug Publishers, New Delhi                 |
| 12. Performance Traditions in India       | Suresh Awasthi, National Book Trust of India, New<br>Delhi |

MPA Music (Vocal) Semester – II  
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**PAPER: MVL 453 (THEORY)**

**CREDITS: 3**

**AESTHETICAL STUDY OF INDIAN MUSIC**

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Aesthetics: its origin, expression and appreciation.
2. Critical study of prescribed Ragas.
3. Study of Melody & Harmony in the context of Indian Music.

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Definition and Principles of aesthetics in music
2. Basic Principles of Thematic Music.
3. The role of Layakaries in different Gayan Shailies.

**UNIT-III**

Time : 03 Hrs.

**Note. The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory.**

1. Four facets of Aesthetics.
2. Importance of Kaku in Indian Classical Music.
3. Aesthetical importance of elements of Indian Classical Music.
4. Concept of Rasa and its relevance in modern context.



MPA Music (Vocal) Semester – II  
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**Extra Readings:**

1. Art Experience M. Hiriyana
2. Saundarya Shastra Dr. Hardawari Lal
3. Saundarya Tatva Dr. Surinder Nath Das Gupta
4. On Indian Music: Pt. Debu Chaudhary Roshan Press. 2005
5. Nibandh Sangeet: Laxmi Naryan Garg, Sangeet Karyala Hathras. 1989
6. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi, 2002
7. Bhartia Talo Ka Shastriya Vivechan: Arun Kumar Sen, Madhaya Pardesh Academy, Bhopal. 2002
8. Indian Music in Professional and Academic Institutions: Dr. Manju Shree, Sanjay Parkashan, New Delhi
9. Indian Concept of Rhythem A.K. Sen, Knishka Publishers, New Delhi. 1994
10. Man and Music in India Rashmi Goswami Indian Institute at Advance Study. 1992.
11. Sangeet Ka Saundrya Bodh Dr. Uma Garg, Sanjay Parkashan, Delhi.
12. Natya Shastra 28<sup>th</sup> Adhyaya-Swaradhaya: Acharaya Brahaspati, Brahaspati Publications, New Delhi.

MPA Music (Vocal) Semester – II  
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**PAPER: MVP 471 (PRACTICAL)**

**CREDITS : 3**

**PRACTICAL APPROACH TO PERFORMING ARTS – II**

**UNIT-I (MUSIC INSTRUMENTAL)**

Time : 20 Minutes

1. Two Drut Gatas in Ragas Kirwani and Bhairvi
2. Ability to play Folk Tune on Instrument of your Choice.
3. Ability to accompany Music vocal.

**UNIT-II (TABLA)**

Time : 20 Minutes

1. Ability to play Teental with one Qayda and Four Paltas.
2. Ability to play Dadra Taal with Two Laggis and Two Tihayis on your Percussion Instrument.
3. Ability to accompany Music Vocal, Music Instrumental or dance.

**UNIT-III (DANCE & THEATRE)**

Time : 30 Minutes

1. Teental; One Uthan, One Tihayi, One Aamad, One Toda and One Tukda.
2. A Shaloka or Vandana incorporating Abhinya with the understanding of Characters.
3. Ability to enact any folk Tale of Punjab.
4. Ability to Perform according to the given situation.

MPA Music (Vocal) Semester – II  
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**Extra Readings:**

1. Tal Prabandh Pt. Chhote Lal Mishar Knishka Publishers 2006
2. Sangeet Visharad Basant, Sangeet Karyala Hathras.2004
3. Bhartiye Sanskriti Me Kathak Prampara Mandavi Singh
4. Sangeetayan Seema Johri Radha Publication, Nedw Delhi. 2003
5. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
6. Tal Prakash Bhagwant Saran Sharma, Snageet Karyalaya  
Hathras
7. Bhartiya Sangeet Vadhya Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan  
1973
8. Kathak Nritya Ka Prichey Subhash Kapoor, Radha Publications, New Delhi,  
1997
9. Aitihashik Pripeksh Mein Kathak Nritya Maya Tak Kanishka Publishers, New Delhi, 2005
10. Kathak Naritya Shiksha Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)
11. Rang Manch Balwant Gargi Navyug Publishers, New Delhi
12. Performance Traditions in India Suresh Awasthi, National Book Trust of India, New  
Delhi.

MPA Music (Vocal) Semester – II  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 472 (PRACTICAL)**

**CREDITS: 3**

**STAGE PERFORMANCE**

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Stage performance will be conducted in the presence of invited audience including all students and teachers.**
4. **Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT-I**

Time : 20 Minutes

1. Two Drut Khayals with proper singing style in following Ragas: Malkauns and Puriya Kalyan

**UNIT-II**

Time : 20 Minutes

1. One Vilambit and Two Drut Khayals from the following prescribed Raga with proper singing style: Bageshwari & Maru Bihag

**UNIT-III**

Time : 30 Minutes

1. One Vilambit and Three Drut Khayals other than unit II with proper singing styles in the following prescribed Ragas: Megh Malhar, Nat Bhairav & Darbari Kanhara.

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay Part I to IV                | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashray Jha                     |

MPA Music (Vocal) Semester – II  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 473 (PRACTICAL)**

**CREDITS: 2**

**CRITICAL STUDY OF RAGAS**

- 1. Tuning of Instruments Sitar/Tabla is mandatory in all units.**
- 2. Basic Talas in Hands/Tabla will be the part of every Unit.**
- 3. Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT I**

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas:  
Malkauns and Puriya Kalyan.
2. One Dhrupad or Dhamar in any of the prescribed Raga.

**UNIT II**

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas:  
Bageshwari and Maru Bihag.
2. One Cinematic song based on any Raga.

**UNIT III**

Time : 30 Minutes

1. Critical and Comparative demonstration of the following Ragas:  
Megh malhar, Nat Bhairava and Darbari Kahnada.
2. One Chaturng in the prescribed Raga.

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay Part I to IV                | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashray Jha                     |

MPA Music (Vocal) Semester – II  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVS 474**

**CREDITS: 2**

**DEVELOPMENT OF LISTENING SKILLS (SEMINAR)**

1. Any one Topic from the prescribed syllabus of First Semester.
2. Criteria for marking system of seminar will be based on
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time.

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PROGRAMME CODE: MUB (V)**

**SEMESTER – III: SCHEME**

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MVL 501	C	SCIENTIFIC STUDY OF INDIAN MUSIC	4	0	0	4
MVL 502	C	BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION	4	0	0	4
MVL 503	C	THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC (MUSIC THERAPY)	3	0	0	3
MVP 521	C	PRACTICAL APPROACH TO PERFORMING ARTS	0	0	3	3
MVP 522	C	STAGE PERFORMANCE	0	0	3	3
MVP 523	C	ANALYTICAL STUDY OF RAGAS	0	0	2	2
MVS 524	C	MUSIC CRITICISM & APPRECIATION (SEMINAR)	0	1	1	2
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	3
		<b>TOTAL CREDITS</b>	-	-	-	<b>24</b>

**General Instructions for All papers ( Semester I to IV)**

1. Minor written paper shall be of One hour duration and practical paper shall be of 30 minutes.
2. Major written paper shall be of three hours duration and Practical paper shall be of 30 minutes duration.
3. After every Minor-II in all papers there will be a Quiz of 10 marks.
4. Student can opt any instrument of his/her own choice, capable of playing classical Music.

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

*PAPER: MVL 501 (THEORY)*

*CREDITS: 4*

*SCIENTIFIC STUDY OF INDIAN MUSIC*

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Write short note on following scientific terms :  
Frequency, pitch, intensity, Timber.
2. Importance of Drone in Indian Classical Music.
3. Critical and comparative study of ragas having same notes.

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Correct intonation of Swars in various Ragas.
2. Voice culture and its importance in Indian Music.
3. Methods and Techniques of Tuning Tanpura in various Ragas.

**UNIT-III**

Time : 03 Hrs.

**Note. The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory.**

1. Detailed knowledge of 72 Melas and division of Ragas of Pt. Venkatmukhi.
2. Raga Lakshanas of Indian Music and practical uses of its helping elements.
3. Time Theory of Indian Music – A Scientific Study
4. Concept of Saarana – Chatushtai.



MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**Extra Readings:-**

1. Bhartiye Kanth Sangeet Avam Vadya : Dr. Arun Mishra Kanishka Publishers,  
Sangeet New Delhi. 2002
2. On Indian Music : Pt. Debu Chaudhary Roshan Press. 2005
3. Nibandh Sangeet : Laxmi Naryan Garg, Sangeet Karyala  
Hathras, 1989
4. Bhartia Sangeet Main Vigianik Upkarnon : Aneeta Gautam, Kanishka Publishers, New  
Ka Paryog, Delhi. 2002
5. Bhartia Talo Ka Shastriya Vivechan : Arun Kumar Sen, Madhaya Pardesh  
Academy, Bhopal. 2002
6. Indian Music in Professional and Academic:  
Institutions: Dr Manju Shree, Sanjay Parkashan, Delhi
7. Indian Concept of Rhythm : A.K. Sen, Knishka Publishers, New  
Delhi. 1994
8. Man and Music in India : Rashmi Goswami Indian Institute at  
Advance Study. 1992.
9. Swara Aur Ragon Ke Vikas Mei Vadyon : Dr. Indrani Chakarvati Ka Yogdaan
10. Natya Shastra 28<sup>th</sup> Adhyaya-Swaradhaya: Acharaya Brahaspati, Brahaspati  
Publications, New Delhi.

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 502 (THEORY)**

**CREDITS: 4**

**BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION**

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set two questions. All questions are compulsory.**

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set two questions. All questions are compulsory.**

1. Concept and Pre Requirement of Selection of a Topic.
2. Preparation of Synopsis.

**UNIT-III**

Time : 03 Hrs.

**Note. The paper setter will set five questions in all. Selecting one question each from Unit I & II. All questions are compulsory.**

1. Types of Questionnaire and Interview schedule.
2. Sources and tools of Data Collection.
3. Brief knowledge of following terms:  
Bibliography, Foot Notes, References, Appendix and Preface
4. Preparation of a Research Report.

**Extra Readings:**

- |    |  |   |  |
|----|--|---|--|
| 1. | Research in Education                            | : | G. John W. Best                        |
| 2. | Sangeet Mein Anusandhan Ki Smasayan              | : | Dr. Subhadra Chaudhary.<br>Aur Kshetar |
| 3. | Shodh Parvidhi                                   | : | Dr. Manorma Sharma                     |
| 4. | Shodh Parvidhi                                   | : | Dr. Vinay Mohan Sharma.                |
| 5. | Problems and Areas of research in Music          | : | Dr. Subhadra Chaudhary                 |
| 6. | Research Methodology                             | : | Dr. B.M. Jain                          |
| 7. | Bhartiya Sangeet Mein Shodh Parvidhi             | : | Dr. Alka Nagpal                        |
| 8. | Bhartiya Sangeet Mein Anusandhan<br>Ki Smasayan. | : | Dr. Vandana Sharma.                    |

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 503 (THEORY)**

**CREDIT: 3**

**THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC  
(MUSIC THERAPY)**

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set two questions. All questions are compulsory.**

Interrelationship Study of Music with :

1. Psychology
2. Yoga
3. Dance

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set two questions. All questions are compulsory.**

1. Role of Music & Dance in Physical Fitness.
2. Personality Development through Music, Dance & Soft Skills Development.

**UNIT-III**

Time : 03 Hrs.

**Note. The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory.**

Role & Impact of Music & Yoga Therapy on the following Psycho-somatic Ailments.

1. Hypertension
2. Depression & Stress Management
3. Insomnia
4. Pain-Relief

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 521 (PRACTICAL)**

**CREDITS: 3**

**PRACTICAL APPROACH TO PERFORMING ARTS**

**Note:** Using basic Stage skills i.e. Sound Testing, Stage Setting and Stage Conduct is part of every Unit Test.

**UNIT-I (Tabla)**

Time: 20 Minutes

1. Ability to play Talas having 14 Beats:  
Dhamar, Deepchandi, Jhoomra, Ada Chautaal.
2. Ability to accompany with Madhya Laya Khayal in Jhaptal on Tabla.
3. Ability to play Two Laggis and two Tihayis in Roopak on Tabla.

**UNIT-II (Music Instrumental)**

Time: 20 Minutes

1. Ability to play Vilambit and Drut Gat with proper playing techniques in the following Ragas.  
Madhuwanti and Sham Kalyan
2. Any Cinematic Song on your instrument.
3. Basic Chords on Synthesizer/Harmonium/Guitar

or

Ability to change the scale on Sitar/Flute/Sarangi/Dilruba/Taar-Shehnayi etc.

**UNIT-III (Dance & Theatre)**

Time: 30 Minutes

1. Ability to Perform Folk Dance of any state other than Punjab.
2. Salami, Uthan, Amad and one Chakardar Paran in Ektal.
3. Ability to deliver same Dialogue in different Moods and Expressions.
4. Ability to enact the given situation without dialogues.

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**Extra Readings:**

1. Tal Prabandh Pt. Chhote Lal Mishar Knishka Publishers 2006
2. Bhartiye Sanskriti Me Kathak Prampara: Mandavi Singh
3. Sangeetayan Seema Johri Radha Publication, New Delhi. 2003
4. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
5. Tal Prakash Bhagwant Saran Sharma, Sangeet Karyalaya Hathras
6. Bhartiya Sangeet Vadhya Dr. Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan, 1973
7. Kathak Nritya Ka Prichey Subhash Kapoor, Radha Publications, New Delhi, 1997
8. Aitihashik Pripeksh Mein Kathak Nritya Maya Tak Kanishka Publishers, New Delhi, 2005
9. Kathak Nritya Shiksha Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)
10. Rang Manch Balwant Gargi Navyug Publishers, New Delhi
11. Performance Traditions in India Suresh Awasthi, National Book Trust of India, New Delhi

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 522 (PRACTICAL)**

**CREDITS: 3**

**STAGE PERFORMANCE**

**Note:**

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Stage performance will be conducted in the presence of invited audience including all students and teachers.**
4. **Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT-I**

Time: 20 Minutes

1. Two Drut Khayals with proper singing style in the following mentioned Ragas:  
Sri and Kedar

**UNIT-II**

Time: 20 Minutes

1. One Vilambit Khayal & two Drut Khayals of your own choice with proper singing style from the following mentioned Ragas:  
Sham Kalyan and Madhuwanti

**UNIT-III**

Time: 30 Minutes

1. One Vilambit and Three Drut Khayal with traditional development of Raga in the following Ragas: Rageshwari, Abhogi Kahnada and Miyan ki Todi

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay Part I to IV                | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashray Jha                     |

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP(V) 523 (PRACTICAL)**

**CREDITS: 2**

**ANALYTICAL STUDY OF RAGAS**

**Note:**

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Accompaniment of Manual Tanpura is compulsory during performance.**

**Unit I**

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas:  
Sri and Kedar
2. One Lakshan Geet in any Raga.

**Unit II**

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas:  
Sham Kalyan and Madhuwanti
2. One Partal in Nirdharit Raga of Gurmat Sangeet.

**Unit III**

Time : 30 Minutes

1. Critical and Comparative demonstration of the following Ragas:  
Rageshwari, Abhogi Kahnada and Miyan ki Todi
2. One Ghazal based on any Raga.

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay Part I to IV                | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashray Jha                     |

MPA Music (Vocal) Semester – III  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVS 524**

**CREDITS: 2**

**MUSIC CRITICISM & APPRECIATION**

1. Any one Topic to be chosen from the prescribed syllabus.
2. Criteria for evaluation of seminar will be based on:
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time.



MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PROGRAMME CODE: MUB (V)**

**SEMESTER – IV:**

**SCHEME**

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MVL 554	C	EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC	2	0	2	4
MVL 555	C	MULTIMEDIA AND PERFORMING ARTS	2	0	0	2
MVL 556	C	RESEARCH PROJECT	5	0	0	5
MVP 581	C	PRACTICAL APPROACH TO PERFORMING ARTS	0	0	3	3
MVP 582	C	STAGE PERFORMANCE	0	0	3	3
MVP 583	C	INTENSIVE STUDY OF RAGAS	0	0	2	2
MVS 584	C	MUSIC CRITICISM & APPRECIATION (SEMINAR)	0	1	1	2
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	3
		<b>TOTAL CREDITS:</b>	-	-	-	<b>24</b>

**General Instructions for All papers (Semester I to IV)**

1. Minor written paper shall be of One hour duration and practical paper shall be of 20 minutes.
2. Major written paper shall be of three hours duration and Practical paper shall be of 30 minutes duration.
3. After every Minor-II in all papers there will be a Quiz of 10 marks.

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 554 (THEORY)**

**CREDITS: 4**

**EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC**

**UNIT-I**

Time: 01 Hr.

**Note: The paper setter will set two questions. All questions are compulsory.**

1. Basic fundamentals of Composition.
2. Basic fundamentals of Fusion Music.

**UNIT-II**

Time: 01 Hr.

Note: The paper setter will set two questions. All questions are compulsory.

1. Basic fundamentals of Background Music.
2. Role of Creativity and Innovation in Performing Arts.

**UNIT-III**

Time: 03 Hrs.

**Note: The paper setter will set five questions. Selecting one question each from Unit I & II. All questions are compulsory**

1. Experimental study of Orchestration.
2. Ability to compose a poetry on the spot.
3. Experimental study of Therapy in Music.

**Extra Readings**

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet: Dr. Arun Mishra, Kanishka Publishers, New Delhi 2002
2. Nibandh Sangeet: Laxmi Naryan Garg, Sangeet Karyala Hathras, 1989
3. Punjab Ki Sangeet Parampara: Dr. Geeta Pental, Radha Publication, New Delhi.1989
4. Bhartia Sangeet Ka Adhiyatmik Sawroop: Dr. Rajiv Verma & Neelam Parikh, Amar Granth Parkashan, 2004
4. Indian Music in professional & Academic Institutions: Dr. Manju Shree Chowdry, Sanjay Parkashan, New Delhi.1999.
6. Sangeet Aur Manovigyan Dr. Kiran Tiwari, Kanishka Publishers, Delhi.
7. Bhartiya Shastri Sangeet Manovigyanik Aayam: Dr. Sahitya Kumar Nahar, Pratibha Parkashan, Delhi.
8. Bhartiya Sangeet : Vignayik Vishleshan: Prof. Swatantarta Sharma, Anubhav Publishing House, Allahabad.

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**Paper: MVL 555 (Theory)**

**CREDITS: 2**

**MULTIMEDIA AND PERFORMING ARTS**

**UNIT-I**

Time : 01 Hr.

**Note: The paper setter will set two questions. All questions are compulsory.**

1. Meaning, definition and types of Media.
2. Role of Print Media in the promotion of different Performing Arts.

**UNIT-II**

Time : 01 Hr.

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Detailed knowledge of Multimedia.
2. Role of Electronic Media in the promotion of different Performing Arts.

**UNIT-III**

Time : 03 Hrs.

**Note. The paper setter will set four questions. Selecting one question each from Unit I & II. All questions are compulsory.**

1. Importance of Digital Equipment in Teaching and learning of Indian classical music.
2. Role of multimedia in promoting different performing Arts.

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVL 556 (THEORY)**

**CREDIT: 5**

**RESEARCH PROJECT**

**To submit one research Project of 25-30 pages, with proper Research Methodology latest by 30<sup>th</sup> April**

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 581 (PRACTICAL)**

**CREDITS: 3**

**PRACTICAL APPROACH TO PERFORMING ARTS**

**UNIT-I (Tabla)**

Time: 20 Minutes

1. Ability to play Ektal with One Kayeda, four Paltas and one Tihayi.
2. Ability to play Tabla with Fusion.
3. Ability to play Bol (Syllables) of Saath according to Gurmat Sangeet Tradition.

**UNIT-II ( Music Instrumental)**

Time: 20 Minutes

1. One Vilambit and one Drut Gat with proper playing technique in prescribed Ragas: Marwa and Puriya Dhanashree
2. Practical demonstration of an Orchestra.
3. Experimentation of Fusion music.

**UNIT-III (Dance & Theatre)**

Time: 30 Minutes

1. Ability to perform Tandav and Lasya.
2. Ability to demonstrate on Kavit.
3. Ability to perform different characters according to the Script
4. Ability to create various characters with Make-up and Dresses.

**Extra Readings:**

- |   |   |
|---|---|
| 1. Rag Vigyan, Part-IV to VII             | V.N. Patwardhan   |
| 2. Abhinav Geet Manjari Parts-I & II      | Dr. S.N. Ratanjankar, Lucknow.                          |
| 3. Rag Parichay part I to IV              | Harish Chander Shrivastav                               |
| 4. Anbhinav Geetanjali Part I to V        | Pt. Ramashray Jha                                       |
| 5. Tal Prakash                            | Bhagwant Saran Sharma, Sangeet Karyalaya<br>Hathras     |
| 6. Bhartiya Sangeet Vadhya                | Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan<br>1973 |
| 7. Kathak Nritya Ka Prichey               | Subhash Kapoor, Radha Publications, New Delhi,<br>1997  |
| 8. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005           |
| 9. Kathak Naritya Shiksha                 | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)          |
| 10. Rang Manch                            | Balwant Gargi Navyug Publishers, New                    |

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 582 (PRACTICAL)**

**CREDITS: 3**

**STAGE PERFORMANCE**

**Note:**

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Stage performance will be conducted in the presence of invited audience including all students and teachers.**
4. **Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT I**

1. Two Drut Khayals with proper singing style in the following mentioned Ragas:  
Shudh Kalyan & Lalit

**UNIT II**

2. One Vilambit Khayal & two Drut Khayals of your own choice with proper singing style from the following mentioned Ragas:  
Puriya Dhanashree and Jog Kauns

**UNIT III**

2. One Vilambit and three Drut Khayals with proper singing style in the following mentioned Ragas: Bairagi, Jai Jaivanti and Basant.

**Extra Readings:**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay                             | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashraye Jha                    |

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVP 583 (PRACTICAL)**

**CREDITS: 2**

**INTENSIVE STUDY OF RAGAS**

**Note:**

- 1. Tuning of Instruments Sitar/Tabla is mandatory in all units.**
- 2. Basic Talas in Hands/Tabla will be the part of every Unit.**
- 3. Accompaniment of Manual Tanpura is compulsory during performance.**

**UNIT I**

1. Critical & Comparative demonstration of the following Ragas:  
Shudh Kalyan and Lalit
2. One Bhajan/Shabad based on cinematic music.

**UNIT II**

1. Critical & Comparative demonstration of the following Ragas:  
Puriya Dhanashree and Jog Kauns.
2. Any Folk Song other than Punjab.

**UNIT III**

1. Critical and Comparative demonstration of the following Ragas:  
Bairagi, Jai Jaivanti and Basant.
2. One Thumri in any of the following Ragas: Khamaj, Pilu and Bhairvi

**Extra Readings**

- |   |                                       |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V               | Onkar Nath Thakur                     |
| 2. Rag Vigyan, Part-IV to VII               | V.N. Patwardhan                       |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande                       |
| 4. Aprachalit Raga Part-I & II              | J.K. Pataki                           |
| 5. Abhinav Geet Manjari Parts-I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. Rag Parichay Part I to IV                | Harish Chander Shrivastav             |
| 7. Gurmat Sangeet Prabandh                  | Dr. Gurnam Singh                      |
| 8. Gurmat Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V          | Pt. Ramashray Jha                     |

MPA Music (Vocal) Semester – IV  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MVS 584**

**CREDITS: 2**

**MUSIC CRITICISM & APPRECIATION**

1. Any one Topic to be chosen from the prescribed syllabus.
2. Criteria for evaluation of seminar will be based on:
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time.