

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**MPA- Vth
W.E.F. 2013-2014**

Scheme of Examination for MPA Music –Vth year.

(VOCAL)

Paper-I (Voice Modulation)	Time : 3 hours Theory M.M. 30	Practical Time:35-40 Min. (per student) M.M. 60	Int. Asst. 10	Total Marks 100
Paper-II Techniques of Composition of Music	Time : 3 hours Theory M.M. 30	Practical Time:35-40 Min. (per student) M.M. 60	Int. Asst. 10	Total Marks 100
Paper-III Process of Musical Production	Time : 3 hours Theory M.M. 30	Practical Time:35-40 Min. (per student) M.M. 60	Int. Asst. 10	Total Marks 100
Paper-IV Raag, Semi Classical & Light Musical Forms	Time : 3 hours Theory M.M. 30	Practical Time:35-40 Min. (per student) M.M. 60	Int. Asst. 10	Total Marks 100
Paper-V Project work-Audio/Video Musical Production	Project work Time: 30 Min. M.M. 50	Viva-Voce Time:35-40 Min. (per student) M.M. 40	Int.Asst. 10	Total Marks 100

MPA- Vth Music (Vocal)

Paper-I (Voice Modulation)

Time : 3 hours	Practical	Int. Asst.	Total Marks
Theory	Time:35-40 Min.		
M.M. 30	(per student)	10	100
	M.M. 60		

Unit-I Introduction

- Meaning and Definition of Sound
- Types of Voice
- Musical Voice
- Nature of Sound

Unit-II - Origin of Sound

- Origin of sound in human body
- Process of sound production in human body
- Voice producer body parts
- Air as a energy source

Unit-III - Traditional Voice culture

- Meaning and Definition of Voice culture
- Origin and development of Voice culture
- Voice culture according to Natayashashtara
- Voice culture in modern time

Unit-IV - Elements of Voice Culture

- Practice for good health
- Proper diets
- Percussion
- Techniques of Riaz

Unit-V -Voice Modulation for various singing styles

- Voice modulation for Classical Music
- Voice modulation for folk Music
- Voice modulation for Light Music
- Voice modulation for Playback singing

Paper-II (Techniques of Composition of Music)

Time : 3 hours	Practical	Int. Asst.	Total Marks
Theory	Time:35-40 Min.		
M.M. 30	(per student)	10	100
	M.M. 60		

Unit-I - Introduction to composition

- Meaning and Definition of composition
- Origin of composition
- Development process of composition
- Types of composition
- Role of composition in music

Unit-II – Traditional techniques of composition

- Composition in ancient era
- Composition in Medieval era
- Composition in Modern era
- Composition in present time

Unit- III – Instrument/ Equipments for composition

- Instruments of Swar
- Instruments of Taal
- Recording device

Unit-IV – Element of composition

- Role of Laya and Taal in composition
- Role of Raga in composition
- Role of Samvad in composition
- Practice for good composition

Unit-V- Techniques of composition for various singing styles

- Techniques of composition for Classical Music
- Techniques of composition for Folk Music
- Techniques of composition for Light Music
- Techniques of composition for Playback singing

Paper-III (Process of Musical Production)

Time : 3 hours	Practical	Int. Asst.	Total Marks
Theory	Time:35-40 Min.		
M.M. 30	(per student)	10	100
	M.M. 60		

Unit –I - Introduction

- Pre-production
- Production
- Post-Production
- Production Team

Unit-II

- Introduction to Studio
- Management of Studio
- Seating plan of Artists

Unit-III

- Microphone
- Consol and Mixer
- Recording device
- Amplifier and Speaker

Unit-IV

- Basics of Audio recording
- Process of Audio Recording
- Analog and Digital recording
- Process of Audio Editing

Unit-V

- Sound Aesthetics
- Synchronization
- Track
- Mastering

Paper- IV (Raag, Semi Classical & Light Musical Forms)

Time : 3 hours	Practical	Int. Asst.	Total Marks
Theory	Time:35-40 Min.		
M.M. 30	(per student)	10	100
	M.M. 60		

Unit-I

- Raag for Semi Classical Musical Form:-
Khamaj, Khafi, Pilu ,Bhairavi

Unit-II

- Raag for Light Musical Forms:-
Ashavari, Darbari, Khambavati, Madhumad Sarang

Unit-III

- Semi Classical Musical Form:-
Thumari, Dadra, Tappa, Sadra

Unit-IV

- Light Musical Form:-
Geet ,Ghazal , Bhajan, Kavvali

Unit-V

- Techniques of Raga Misharan
- Techniques of Musical forms Misharan

Paper-V (Project work-Audio/Video Musical Production)

Project work Time: 30 Min. M.M. 50	Viva-Voce Time:35-40 Min. (per student) M.M. 40	Int.Asst. 10	Total Marks 100
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Areas of Specialization:-

- Classical and Semi Classical Music
- Folk and Light Music
- Western Music and Playing Singing
- Musical Production

Reference Books

1-	[+ky 'ksh dk fodkl	%	MKW e/kpkyk l D l sk] fo'kky ifCyds kUl] d#(k-&132116] 1985A
2-	[k] jk] rku l rFlk vl; dykdj	%	l ykpuk cgLifr] jkt dey izk'ku] fnYyh] iFke l d j.k&1976A
3-	Bqjh dh mRi fUk] fodkl vlg 'ksh; ka	%	'k=pu 'kpy] izk'kd&fglnh ek;/e dk; kRo; funs kky;] fnYyh fo'ofok;] iFke l d j.k&1983A
4-	/pin vlg ml dk fodkl	%	dSyk'kplnz no cgLifr] fcgkj jk'VHK'kk ifj"kn] iVuk] iFke l d j.k&1976A
5-	/ofu lEink; vlg ml ds fl) kUr	%	Hkky'k'kdj 0; kl] ukxjh ipkfj.kh l Hkk] d k'khA
6-	/ofu vlg l xhr	%	ils yfyr fd'kq fl g] izk'kd] Hkkjrh; KkuhB] nqkldqM jkM]- okjk.kl h 1/4m-i z/A
7-	xhfr&'kL=	%	MKW v'kcd d'kj ^; eu"] vfHK'kd ifCyds kUl } p.Mhx<} iFke l d j.k & 2009A
8-	ik'pR; Lojfyfi&i)fr ,oa Hkkjrh; l xhr	%	MKW LorU= 'keq] ifrHk izk'ku 1/4i kP; fo k izk'ku ,oa iqr d foD'r k] rrh; l d j.k] 'kDr uxj] fnYyh&1996A
9-	ikphu Hkkjrh; ea l xhr	%	MKW /kekDrh JhokLro] Hkkjrh; fo k izk'ku] okjk.kl h] 1967A
10-	Hkkjrh; l xhr dk	%	MKW 'kjrplnz Jh/kj ijkt i] p k'kEHk l d r l d FkkU]

	bfrgkl		okjk.kl h&1968A
11-	Hkkjrh; lachr dk bfrgkl	%	Bkdj t; nð fl g] lEi knd iæyrk 'keq fo' ofo ky; izk' ku] plkd] okjk.kl h&1994A
12-	Hkkjrh; lachr dk bfrgkl	%	mes k tks kh] ekul jkøj izk' ku egy] fQjst kcln] mUkj ins k&1969A
13-	Hkkjrh; lachr dk bfrgkl	%	Hkxor' kj.k 'keq lachr dk; kÿ; gkFkl] mUkj ins kA
14-	Hkkjrh; lachr 'kL=	%	ry/ hjke noku] e/; ins k] fglnh xdfk vdkneh] Hkks ky&462003A
15-	Hkkjrh; lachr 'kL=ka ea ok ka dk fpæru	%	MkW vâuk Hkxb] dfu" dk ifCy' kl] fMLVNC; Wl] 4697e5&21 , - vâ kjh jkM+ nfj; kxâ] ubz fnYyh&2002A
16-	Hkkjrh; lachr ea ok o' m	%	dfork pðorh] jktLFkkuh xdfkxkj izk' ku o iârd foðrk] tskij&1990A
17-	Hkkjrh; 'kL=h; lachr , oa l kh; l 'kL=	%	MkW vuie egktu] ijukh fiFvæ ið] egskij i pdyk&1993A
18-	Hkkjrh; lachr% oKkfud fo' ysk.k	%	MkW LorU= 'keq ifrHk izk' ku] %i hP; fo k izk' ku , oa iârd foðrk] 'kDr uxj] rrh; l h dj. k] fnYyh&1996A
19-	eluo vlg l h dfr	%	MkW ' ; ke pj.k nq; jktdey izk' ku] ubz fnYyh] r' rh; l h dj. k&1972A
20-	lachr fpUrkef.k	%	vkp; l dÿk' kplnz nð cgLi fr] lachr dk; kÿ; &gkFkl] uoEcj&1976A
21-	lachr clk	%	MkW 'kjrplnz Jh/k] ijktæ; izk' kd&e/; ins k fglnh xdfk vdkneh] Hkks ky&1972A
22-	jM; ls vlg lachr	%	MkW v' kcd dækj ^; eu" dfu" d ifCy' kl] fMLVNC; Wl] vâ kjh jkM] nfj; kxâ] ubz fnYyh & 2011 A
23-	'kL=h; lachr ds fodkl ea vldk' kok.kh dk ; ksnku	%	is 'kpfLer] dfu" d ifCy' kl] fMLVNC; Wl] vâ kjh jkM] nfj; kxâ] ubz
24-	lachr jRukoyh	%	MkW v' kcd dækj ^; eu" vfHk' kcd ifCyds kUl } p. Mhx<} iFke l h dj. k & 2008A
25-	lachrKla ds l h ej.k	%	foyk; r gq si [k] izk' kd&lachr ukVd vdkneh] ubz fnYyh&1959A
26-	gej k v/ kqud lachr	%	l qkhy dækj pk; mUkj ins k fglnh xdfk l h Fku] egkRek xkalkh ek] y [kuÅ&22600] iFke l h dj. k&1975] f}rh; l h dj. k&1983A
27-	Vsyfotu vlg lachr	%	MkW v' kcd dækj ; eu] vfHk' kcd ifCyds kUl } p. Mhx<} iFke l h dj. k & 2012 A

List of English Books

1. A Historical Study of Indian Music : Swami Prajnanananda Munshiram
2. A History of Indian Music : Manoharlal Publishers Pvt.Ltd.

3. Indian Broadcasting : H.R.Luthra, Indian Broadcasting,
Delhi Publication Division, Ministry
of Information and Broadcasting,
Govt. of India-1986
4. Dictionary of Music : Padam Aiyer, Vishvabharti
Publications,
New Delhi-110002.
5. Music of India : H.A.Popely, Y.M.C.Publishing
House, New
Delhi-1978
6. Natya Shastra of Bharat Muni : M. Rama Krishan Kavi, Oriental
Institute Baroda, 1956.
7. The Music of Hindustan : A.H. Foxstrangways, Oxford
University Press. London, 1914
8. Universal History of Indian : S.M. Tagore, Choukhamba Sanskrit
Series Music office, Varabasi 1953.
9. Broadcast Technology : Dr. H.O.Srivastava, Gyan Publishing
House,
New Delhi- 110002
10. Broadcasting in India : P.C. Chatterji, SAGE Publications,
New Delhi/ Newburry Park/ Lamdon.

**DEPARTMENT OF MUSIC & DANCE
KURUKSHETRA UNIVERSITY**

**MPA – V th (KATHAK)
W.E.F. 2013-2014**

Scheme of Examination of M.P.A. (KATHAK) – V th year

Written Paper:

**Paper- I : HISTORY OF TECHNICAL ACPECTS & COMPOSITION OF
INDIAN CLASICAL DANCE-II**

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Paper- II : PRINCIPLE & TECHNIQUES OF PERFORMANCE-II

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

PRACTICAL PAPER :

Paper- III : STAGE PERFORMANCE-II

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper- IV : VIVA-II

Time: 35-40 Minutes
(Per Students)

M.M100
(90 Prac. + 10 I.A.)

Paper- V : PROJECT WORK-II

Time: 35-40 Minutes

(Per Students)

M.M100
(90 Prac. + 10 I.A.)

**Paper- I : HISTORY OF TECHNICAL ASPECTS & COMPOSITION OF
INDIAN CLASSICAL DANCE-II**

Time: 3 hours
Max. Marks.100
(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

**HISTORY, THEORETICAL ASPECTS & COMPOSITION OF INDIAN
CLASSICAL DANCE**

SECTION -A- (KATHAK)

- (a) Comparative study of Raas leela and Raas Nritya .
- (b) Study of sattriya dance and chaau dance .
- (c) Origin and development of thumri and its Importance in Kathak

Section –B (Composition)

- (a) Notation of the all material of Raas, Ektaal, teentaal.
- (b) Define the following taal with ekgun, Dugun, chogun :-
Gazzampa, chautaal, Adhha taal.

Section-C (Abhinaya Darpana and Natyashastra)

- (a) Detail study of abhinayadarpan :- Definition and uses of Padbheda, kthanak ,chari bharmri, gati and Karans.
- (b) Brief study of Natyashastra according to Chapterization.

Section-D

- (a) Study of folk dances of India:- Bihu, Lavani, Kolinritya, Kummi, Kolatam, Karma.
- (b) Folk dances of Himachal Pradesh with historical background, Music & Costume.

Section-E (Choreography)

- (a) Choreography of episodes from mythological stories of Dashavtar , Kaliadman on the basis of points like- story, characters, background music, stage setting, number of sequanes, costume, make up
- (b) Indian Ballet dancing and dance, drama, tration,role of Ballet dances in th development of Indian ballet and dance drama tradition.

Paper- II : PRINCIPLE & TECHNIQUES OF PERFORMANCE-II

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

“PRINCIPLE & TECHNIQUES OF PERFORMANCE “

SECTION – A

(ELEMENTS of PERFORMANCE)

- (a) Total impact of the Performance .
- (b) Emphasis on improvisation.
- (c) Psychology of audience ,relationship between artist and audience.

Section-B

- (a) Stage setting
- (b) Acoustics
- (c) Lighting

Section-C

- (a) Preparation for successful performance in Various classical dance forms with special refrence of their costume, make-up, Light and sound.

Section-D

- (a) Contribution of Government of India and different Private Institute for the development of Kathak Dance.
(b) Role of Gharanas system and Guru-shishya Parampra for the preparation of successful performer.

Paper- III : STAGE PERFORMANCE-II

**Time: 35-40 Minutes
(Per Students)
M.M.100
(90 Prac.+ 10 I.A.)**

Stage Performance of any one Taal of the following with Costumes,

Make-Up etc. (including Taal paksha & Bhav-Abhinaya Paksha)

- (a) Raas taal
(b) Ektaal
(c) Teentaal
(d) In abinaya paksha (Thumri,Gazal,Kajri, Holi, Bhajan,Bhakti Pad etc.

Paper- IV : VIVA-II

**M.M100
(90 Prac. + 10 I.A.)
(35 to 40 min.)
(per students)**

Practical demonstration and padhant of following technical elements in the given Taals.

- (a) Raas taal :- 1.Tatkar,ekgun,dugun, dhugun.2.That 3.Amad. 4 Paran Aamad 5. Paran (Tisar Jati 6.chaugun Paran 7.Anaghat Tukda 8. Chakkardar toda 9. Special bandish of Jaipur gharana 10. Kaviti 11. Tehai
(b) Ektaal :-

1.That,2. Aamad,3. Parmelu, 4. Kavita,5. Shiv Paran,6. Tehai, 7.Paran,
8.Toda,9.Tukda

(c) Teentaal:-

1. Kramlaya up to athgun
2. One example of yati-(Sama,Mridanga)
3. Tatkar of Buljati-(tishra, chatusra, khand, mishra,
4. One sargam in any taal.
5. Footwork.

(d) Abinaya on any of the following.

Gazal, Thumri, Bhajan, Hori.

(e) Practical demonstration of any two folk dance items.

Garba, Gidhha, Matti

(f) Practical Demonstration of any choreography (dance) based on this category.

1 Contemporary

2 Semi classical dance.

PAPER-V

Paper-V : Project work-II

M.M100

(90 Prac. + 10 I.A.)

(35-40 Min. Per students)

1.Composition of Dance Kathak will be presented / Submitted by the
Candidate in Video CD. 25

2. Practical Knowledge of recording Studio and Software. 25

i. Sound forges.

ii. Nuendo.

iii. Protools.

iv Logic

3. Any three choreography of Kathak will be presented by the candidate in Video
C.D.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA
MPA- V
W.E.F. 2013-2014
Scheme of Examination for MPA Music –V year.
Instrumental-Sitar

Written paper: -

- Paper: I** General History and Musicology-II
Time: 3 hours
M.M.-100
(90 Theory + 10 I.A.)
- Paper: II** Principle and Techniques of Stage Performance, Studio
Work, Tunings & Maintenance of the Instrument-II
Time: 3 hours
M.M.-100
(90 Theory + 10 I.A.)
- Practical:-**
Paper-III Stage Performance-II
M.M.-100
Time: 35-45 min.
(Per Student)
(90 Prac. + 10 I.A.)
- Paper –IV** Viva-Voce, Comparative Study of the Ragas and Basic
Knowledge of Singing & Playing Other Instruments-II
M.M.-100
Time: 35-45 min.
(Per Student)
(90 Prac. + 10 I.A.)
- Paper –V** Project work-II
M.M.-100
Time: 35-45 min.
(Per Student)
(90 Prac. + 10 I.A.)

MPA-V. Music (Instrumental- Sitar)

Paper-I (Theoretical) General History & Musicology-II

Time: 3 hours
M.M.-100
(90 Theory + 10 I.A.)

Note: - There shall be **Ten** Questions, Two questions from each Unit. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions Carry equal marks.

Unit -I (i) A critical and comparative study of the following Ragas:-
Maru- Bihag—Nat -Bihag, Bilaskhani-Todi—Miyani ki Todi,
Malkauns—Chandrakauns, Abhogi-Kanhra—Nayki-Kanhra,
Bageshree—Rageshree.

(ii) Theoretical study of the following Ragas:-
Bhupali, Darbari, Shuddh-Sarang, Multani, Madhu-Kauns,
Puriya –Dhanshree, Shyam-Kalyan

Unit –II Notation of Vilambit & Drut Gatas of the Ragas prescribed in the syllabus along-with a few Aalap and Toras with a capacity to write the Notation in Pt.Bhatkhande or Pt. Vishnu Digambar Notation System.

Unit –III A study of the following Talas and ability to Write them in Ekgun, Dugun, Tigun & Chaugun Laykaries [Dhamar, Sool-Taal, Chautal, Ada-Chautal, Tilwarha, Tivra Taal].

Unit-IV (i) History of Indian Classical Music from 13th to 20th century.

- (ii) Principles of Orchestration and its possibilities and desirabilities in Indian Music at present time.
- (iii) A study of the followings:- Aalapti, Sathya, Giti, Kaku, Kutup, Gamak and Jaties of the Ragas.
- (iv) Contribution to Indian Classical Music of following Musicians: Pt. Ahobal, Srinivas, Vynkatmukhi, Omkarnath Thakur, Ustad Rajab Ali Khan & Ustd. Bismillah Khan..

Unit-V

- (i) Folk Tunes of different States – Garbha, Raas, Kajri, Chaiti, Jhumar.
- (ii) Historical Knowledge of the following Musical Instruments:-

Rudra –Veena, Santoor, Violin, Shehnai, Mridang, Jhunjuna and Ghungroo.
- (iii) Study of different Gharanas related to Dhrupad, Sarangi, Mridang(Pakhawaj) and Dance(Katthak).
- (iv) Comparative study of Hindustani and Karnatiki Music with special reference to Swar, Taal, Mela , Raga and Vocal and Instrumental Forms.

MPA-V Music (Instrumental- Sitar)

**Paper-II (Theoretical) Principle and Techniques of Stage Performance,
Studio Work, Tunings & Maintenance of the Instrument-II**

Time: 3 hours
M.M.-100
(90 Theory + 10 I.A.)

Note:- There shall be **Ten** Questions, Two questions from each Unit. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions Carry equal marks.

.Unit-1 Basic Principles of Stage Performance

- (a) Assessment of total Impact of the Performance by the Organiser.
- (b) Relationship between Performer & Accompanists.
- (c) Role of Accompanying Artistes in the Stage Performance.

Unit-II Principles & Techniques of Recording (Audio/Video)

- (a) Detailed description of Modern Studio.
- (b) Description of L.P. Recording, Tape cassettes, CD/D.V.D, Micro Chip etc.
- (c) Sound Production & Use of Microphone.

Unit-III Music and Media

- (a) Importance of Computer & Internet for Music.

- (b) Importance of Print Media for Music (Books, Newspapers, Magazines, Journals etc.)

Unit-IV Methods of Tuning, Minor Repairing & Structural knowledge of the following Instruments.

- (i) Saarangi, Swar-Mandal, Guitar.
- (ii) Mridang, Nagara, Khol and Naal..
- (iii) Shehnai, Shankh and Calarnet.
- (iv) Others Hard-Percussion Instruments- Steel- Tarang, Kasth-Tarang, Ghanta-Ghanti, Jai Ghanta, Janjh and Chimta.

Unit-V Modern Teaching system of Indian Classical Music .

- (a). Teaching of Music in Sangeet Vidyalyas, Mahavidyalyas and Vishwavidyalyas.
- (b). Teaching of Music in Other Vidyalyas, Mahavidyalyas and Vishwavidyalyas.

MPA-V. Music (Instrumental- Sitar)

Paper-III (Practical) Stage Performance-II

Time: 35-45 Minutes
(Per Student)
M.M.-100
(90 Prac. + 10 I.A.)

1. Candidates are required to prepare any **Two** Raga from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes each raga including Aalap, Jod, Jod-Taana, Jod-Jhala, Maseetkhani Gat, Razakhani Gat and Jhala are required to be presented.

20+20= 40

2. Two Gatas in two different Talas **other than “Teen Taal”** alongwith the layakries to be performed in the Ragas prescribed for Practical paper.

10+10=20

3. Four **Dhuns** may be prepared in any Raga of the prescribed syllabus.

5+5+5+5= 20

4. Basic Knowledge of **Chords** on Guitar.

10

MPA-V. Music (Instrumental- Sitar)

Paper-IV (Practical) Viva-Voce, Comparative Study of the Ragas and Basic Knowledge of Singing & Playing Other Instruments-II

Time: 35-45 Minutes
(Per Student)
M.M.-100
(90 Prac. + 10 I.A.)

- 1 Basic Knowledge & Introduction of the Ragas of prescribed syllabus with their comparative and practical demonstration-cum-viva-voce examination will be held.

15+15 = 30
2. Basic Knowledge of Playing Talas as prescribed in syllabus by hand and on Tabla .

10+10 = 20
3. Capacity of comparative Tuning and Minor Repairing between Particular Instrument and other string instrument.

10+10 = 20
4. Capacity of Playing or singing one folk song of any type with complete presentation him/herself..

10
5. Basic Knowledge of Singing Drut Khyal/Bhajan etc with atleast two basic tans with playing the Harmonium/Tanpur/Swar-Mandal.

MPA-V. Music (Instrumental- Sitar)

Paper-V (Practical) Project Work-II

Time: 35-45 Minutes
(Per Student)
M.M.-100
(90 Prac. + 10 I.A.)

1. Two different Musical Compositions etc will be Presented/Submitted by the Candidate his/her-self in one Audio and one Video C.D./Cassettes etc.

20+20= 40

2. Musical Arrangement/Programming by the Candidate for Light Music in Two Compositions.

10+10= 20

3. Practical Knowledge of Recording-Studio and Software etc by the Candidate.

10+20= 30

 - (a). Movie Maker.
 - (b). Studio Software etc. (for Video Editing).

**DEPARTMENT OF MUSIC & DANCE
KURUKSHETRA UNIVERSITY**

MPA – Vth (TABLA)

W.E.F. 2013-2014

Scheme of Examination of M.P.A. (TABLA) – Vth year

Written Paper:

Paper- I : General History, Types of Percussion, Solid and Western Instruments, Musicology of Tabla.

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Paper- II : Techniques of stage performance, Bandishen, Musicology and Essays.

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Practical :

**Paper- III :
Stage Performance.**

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper- IV : Viva-voce, Accompaniment with vocal and instrumental, Layakaries, Different Bandishen.

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper- V : Project Work (Composition/Music Arrangement /performing and Recording Studio work etc.).

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

M.P.A. – Vth Year (Tabla)

Paper- I : General History, Types of Percussion, Solid and Western Instruments, Musicology of Tabla.

Time: 3 hours
Max.Marks:100
(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

Section – A

- (a) Presentation of class work records at the Practical Examination is compulsory.
- (b) Practice and knowledge of previous year's courses is compulsory.
- (c) Introduction and knowledge of Tal System described in Natya-Shastra and Sangeet- Ratnakar.
- (d) Knowledge of Kaku and Kutap.

Section-B

- (a) Detailed study of North Indian Tal System.
- (b) Development of Karnatak Tal System.
- (c) Comparative study of Ancient and Modern Tal System.
- (d) Definition and brief knowledge of Chhand.

Section-C

- (a) Analytical study different gharanas of Tabla.
- (b) Different playing techniques of different gharanas of Tabla.
- (c) Ability to write down the different talas in Layakari prescribed in the syllabus.
- (d) Describe the Desi Tal System.

**Paper- II : Techniques of stage performance, Bandishen,
Musicology and Essays**

Time: 3 hours
M.M.100
(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

Section-A

- (a) Study of 32 Tihai chakra of Acharya Brihaspati in Teental .
- (b) Tuning knowledge of Tabla.
- (c) Laggi-Ladi in Kaharawa, Dadra and Roopak Tal.
- (d) Ability to write various bandishen in the following Talas with notation: Jhaptal, Roopak Tal, Ektal, Basant, Leelawati, Shikhar.

Section-B

- (a) Describe the Fard and Stuti Paran with example.
- (b) Knowledge of Kayda of different Gharana.
- (c) Describe the Paran and its type with example.
- (d) Ability to write various bandishen in the following Talas with notation: Teental, Rudra Tal, Ada Chautal, Pancham Sawari Tal.

Section-C

- (a) Describe the Gat and its type with example (Punjabi Gat, Darjedar Gat, Charbag ki Gat etc).
- (b) Knowledge of Tukda in different layas.
- (c) Contribution of following musicologist: Pt. Lalmani Mishra, Dr. Arun Kumar Sen, Pt. Chhotelal Mishra, Dr. Aban E. Mistry, Dr.Yogmaya Shukla, Dr. Subhadra Kumari Chauhan, Bhalchandra Rao Marathe.
- (d) Ability to write musical essay in the minimum 800 words.

Practical

Paper- III : Stage Performance.

Time: 35-40 Min.
(per Students)
M.M100
(90 Prac. + 10 I.A.)

1. The public performance will consist of:
 - (e) Solo performance of any chosen Taal (for about 30 minutes).
 - (b) Solo performance in a Taal of 9, 13 or 17 beats (for about 10 Minutes)
2. Accompaniment of vocal, instrument and Kathak dance performance.

Paper- IV : Viva-voce, Accompaniment with vocal and instrumental, Layakaries, Different Bandishen.

Time: 35-40 Min.
(per Student)
M.M.100
(90 Prac. + 10 I.A.)

- (a) Ability to perform Tabla Solo with Lahra in the following Talas-9,13 and 17 Mantra.
- (b) Solo Performance in Teental with Uthan, Peshkar, Kayada, Bant, Rela, Tukra and Chakkardar etc.
- (c) Solo Performance in Ektal with Uthan, Peshkar, Kayda,Rela, Tukra and Chakkardar etc.
- (d) Fard and Stuti Paran in Teental.
- (e) Rela in Teental (tirkit,turkit-tak, dherdher and dhingin).
- (f) Gat and its types in Teental.
- (g) Paran and its types.
- (h) Making and playing ability of new Farmaishi and Kamali Chakradar.

- (i) Knowledge of different gharana's bandishen.
- (j) Citation Padhant and Notation of all the matter learnt until now.
- (k) Through knowledge of simple and intricate layakaries and Tihais.
- (l) Knowledge of accompaniment with Classical Vocal and Instruments .
- (m) Knowledge of accompaniment with Kathak Dance.
- (n) Ability to play different Lehra of various Talas on Harmonium.

Paper-V (Practical)

**Project Work (Composition/Music
Arrangement /performing and Recording
Studio work etc.).**

Time: 35-40 Minutes
(Per student)
M.M100
(90 Prac. + 10 I.A.)

1. Composition on Tabla will be submitted by the candidate his/her –self in an Audio C.D.
2. Accompaniment with vocal, instrumental and light music will be submitted by the candidate in audio CD.
3. Tabla duet (Jugal-bandi) will be submitted by the candidate in an audio CD.

List of Books

- **Natya Shastra** - **Acharya Bharat Muni**
- **Sangeet Ratnakar** - **Pt. Sharang Dev**
- **Tala Granth** - **Pt. Chhotelal Mishra**
- **Tala Prabandh** - **Pt. Chhotelal Mishra**
- **Tala Prasun** - **Pt. Chhotelal Mishra**
- **Bhartiya Sangeet Vadya** - **Pt. Lalmani Mishra**
- **Bhartiya Taalon ka Shastriya Vivechan** - **Dr.Arun Kumar Sen**
- **Bhartiya Sangeet me Taal aur Roop Vidhan-** **Dr. Subhadra Chaudhary**
- **Tabla Vishard** - **Dr. Shivendra Pratap Tripathi**
- **Tal Kosh** - **Prof. Girish Chandra Srivastava**

- **Sangeet Visharad - Vasant**
- **Aprachalit Kayde aur Gate - Satya Narayan Vashisth**
- **Tal Darshan Manjari - Ram Naresh Rai**
- **Tabla Kaumudi - Pt. Ram Shankar Das 'Pagal Das'**
- **Tal Vadya Shastra - Bhalchandra Rao Marathe**
- **Pakhawaj aur Tabla ke Gharane evam Paramparayen- Dr. Aban E. Mistry**
- **Table Ka Udgam, Vikas Aur Vadan Shailiyan- Dr. Yogmaya Shukla**
- **Kashi Ki Sangeet Parampara - Pr. Kameshwar Nath Mishra**
- **Tabla Puran - Pt. Vijay Shankar Mishra**
- **Tabla Vadan-Kala aur Shastra - Sudhir Mainkar**
- **Sangeet Shikshan ke Vividh Aayam - Dr. Kumar Rishitosh**
- **Table ki Bandishen aur Vistar Vidhi - Dr. Jamuna Prasad Patel**
- **Tal Prakash - Bhagwat Sharan Sharma**
- **Hamare Sangeet Ratna - Laxmi Narayan Garg**
- **The Major Traditions of North Indian Tabla Drumming- Robert S. Gottlieb**