

# FACULTY OF VISUAL & PERFORMING ARTS

## SYLLABUS

### FOR

## MPA MUSIC INSTRUMENTAL

(SEMESTER: I – IV)

*(Credit Based Evaluation and Grading System)*

**EXAMINATIONS: 2019-20**



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# GURU NANAK DEV UNIVERSITY AMRITSAR

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MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PROGRAMME CODE: MUB (I)****SEMESTER – I:****SCHEME**

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MUL 111	E	THEORETICAL SURVEY OF INDIAN MUSIC <b>(Opt. - I)</b>	4	0	0	4	100
MUL 117	E	THEORETICAL SURVEY OF INDIAN MUSIC (TABLA) <b>(Opt. - II)</b>	4	0	0	4	100
MUL 112	C	APPLIED THEORY OF PERFORMING ARTS	3	0	0	3	100
MUL 113	C	STAGE AND SOUND ARRANGMENT	3	0	0	3	100
MUP 114	C	PRACTICAL APPROACH TO PERFORMING ARTS-I (MUSIC, VOCAL, INSTRUMENT, DANCE, THEATRE)	0	0	3	3	100
MUP 115	E	STAGE PERFORMANCE AND COMPARATIVE STUDY OF RAGAS <b>(Opt. - I)</b>	0	0	5	5	150
MUP 118	E	STAGE PERFORMANCE AND COMPARATIVE STUDY OF TALAS (TABLA) <b>(Opt. - II)</b>	0	0	5	5	150
MUS 116	C	MUSIC APPRECIATION (SEMINAR)	0	1	1	2	50
<b>TOTAL CREDITS:</b>			-	-	-	<b>24</b>	<b>700</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 there will be a Quiz of 10 marks based upon the whole syllabus before the Major Test.

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 111 (THEORY)**  
**THEORETICAL SURVEY OF INDIAN MUSIC (OPT.-I)**

<b>Credits : 4</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Brief Introduction of the following technical terms:
  - Alap, Jod, Jhala, Tirobhava, Avirbhava, Nayak, Nayaki, Meend , Krintan, Ghaseet.
- Detailed study of Moorchana relevance in present context.
- Detailed Study of Gram.

**SECTION B**

- Salient Feature of Time Theory in Indian Music.
- Detailed study of Prabandh and its components in modern compositional form.

**SECTION C**

- Comparative study of Rag, Shailies and Thata of Uttari and Dakshini systems of Music.
- Comparative Study of Different notation system including western notation system.
- Shadaj Pancham and Shadaj Madyam Bhava (cycles of the fourth and fifth swaras).

**SECTION D**

- Origin and Development of 'Gat'
- Comparative study of different Vadan Shailies of Sitar.

**Note: Student can choose any Instrument includes 'Tabla' (separate option)**

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**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.
9. Tantri Nada : Dr. Lalmani Mishra  
Cherukhamba Prakashan, Varanasi.

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 117 (THEORY)**  
**THEORETICAL SURVEY OF INDIAN MUSIC (TABLA) (OPT. –II)**

<b>Credits : 4</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Origin and development of Tabla Vadya.
- Brief introduction of the following technical terms:
  - Avartan, Sam, Khali
- Biographical sketch and contribution of following Musicians of Banaras Gharana :
  - Pt. Samta Prasad, Kumar Bose

**SECTION B**

- Interrelationship study of Rythm and Emotions.
- Detailed description and notation of the following Taals of 16 matras”
  - Teen Taal, Tilwada Taal.

**SECTION C**

- Importance of Laya in Indian Classical Music.
- Detailed study of the following Gharanas of Tabla:.
  - Delhi, Ajrara
- Study of Bharata’s Natya Shastra in special reference with Percussion Instruments.

**SECTION D**

- Classification of Hindustani Musical Instrument with special reference to Percussion instruments.
- Salient features of Lucknow Gharana of Tabla.

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 112 (THEORY)**  
**APPLIED THEORY OF PERFORMING ARTS**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>3</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Brief knowledge of the following technical terms:
  - Grah, Ansh, Nyas, Alpatva, Kan, Bahutva, Alap, Tana.
- Brief knowledge of Gayan Shailies of Indian Classical Music..
- Biographical sketch and contribution of following Musicians
  - Pt. Bhimsen Joshi, Vidushi Prabha Atre.

**SECTION B**

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

**SECTION C**

- Knowledge of basic technical terms of Dance:
  - Stuti, Uthan, Salami, Amad, Paran, Chakradar Paran, Farmaishi Paran, Pakshi Paran, Parmelu, Tihayi
- Study of Folk Dances of Punjab with their Style, Costumes, Music.

**SECTION D**

- Brief knowledge of the following technical terms:
  - Blocking, Movement, Stage Craft, Stage Design, Acting, Play Writing, Background Music.
- Biographical sketch and contribution of following Exponents.
  - Birju Maharaj, Rajinder Gangani, Mohan Rakesh, Balwant Gargi

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and 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 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

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 113 (THEORY)**  
**STAGE AND SOUND ARRANGEMENT**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>3</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

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

**SECTION B**

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

**SECTION C**

- Importance of Home Studio Recording in promoting new talent.
- Introduction of following Softwares of Digital Sound Recording
  - Cubase, Nuendo

**SECTION D**

- Detailed knowledge of sequence adopted in Studio Recording.
- Importance and Utilization of Sound Library.



MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**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. Music Perception and Recognition: Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
4. Modern Recording Techniques: David Miller Huber & Robert E Rustin, Elsevier, New Delhi 2005
5. Bhartiye Sangeet Main Vaigyanik Upkarni Ka Paryog Aneeta Gautam, Kanishka Publishers, New Delhi. 2002
6. New Dimensions of Indian Music: Tripti Watwe, Kanishka Publishers, New Delhi, 2013

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 114 (PRACTICAL)**  
**PRACTICAL APPROACH TO PERFORMING ARTS-I**  
**(MUSIC, VOCAL, INSTRUMENT, DANCE, THEATRE)**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>0</b>	<b>3</b>	

**Time: 30 Minutes**

**Note: Student can opt any instrument**

- Ability to sing any Cinematic song with Harmonium
- Ability to play following Talas in Ekgun, Dugun & Chaugun Layakaris on any Percussion Instruments:
  - Teental & Jhaptal
- Ability to perform any folk dance of Punjab.
- One Drut Khyaal in Raag Kalavati with proper Singing techniques
- Ability to play Keharva Tala with Two laggies and two Tihayis on your percussion instrument.
- Demonstration of Footwork, Handwork and Eye work related to Indian classical Dance
- One Drut Khyaal in Raga Bhimplasi with proper Singing techniques.
- Ability to accompany on Tabla with vocal or Instrumental Music.
- Ability to perform following theatrical terms-:
  - Enact any three Rasas of candidate's choice.
  - Deliver a dialogue according to the given situation.
- Practical Demonstration of two Todas in Teentala of classical Dance

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

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and 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, Snageet Karyalaya  
Hathras
6. Bhartiya Sangeet Vadhya 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)

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 115 (PRACTICAL)**  
**STAGE PERFORMANCE AND COMPARATIVE STUDY OF RAGAS (OPT.-I)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>150</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**Note:**

- **Tuning of Instruments Sitar/Tabla is mandatory.**
- **Basic Talas in Hands/Tabla will be the part of syllabus.**
- **Stage performance will be conducted in the presence of invited audience including all students and teachers.**

**Time: 03 Hours**

- Tuning of your instrument.
- Two Vilambit Gats and Six Drut Gats with proper playing technique in the following mentioned Ragas:
  - Malkauns, Bheemplasi, Kalyan, Bihag, Ahir Bhairav & Kalavati
- One Drut Gat in any taal except TeenTal.
- Critical & Comparative demonstration of Prescribed Ragas.
- One Dhun based on Punjabi Folk Marital Song.
- Critical & Comparative demonstration of Prescribed Ragas.
- Ability to play the Thekas of Teental, Jhaptal on Tabla in Thah, Dugun and Chaugun Layakaries.
- One musical composition based on Classical Cinematic song.
- Critical & Comparative demonstration of Prescribed Ragas.

**Note: Student can choose any Instrument includes 'Tabla' (separate option)**

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**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                              |
| 10. Raga Vishleshan Part-I,II               | Dr. Uma Garg, Sanjay Prakashan, New Delhi      |
| 11. On Indian Music                         | Prateek Chaudhuri, Sanjay Parkashan, New Delhi |
| 12. Compositions in Instrumental Music      | Anupam Mahajan, Sanjay Parkashan, New Delhi    |

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 118 (PRACTICAL) (TABLA)**  
**STAGE PERFORMANCE AND COMPARATIVE STUDY OF TALAS (OPT.-II)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>150</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**Note:**

- **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
- **Basic Talas in Hands/Tabla will be the part of every Unit.**
- **Stage performance will be conducted in the presence of invited audience including all students and teachers.**

**Time: 03 Hrs.**

- Solo Performance in the following Talas:
  - Teen Taal, Dhamar
- Ability to play Dhamar Taal with Dhrupad Gayan Shaille.
- Critical and comparative demonstration of the prescribed Talas.
- Solo Performance in the following Talas:
  - Jhap Taal, Roopak
- Ability to play Deep Chandi with Thumri Gayan Shailli.
- Critical and comparative demonstrations of the prescribed Talas.
- Solo Performance in the following Talas:
  - Ek Taal, Tivra Taal
- Ability to play any Taal used in Light Music and Cinematic Songs.
- Ability to play Nagma in Teen Taal and Roopak Taal
- Critical and comparative demonstrations of the prescribed Talas.

MPA Music (Instrumental) Semester-I  
(Credit Based Evaluation and Grading System)

**Paper: MUS 116 (PRACTICAL)**  
**MUSIC APPRECIATION**

<b>Credits : 2</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>50</b>
<b>0</b>	<b>1</b>	<b>1</b>	

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





MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 121 (THEORY)**  
**HISTORICAL DEVELOPMENT OF INDIAN MUSIC (OPT.-I)**

<b>Credits : 4</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Historical Development of Indian Classical Music during Ancient to Medieval period.
- Teaching of Music through Oral/Gharana Tradition.

**SECTION B**

- Role of Educational institutions in teaching of Indian Classical Music.
- Historical development of following Gharanas of Sitar:
  - Senia Gharana, Mehar Gharana
- Development of Indian Music in Post-Independence Era.

**SECTION C**

- Historical development of Swara from Vedic to Medieval period.
- Role of Educational institutions in teaching of Indian Classical Music.

**SECTION D**

- Works and Contribution of following musicologists towards Indian Music:
  - Bharat Muni, Pt. Sharanga Deva and Lal Mani Mishra,
- Detailed knowledge of Instruments used in Gurmat Sangeet.
- Contribution of Rababis in Gurmat Sangeet.

MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**Extra Readings:**

1. Bhartia 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 (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 127 (THEORY)**  
**HISTORICAL DEVELOPMENT OF INDIAN MUSIC (TABLA) (OPT.-II)**

<b>Credits : 4</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Origin and concept of Taal Vadya in Indian Classical Music.
- Brief knowledge of the following technical terms:
  - Peshkar, Kayda, Tukra

**SECTION B**

- Biographical sketch & contribution of following musicians of Punjab Gharana :
  - Mian Kadar Baksh, Ustad Zakir Hussain.
- Salient features of Banaras Gharana.
- Detailed description and following Taals of 14 Matras:
  - Deepchandi, Dhamar

**SECTION C**

- Detailed study of Jaatis of Taal.
- Detailed study of the following Gharanas of Tabla:
  - Punjab, Banaras

**SECTION D**

- Study of Sharangdeva's Sangeet Ratnakar in special reference with Percussion Instruments.
- Principles of Tihai formation in Indian Classical Music.
- Use and importance of Gat in Tabla.

MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 122 (THEORY)**  
**TECHNICAL THEORY OF PERFORMING ARTS**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>3</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Brief knowledge of different singing styles of Sufi Sangeet.
- Detailed knowledge of Gayaki Ang in Instrumental music.
- Origin and development of Thumri Gayan Shaili.

**SECTION B**

- Detailed knowledge of Vadan Shaili of Different Gharanas of Tabla.
- Importance of Tabla as Solo-Vadan.
- Detailed Description and Notation of the following Talas:
  - Jhaptaal & Ektaal

**SECTION C**

- Contribution of Indian Cinema in promoting Indian Classical Dance.
- Role of Dance in Hindu Mythology.

**SECTION D**

- Detailed Study of 'Bhava'.
- Origin and Development of Rang Manch in the context of Theatre.

MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**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 (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 123 (THEORY)**

**AESTHETICAL STUDY OF INDIAN MUSIC**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>3</b>	<b>0</b>	<b>0</b>	

**Time: 03 Hrs.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION A**

- Aesthetics its origin, expression and appreciation.
- Definition and Principles of Aesthetics in music.

**SECTION B**

- Study of Melody & Harmony in the context of Indian Music.
- Basic Principles of Thematic Music in context of Instrumental music.
- The role of Layakaries in different Vadan Shailies.

**SECTION C**

- Ability to write notations of following Thekas in different Layakaries with proper
  - Description – Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal and Dhamar.
- Four facets of Aesthetics.

**SECTION D**

- Importance of Kaku in Indian Classical Music.
- Aesthetical importance of elements of Indian Instrumental Music.
- Concept of Rasa and its relevance in modern Instrumental Music.

MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**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 (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 124 (PRACTICAL)**  
**PRACTICAL APPROACH TO PERFORMING ARTS-II**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>0</b>	<b>3</b>	

**Time: 30 Minutes**

- Ability to Sing any one Folk Song of Punjab
- Ability to play Peshkar of teentaal with four paltas
- Dance on Teental; One Uthan, One Tihayi, One Aamad, One Toda and One Tukda.
- One Drut Khyaal in Raga Malkauns with proper playing techniques.
- Ability to play Dadra Taal with Two Laggis and Two Tihayis on your Percussion Instrument.
- A Shaloka or Vandana incorporating Abhinya with the understanding of Characters.
- One Drut Khyaal in Raga Puriya kalyaan with proper playing technique
- Ability to enact any folk Tale of Punjab.
- Ability to play Teental with one Qayda and Four Paltas and one Tihaai
- One creative Dance in collaboration with western and Indian classical Dance.

**Note: Students who have chosen String Instrument, required to opt any one Percussion Instrument (Opt.-I) and students who have chosen Percussion Instrument required to opt anyone String Instrument (Opt.-II).**



MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and 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, Nedw Delhi. 2003
4. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
5. Tal Prakash Bhagwant Saran Sharma, Snageet Karyalaya  
Hathras
6. Bhartiya Sangeet Vadhya 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 Naritya 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 (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 125 (PRACTICAL)**  
**STAGE PERFORMANCE AND CRITICAL STUDY OF RAGAS (OPT.-I)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>150</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**Note:**

- **Tuning of Instruments Sitar/Tabla is mandatory.**
- **Basic Talas On Hands/Tabla will be the part of syllabus.**
- **Stage performance will be conducted in the presence of invited audience including all students and teachers.**

**Time : 30 minutes**

- Two Vilambit Gats and Six Drut Gats with proper playing technique in following Ragas:
  - Darbari Kahnra, Puriya Dhanashri, Kirvani, Vrindavani Sarang , Des and Nat Bhairav
- One Dhrupad in different Layakaris in a prescribed Raga.
- Critical and Comparative demonstration of the prescribed Ragas.
- Ability to play one Gat in JhapTal or Ada ChauTal in prescribed Ragas.
- Critical and Comparative Demonstration of Prescribed Ragas.
- Ability to play Raga based Cinematic song.
- Ability to accompany Music Vocal or Dance.
- Critical and Comparative Demonstration of Prescribed Ragas

MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and 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, Nedw Delhi. 2003
4. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
5. Tal Prakash Bhagwant Saran Sharma, Snageet Karyalaya  
Hathras
6. Bhartiya Sangeet Vadhya 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 Naritya 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 (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 128 (PRACTICAL) (TABLA)**  
**STAGE PERFORMANCE AND CRITICAL STUDY OF TALAS (OPT.-II)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>150</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**Note:**

- **Tuning of Instruments Sitar/Tabla is mandatory.**
- **Basic Talas in Hands/Tabla will be the part of syllabus.**
- **Stage performance will be conducted in the presence of invited audience including all students and teachers.**

**Time: 01 Hr.**

- Solo Performance in the following Talas:
  - Roopak Taal, Ek Taal
- Ability to accompany with Dhrupad Gayan Shaille.
- Critical and comparative demonstrations of the prescribed Talas.
- Solo Performance in the following Talas:
  - Dhamar Taal, Chau Taal
- Ability to play Theka of prescribed Taalas in Barabar, Dugan and Chaugun Layakaries.
- Critical and comparative demonstrations of the prescribed Talas.
- Solo Performance in the following Talas:
  - Basant Taal, Deep Chandi
- Ability to play Thekha of Vilambit Teen Taal.
- Ability to play Nagma in Jhap Taal and Ek Taal
- Critical and comparative demonstrations of the prescribed Talas.

MPA Music (Instrumental) Semester-II  
(Credit Based Evaluation and Grading System)

**PAPER: MUS 126 (SEMINAR)**  
**DEVELOPMENT OF LISTENING SKILLS IN MUSIC**

<b>Credits : 2</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>50</b>
<b>0</b>	<b>1</b>	<b>1</b>	

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

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PROGRAMME CODE: MUB (I)****SEMESTER – III:****SCHEME**

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MUL 131	E	SCIENTIFIC APPROACH TO INDIAN MUSIC (OPT. – I)	4	0	0	4	100
MUL 137	E	SCIENTIFIC APPROACH TO INDIAN MUSIC (TABLA) (OPT. – II)	4	0	0	4	100
MUL 132	C	BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION	4	0	0	4	100
MUL 133	C	THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC (MUSIC THERAPY)	3	0	0	3	100
MUP 134	C	PRACTICAL APPROACH TO PERFORMING ARTS	0	0	3	3	100
MUP 135	E	STAGE PERFORMANCE AND ANALYTICAL STUDY OF RAGAS (OPT.-I)	0	0	5	5	150
MUP 138	E	STAGE PERFORMANCE AND ANALYTICAL STUDY OF TALAS (OPT.-II)	0	0	5	5	150
MUS 136	C	MUSIC CRITICISM & APPRECIATION (SEMINAR)	0	1	1	2	50
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	4	100
		<b>TOTAL CREDITS</b>	-	-	-	<b>25</b>	<b>700</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 15 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 there will be a Quiz of 10 marks based upon the whole syllabus before the Major Test.
4. Student can opt any instrument of his/her own choice.

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 131 (THEORY)**  
**SCIENTIFIC APPROACH TO INDIAN MUSIC (OPT.-I)**

<b>Credits : 4</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Time : 01 Hr.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**1. Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section- A**

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

**Section-B**

1. Correct intonation of Swars in various Ragas.
2. Scientific study of different types of Strings used in different instruments.
3. Methods and Techniques of Tuning Sitar in various Ragas.

**Section-C**

1. Scientific study of different materials used in Percussion instruments.
2. Time Theory of Indian Music – A Scientific Study

**Section-D**

3. Raag Lakshans of Indian Music and practical uses of its helping elements.
4. Concept of Sarna-Chatushtayi

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**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 Vigyanik 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, 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 (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 137 (THEORY)**  
**SCIENTIFIC APPROACH TO INDIAN MUSIC (TABLA) (OPT.-II)**

<b>Credits : 4</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Time : 01 Hr.**

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**1. Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section- A**

1. Detailed study of ten Pranas of Tabla.
2. Brief knowledge of the following terms:  
Paran, Tihai, Rela
3. Biographical sketch and contribution of following Tabla Exponents of Lucknow  
Gharana:  
Abid Hussain Khan, Pt. Swapan Chaudhary.

**Section-B**

1. Role & relevance of Tabla Solo Performance.
2. Detailed description and notation of the following Taals of 7 Matras:  
Roopak, Tivra
3. Comparative study of Uttar and Dakshin Taal System.

**Section-C**

1. Detailed study of following Gharanas:  
Lucknow, Farukhabad
2. Basic Principles of Kayda and its vistar (Badhat).

**Section-D**

3. Use and importance of Avnadh Vadya in Indian Classical Music.
4. Importance of Tabla in Khayal Gayaki.

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 132 (THEORY)**

**CREDITS: 4**

**BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION**

Time : 01 Hr.

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**1. Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section- A**

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

**Section-B**

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

**Section-C**

1. Types of Questionnaire and Interview schedule.
2. Sources and tools of Data Collection.

**Section-D**

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 Smasayian<br>Aur Kshetar | : | Dr. Subhadra Chaudhary. |
| 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 Smasayian.   | : | Dr. Vandana Sharma.     |

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUL 133 (THEORY)**  
**THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC**  
**(MUSIC THERAPY)**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>3</b>	<b>0</b>	<b>0</b>	

Time : 01 Hr.

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**1. Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section- A**

Interrelationship Study of Music with:

1. Psychology
2. Yoga
3. Dance

**Section-B**

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

**Section-C**

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

1. Hypertension
2. Depression & Stress Management

**Section-D**

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

3. Insomnia
4. Autisam

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 134 (PRACTICAL)**  
**PRACTICAL APPROACH TO PERFORMING ARTS**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>0</b>	<b>3</b>	

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

**UNIT-I**

**Time: 20 Minutes**

1. Knowledge of Basic Chords on Synthesizer/Harmonium/Guitar
2. Ability to play Talas on Tabla having 14 Beats:  
Dhamar, Deepchandi, Jhoomra, Ada Chautaal.
3. Ability to Perform Folk Dance of any state other than Punjab.

**UNIT-II**

**Time: 20 Minutes**

1. Ability to Sing one Drut Khyaal in raag Sham Kalyan with proper Singing techniques.
2. Ability to play Two Laggis and two Tihayis in Roopak Taal on Tabla.
3. Salami, Uthan, Amad and one Chakardar Paran in Ektal.

**UNIT-III**

**Time: 30 Minutes**

1. Ability to Sing one Vilambit Khyaal in Raag Madhuwanti with proper singing techniques.
2. Jhaptal with one Kayda four paltas and one Tihai
3. One That, Amad ,Salami, Toda and one Paran in Jhaptal
4. Ability to deliver same Dialogue in different Moods and Expressions.

**Note: Students who have chosen String Instrument, required to opt any one Percussion Instrument (Opt.-I) and students who have chosen Percussion Instrument required to opt anyone String Instrument (Opt.-II).**

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and 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 S. Sharma, Sangeet Karyalaya Hathras
6. Bhartiya Sangeet Vadhya Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan
7. Kathak Nritya Ka Prichey Subhash Kapoor, Radha Publications, New Delhi,
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 S. Awasthi, National Book Trust of India, New Delhi

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 135 (PRACTICAL)**  
**STAGE PERFORMANCE AND ANALYTICAL STUDY OF RAGAS (OPT.-I)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>150</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**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.**

**UNIT-I**

**Time : 01 Hr.**

1. One Drut Gat with proper playing technique in the following Ragas:
  - (i) Gujri Todi
  - (ii) Bhageswari.
2. One composition (Dhrupad Style) in Chautal with different Layakaries.
3. Critical and Comparative demonstration of the prescribed Ragas

**UNIT-II**

**Time : 01 Hr.**

1. Any one Vilambit Gat & two Drut Gats with traditional development in the following Ragas:
  - (i) Abhogi Kahnada
  - (ii) Maru Bihag.
2. Critical and Comparative demonstration of the prescribed Ragas

**UNIT-III**

**Time : 03 Hrs.**

1. Any one Vilambit & three Drut Gats with traditional development of Raga in the following Ragas :
  - (i) Chanderkauns,
  - (ii) Hansdhvani
  - (iii) Madhuwanti
2. General Maintenance of your major Instrument.
3. Critical & comparative study of the prescribed Ragas.

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUP 138 (PRACTICAL) (TABLA)**  
**STAGE PERFORMANCE AND ANALYTICAL STUDY OF TALAS (OPT.-II)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>150</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**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.**

**UNIT – I****Time: 01 Hr.**

1. Solo Performance in the following Talas:
  - i) Roopak Taal                      ii) Jhap Taal
2. Ability to play Chau Taal with Dhrupad Gayan Sheille.
3. Critical and comparative demonstrations of the prescribed Talas.

**UNIT – II****Time: 01 Hr.**

1. Solo Performance in the following Talas:
  - i) Pancham Swari                      ii) Deep Chandi
2. Ability to play Jat Taal with Thumri Gayan Sheille.
3. Critical and comparative demonstrations of the prescribed Talas.

**UNIT - III****Time: 03 Hrs.**

1. Solo Performance in the following Talas:
  - i) Mat Taal                              ii) Ek Taal
2. Ability to accompany with drut Khayal in prescribed Taals.
3. Ability to play Jhoomra Taal in Vilambit Laya.
4. Critical and comparative demonstrations of the prescribed Talas.

MPA Music (Instrumental) Semester-III  
(Credit Based Evaluation and Grading System)

**PAPER: MUS 136**  
**MUSIC CRITICISM & APPRECIATION**

<b>Credits :2</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>50</b>
<b>0</b>	<b>1</b>	<b>1</b>	

1. Any one Topic from the prescribed syllabus of Third Semester.
1. Criteria for marking system of seminar will be based on
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities



MPA Music (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**SCHEME**

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MUL 141	C	EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC	4	0	0	4	100
MUL 142	C	MULTIMEDIA AND PERFORMING ARTS	2	0	0	2	100
MUL 143	C	RESEARCH REPORT	5	0	0	5	100
MUP 144	C	PRACTICAL APPROACH TO PERFORMING ARTS	0	0	3	3	100
MUP 145	E	STAGE PERFORMANCE AND INTENSIVE STUDY OF RAGAS (OPT.-I)	0	0	5	5	100
MUP 147	E	STAGE PERFORMANCE AND INTENSIVE STUDY OF TALAS (OPT.-II)	0	0	5	5	100
MUS 146	C	MUSIC CRITICISM & APPRECIATION (SEMINAR)	0	1	1	2	100
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	4	0	0	4	100
		<b>TOTAL CREDITS</b>	-	-	-	<b>25</b>	<b>700</b>

MPA Music (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**MUL 141: EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC  
(THEORY)**

Credits : 4			Total Marks
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>4</b>	<b>0</b>	<b>0</b>	

**Mid Semester Examination: 20% weightage**  
**End Semester Examination: 80% weightage**

**Time : 03 Hrs.**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

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

**SECTION-B**

3. Concept of Music Therapy in India.
4. Use of Music Therapy in ancient devotional music and its significance in modern context.

**SECTION-C**

5. New Experimentation in Indian Orchestra.
6. Experimentation of layakaries in different Vadan Sheillies/Singing Style.

**SECTION-D**

7. Basic fundamentals of Background Music.
8. Definition, Role of Creativity and Innovation in Performing Arts.

**Extra Readings:**

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi.
2. Nibandh Sangeet, Laxmi Naryan Garg, Sangeet Karyala, Hathras.
3. Punjab Ki Sangeet Parampara, Dr. Geeta Pental, Radha Publication, New Delhi.
4. Bhartiye Sangeet Ka Adhiyatmik Sawroop, Dr. Rajiv Verma & Neelam Parikh, Amar Granth Parkashan.
5. Indian Music in professional & Academic Institutions, Dr. Manju Shree Chowdry, Sanjay Parkashan, New Delhi.
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 (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**MUL 142: MULTIMEDIA AND PERFORMING ARTS  
(THEORY)**

Credits : 2			Total Marks
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>2</b>	<b>0</b>	<b>0</b>	

**Mid Semester Examination: 20% weightage**  
**End Semester Examination: 80% weightage**

**Time : 3 Hrs.**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

1. Meaning, definition and types of Media
2. Role of Print Media in the promotion of Indian Classical Music.

**SECTION-B**

3. Detailed knowledge of multimedia.
4. Role of Electronic Media in the promotion of Indian Classical Music.

**SECTION-C**

5. Importance of Digital Equipment in Teaching and learning of Indian classical music.
6. Importance of Multimedia Technology in Music Education.
7. Procedure for Sound recording.

**SECTION-D**

8. Role of multimedia in promoting different performing Arts.
9. Basic elements for Multimedia Package :
  - a. Text
  - b. Audio
  - c. Video
  - d. Graphics
  - e. Animation
10. Basic introduction of Software used in sound recording.

**Books Recommended**

1. Dr. Manmohan Sharma, Music Education, New Horizons, Nirmal Publications, Delhi 1995.
2. K. Thiyagi, Technology and Teaching Learning Skilla, Gyan Publishing House, 2011.
3. Tay Vaughan, Multimedia: Making it Work, First Edition, Osborn/McGrawHill, Berkeley, 1993.
4. Radhika, Bhartiya Sangeet Ko Media Aur Sansthao Ka Yogdan, Sanjay Parkashan, New Delhi, 2006.
5. Anita Gautam, Bhartiya Sangeet Mein Vigyanik Upkarnon Ka Prayog, Kanishka Publications, New Delhi, 2002.
6. Tripti Watwe, New Dimensions of Indian Music, Kanishka Publishers, New Delhi, 2013.

MPA Music (Instrumental) Semester-IV  
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**MUL 143 : RESEARCH PROJECT**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>5</b>	<b>0</b>	<b>0</b>	

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

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

MPA Music (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**MUP 144 : PRACTICAL APPROACH TO PERFORMING ARTS  
(PRACTICAL)**

<b>Credits : 3</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>0</b>	<b>3</b>	

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

- Ability to play Teentala on hands with Ekgun, Dugun, Tigan and Chagun layakaries.
- One Peshkaar with four Paltas in Ektaal on Tabla.
- Ability to demonstrate Classical dance on Kavita.
- One Drut Khyaal in Raag Lalit with proper Singing techniques.
- Ability to play Ektal with One Kayda, four Paltas and one Tihayi on Tabla.
- Ability to perform Tandav and Lasya.
- One Vilambit Khyaaal in Raag Shudh Kalyaan with proper Singing techniques.
- Practical demonstration of an Indian/Western Orchestra.
- Expressional parts of Dance with Thumri /Bhajan
- Ability to perform/Create different characters through script and Makeup.

**Note: Students who have chosen String Instrument, required to opt any one Percussion Instrument (Opt.-I) and students who have chosen Percussion Instrument required to opt anyone String Instrument (Opt.-II).**

**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, 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 (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**MUP 145 : STAGE PERFORMANCE AND INTENSIVE STUDY OF RAGAS (OPT.-I)  
(PRACTICAL)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**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.**

1. Two Drut Gats in Ragas Marwa & Puriya Dhanashri.
2. One Thumri in any mishrit Raga.
3. Critical and Comparative demonstration of the prescribed Ragas.
4. Any one Vilambit Gat & two Drut Gats with traditional development of Raaga Charukeshi & Rageshwari.
5. Ability to play the thekas of Jhumra and Jatt Taal on tabla as well as on hand
6. Critical and Comparative demonstration of the prescribed Ragas
7. Any one Vilambit & three Drut Gats with traditional development of Raga Bilaskhani Todi, Multani & Shud Sarang.
8. One Dhun based on any folk of India.
9. General Maintenance of your major Instrument.
10. Critical and Comparative demonstration of the prescribed Ragas

**Extra Readings :**

1. Sangeetanjali Part III-IV : Onkar Nath Thakur.
2. Rag Vigyan Parts IV-VII : V.N.Patwardhan.
3. H.S.Kramik Pustak Malika Parts IV-VI : V.N.Bhatkhande.
4. Sangeet Bal Both : Vishnu Digamber
5. Sangeet Vyas Krit, Parts I & II S.G.Vyas
6. Aprachalit Raga Parts I & II : J.K.Pataki.
7. Abhinav Geet Manjari Parts I & II : Dr. S.N.Ratanjankar, Lucknow.
8. Geet Smooh : Prof. G.N.Natu, Lucknow.
9. Sangeet Shastra Parveen : Jagdish Narayan Pathak, Allahabad, Published by Ratnakar Pathak, 27, Mahajani Tola, Allahabad.

MPA Music (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**MUP 147 : STAGE PERFORMANCE AND INTENSIVE STUDY OF TALAS (OPT.-II)  
(PRACTICAL)**

<b>Credits : 5</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>0</b>	<b>5</b>	

**Mid Semester Examination: 20% weightage**

**End Semester Examination: 80% weightage**

**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.**

1. Solo Performance in the following Talas:
  - a. Deep Chandi
  - b. Mat Taal
2. Ability to accompany with Tappa Gayan Sheille.
3. Critical and comparative demonstrations of the prescribed Talas.
4. Solo Performance in the following Talas:
  - a. Jhap Taal
  - b. Pancham Swari
5. Ability to play Theka of prescribed Taalas in Barabar, Dugan and Chaugun Layakaries.
6. Critical and comparative demonstrations of the prescribed Talas.
7. Solo Performance in the following Talas:
  - a. Asht Roopak Taal
  - b. Char Taal Ki Sawari
8. Ability to play Thekha of Vilambit Roopak.
9. Ability to play Nagma with Dhamar and Mat Taal.
10. Critical and comparative demonstrations of the prescribed Talas.

MPA Music (Instrumental) Semester-IV  
(Credit Based Evaluation and Grading System)

**MUS 146: MUSIC CRITICISM & APPRECIATION  
(SEMINAR)**

<b>Credits : 2</b>			<b>Total Marks</b>
<b>L</b>	<b>T</b>	<b>P</b>	<b>100</b>
<b>0</b>	<b>1</b>	<b>1</b>	

**Mid Semester Examination: 20% weightage**  
**End Semester Examination: 80% weightage**

**Time : 15 Minutes**

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.