

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

**Scheme and Syllabus**

**M.P.A. Honours  
(Master of Performing Arts Honours 5 Years Integrated Programme)  
W.E.F Session 2020-21 in Phased Manner**

**According to CBCS & LOCF  
(CHOICE BASED CREDIT SYSTEM & LEARNING OUTCOME BASED  
CURRICULUM FRAMEWORK)**



**KURUKSHETRA UNIVERSITY  
KURUKSHETRA  
2020-21**

## **1. Programme outcomes (P.O.) of the faculty of Indic Studies**

1. Scientific & Logical knowledge of ancient Indian wisdom.
2. Enhancing knowledge of Indian cultural traditions.
3. Knowledge of Vedic, medieval & modern Philosophies.
4. Inculcation of nationalism and other Moral values.
5. Enhancing mental relaxation and peace by adopting prayer, chanting, yoga and meditation.
6. Preservation of Indian arts and heritage by using modern technologies.
7. To Impart knowledge of different sanskaras & philosophy.
8. Imparting knowledge of folk traditions in different disciplines of the faculty.
9. Developing aesthetics, creativity & skills like singing, painting, dancing.
10. Improving the emotional intelligence through Geeta .

## **2. Programme specific outcomes (PSO) of M.P.A**

1. Imparts skill based education and Technical knowledge eg. sound recording and Music studio work.
2. Constructs strong foundation and in-depth knowledge of Classical Music.
3. Ability to work as professional musician.
4. Imparts knowledge of folk traditions.
5. Prepares students for advance research.

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

**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2020-21 in Phased manner**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. (Vocal) Ist Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAV 111A	Stage performance (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
	MPAV 111B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. IInd Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAV 121A	Stage performance (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
	MPAV 121B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**  
**MPA Music (Vocal) Semester- I**

**SYLLABUS AND COURSE OF READING according to CBCS LOCF**

**(W.E.F. 2020-21)**

<b>MPAV 111A STAGE PERFORMANCE (Practical)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 111A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15 -20 min / Student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>To build foundation and basic aptitude for performing as a vocalist</b>								
<b>2.</b>	<b>Enhances Creativity and Basic improvisation ability to perform various Hindustani classical forms .</b>								
<b>3.</b>	<b>Ability to perform various semi classical and Light music forms .</b>								
<b>4.</b>	<b>Enhance knowledge about different layas ( tempo) and Talas of indian music .</b>								

**Paper- I (Practical) Stage Performance**

**Note – Students are not allowed to sing with harmonium . Only Taanpura should be used to give swar in Examination.**

**Unit – 1**

- a) Five Alankars in Shuddha swaras .

**Unit –II**

- b) One vilambit Khyal with Alaps and taans in any one Raga from prescribed Syllabus  
a) Bilawal b) Yaman
- c) One Drut Khyal in each raga of syllabus with Alap and tans .
- d) Viva and General Introduction of ragas.

**Unit -III**

- e) One Bhajans based on ragas of syllabus.
- f) National Anthem with instruments.

**Unit -IV**

- g) Ability to Demonstrate Taals on hands with thah and Dugun layakaries –  
a) Teen taal b) Kaharwa

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (Vocal) Semester - I**

SYLLABUS AND COURSE OF READING according to CBCS LOCF

(W.E.F. 2020-21)

<b>MPAV 111B Musicology and General History of Music (Theory)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	<b>MPAV 111B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Enhance knowledge about basic terminology of music and scientific aspects of sound</b>								
<b>2.</b>	<b>Enhance knowledge about historical aspects of music during the period of Vedic to 12<sup>th</sup> century onwards and contribution of musicians</b>								
<b>3.</b>	<b>Enhances knowledge about basic terminology of taal and constructs ability to write and demonstrate talas on hands</b>								
<b>4.</b>	<b>Constructs ability to write notation of vilambit and drut khyals with taans and alaps .</b>								

**Note-** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

**Unit –I**

**1. Music and Sound**

- I.1 Music and its types – Classical , Semi Classical , Folk Music and Light music.
- I.2 Sound ,Musical Sound ,Vibration , Frequency.
- I.3 Naad and its types Aahat naad ,Anahad Naad.Pitch Intansity ,Timber
- I.4 Shruti ,swar ,Shuddha Swar, Vikrit Swar ,Varna , Alankar ,

**Unit –II**

**2. History of Music**

- 2.1 History of Music from Vedic Period to 12<sup>th</sup> Century
- 2.2 Contribution Towards music By the Following Musicians.
  - a) Pt Vishne Digamber paluskar, b) Pt V.N. Bhatkhende,

**Unit-III**

**3. Introduction to Taal ,**

- 3.1 Taal ,Theka , Avartan , Taali , Khali, Sam ,Vibhag.
- 3.2 Laya and its types Vilambit laya Madhya laya drut laya.
- 3.3 Detail description of following talas :
  - Teen Taal , kaharwa ,
- 3.4 Ability to write notation and demonstration on hands with Thah and Dugun .

**Unit-IV**

**4. Practical and Exercise**

- 4.1 Knowledge of Five Thaats of pt. Bhatkhande and introduction of their Aasraye Ragas .
- 4.2 Ability to write the notation in Vilambit and Drut Khyals with alaps and taans Bilawal, Yaman ,
- 4.3 General study and detail Description of ragas Prescribed in syllabus
- 4.4 National Anthem with notation

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (Vocal) Semester- II**  
**SYLLABUS AND COURSE OF READING according to CBCS LOCF**  
**(W.E.F. 2020-21)**

<b>MPAV121A STAGE PERFORMANCE (Practical)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 121A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15-20 Minutes/student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Enhance knowledge about basic terminology of music and scientific aspects of sound</b>								
<b>2.</b>	<b>Enhance knowledge about historical aspects of music during the period of Vedic to 12<sup>th</sup> century onwards and contribution of musicians</b>								
<b>3.</b>	<b>Enhance knowledge about basic terminology of taal and constructs ability to write and demonstrate talas on hands</b>								
<b>4.</b>	<b>Constructs ability to write notation of vilambit and drut khyals with taans and alaps .</b>								

**Note – Students are not allowed to sing with harmonium , Taanpura should be used to give swar in Examination.**

**Unit –I**

1. Ten Alankars in Shuddha swaras

**Unit –II**

2. One vilambit Khyal with Alaps and taans in any one Raga from prescribed Syllabus  
a) Durga b) Bhupali
3. One Drut Khyal each raga of syllabus with Alap and taans.
4. Viva and General Introduction of ragas.

**Unit –III**

5. One Bhajans based on ragas of syllabus.
6. National Song with instruments.

**Unit –IV**

7. Ability to Demonstrate Taals on hands with thah and Dugun layakaries  
Ek taal , Dadra

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (Vocal )Semester - II**  
**SYLLABUS AND COURSE OF READING according to CBCS LOCF**  
**(W.E.F. 2020-21)**

<b>MPAV 122B Musicology and General History of Music(Theory)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	<b>MPAV 121B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Enhances knowledge about basic terminology of music</b>								
<b>2.</b>	<b>Enhances knowledge about various musical forms and contribution of musicians.</b>								
<b>3.</b>	<b>Develops ability to write notation and demonstrate talas on hands</b>								
<b>4.</b>	<b>Enhances knowledge about practical aspects of music</b>								

**Note-** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

**Unit –I**

**1. Aspects of Music and Different terms**

- I.1 Aspects of music ,practical and theory
- I.2 Saptak and its types , Madhya, Mandra and Taar saptak
- I.3 Raga , Vadi , Samvadi and Vivadi swar, Aroh ,Awroh ,pakad ,Samprakartik Raga , Gayan Samay

**Unit -II**

**2. History of Music**

- 2.1 Khyal and its types Vilambit and Drut Khyal ,
- 2.2 Bandish , Dhruwad ,Dhmar , Tarana, Bhajan , Geet , Gazal
- 2.3. Contribution Towards music By the Following Musicians.
  - a) Pt Omkar nath Thakur b) Ustad Abdul Karim Khan,

**Unit- III**

**3. Introduction to Taal**

- 3.1 Meaning , Defination and Importance of Taal
- 3.2 Detailed study of following talas :  
Ektaal ,Dadra ,
- 3.2 Ability to write notation and demonstration on hands with Thah and dugun .

**Unit- IV**

**4. Practical**

- 4.1 Knowledge of Ten Thaats of pt. Bhatkhande and introduction of their Aasraye Ragas .
- 4.2 General study and detail Description of ragas Prescribed in syllabus  
Durga , Bhupali
- 4.3 Ability to write the notation in Vilambit and Drut Khyals .
- 4.4 National song with notation

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHETRA UNIVERSITY KURUKSHETRA**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2021-22**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. (Vocal) IIIrd Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAV 231A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAV 231B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. IVth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAV 241A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAV 241B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150



**DEPARTMENT OF MUSIC AND DANCE**  
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**MPA IIIrd Sem Music (vocal)**  
**(W.E.F. 2021-22)**

<b>MPAV231A STAGE PERFORMANCE (Practical)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 231A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15-20 min/ Student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>To build foundation and basic aptitude for performing as a vocalist</b>								
<b>2.</b>	<b>Enhances Creativity and Basic improvisation ability to perform various Hindustani classical forms .</b>								
<b>3.</b>	<b>Ability to perform various semi classical and Light music forms .</b>								
<b>4.</b>	<b>Enhance knowledge about different layas ( tempo) and Talas of indian music .</b>								

**Note – Students are not allowed to sing with harmonium , Taanpura should be used to give swar in Examination.**

**Unit -I**

**h) Five alankars in vikrit swaras**

**Unit -II**

**i) One vilambit Khyal with Alaps and taans in any one Raga from prescribed Syllabus Bhairav , Bhairavi , Kafi**

**j) One Drut Khyal each raga of syllabus with Alap and tans**

**k) Viva and General Introduction of ragas.**

**Unit -III**

**l) One Bhajan / Shabad based on ragas of syllabus.**

**m) Two Saraswati vandana with instruments.**

**Unit -IV**

**n) Ability to Demonstrate Taals on hands with thah and Dugun layakaries Tilwara , Tivra, Rupak**

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**( W.E.F 2021-22 )**  
**MPA Music (vocal) IIIrd Semester**

<b>MPAV 231B Musicology and General History of Music (Theory)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 231B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To provide a Foundation &amp; enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Construct basics principles and fundamentals of Indian classical music .</b>								
<b>2.</b>	<b>Develops aptitude about the application of Basic Terminology of music and various theories of Indian classical music .</b>								
<b>3.</b>	<b>Develops ability to write notation and ability to demonstrate talas on hand</b>								
<b>4.</b>	<b>Imparts knowledge about various Vocal forms and contribution of musician .</b>								

**Note-** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

**Unit – I Musicology and General History of Music**

- a) History of Indian music in Medieval Period
- b) Placement of Swaras on Shruties by Bharat ,Matang, Loochan,Pundrik Vitthal and Ramamatya
- c) Study of following Musical treatise :  
Pranav Bharati, sangeetanjali

**Unit – II Short notes on musical terms and musical forms**

- a) Jaties of ragas
- b) Tanpura and Sahayak Naad
- c) Avirbhav –Tirobhav, Nayak-Nayaki,

### **Unit – III Detail study of Raga and Tala**

- a) Ability to write Notation with detail description of Vilambit and Drut khyal with two alaps and taans.
- b) Detail Description and comparative study of ragas prescribed in syllabus  
Bhairav , Bhairavi , Kafi
- c) Study of following talas with detailed Demonstrate inThah Dugun and Tigun layakaries :

Tilwara , Tivra, Rupak

### **Unit – IV Musical Forms and Biographies**

#### **a) Musical Forms**

- 1.Dhrupad
- 2.Dhmar
- 3.Trivat
4. Chaturang

#### **4) Biographies**

1. Ustad Bade Gulam Ali Khan
2. Ustad amir Khan
3. Ustad Mallikarjun mansoor

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**( W.E.F 2021-22 )**  
**M.P.A. Music ( vocal ) Semester – IV**

<b>MPAV241A STAGE PERFORMANCE (Practical)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	MPAV 241A	2	100	80	20	15-20 min/student	0	0	8
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
1.	<b>Enhance Creativity and Basic improvisation ability in students .</b>								
2.	<b>Develop confidence to perform as a musically mature and sensible artist .</b>								
3.	<b>Develop ability to perform various classical and Light music forms .</b>								
4.	<b>Develop ability to demonstrate various Talas on hands</b>								

**Note – Students are not allowed to sing with harmonium , Taanpura should be used to give swar in Examination.**

**Unit -I**

- a) Five Alankars in vikrit swaras

**Unit -II**

- a) One vilambit Khyal with Alaps and taans in any one Raga from prescribed

Syllabus

Malkauns , Kedar , Khmaj

- b) One Drut Khyal each raga of syllabus with Alap and tans

- c) Viva and General Introduction of ragas.

**Unit -III**

- a) One Bhajans based on ragas of syllabus.

- b) Two Prayers with instruments

**Unit -IV**

- c) Ability to Demonstrate Taals on hands with thah and Dugun layakarries --  
 Ada Chautaal , Deepchandi,

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**( W.E.F 2021-22 )**  
**MPA Music (vocal) IVth Semester**

<b>MPAV 241B Musicology and General History of Music (Theory)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 241B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To provide a Foundation &amp; enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Enhance Knowledge about Historical musical treatise and Development of music in modern period.</b>								
<b>2.</b>	<b>Enhance knowledge about basic musical terms</b>								
<b>3.</b>	<b>Enhance knowledge about Prescribed ragas and talas with the ability to write notation .</b>								
<b>4.</b>	<b>Enhance knowledge about classical vocal forms and contribution of famous personalities of classical music .</b>								

**Note-** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

**Unit – I History of Indian music**

- a) History of Indian music in Modern Period
- b) Placement of Swaras on Shruties by Pundrik Vitthal and Ramamatya**
- c) Study of following Musical treatise :  
Kramik Pustak Malika, sangeet Chintamani

**Unit – II Breif study of following Musical Terms**

- a) Gram
- b) Murchhchhna
- c) Alankar
- d) Varn

### **Unit – III study of raga and tala with notation system**

b) Ability to write Notation with detail description of Vilambit and Drut khyal with two alaps and taans.

Malkauns , Kedar , Khmaj

c) Detail Description and comparative study of ragas prescribed in syllabus

d) Study of following talas with detailed Demonstrate inThah Dugun and Tigun layakaries :

Ada Chautaal , Deepchandi,

### **Unit – IV Musical Forms and Biographies**

#### **a) Musical Forms**

1.Khyal

2. Thumari

3.Tarana

4.Tappa

#### **b) Biographies**

1. Pt. Bhimsen Joshi

2. Ustad Allauddin khan

3. Ustad Faiyaz Khan

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

**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. (Vocal) Vth Semester  
Discipline Specific Course (DSC)**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Course (DSC)	MPAV 351A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAV 351B	Musicology & General History of Music(Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				<b>6</b>		<b>40</b>	<b>80</b>	<b>30</b>	<b>150</b>

**M.P.A. Music Vocal , VIth Semester  
Discipline Specific Course (DSC)**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Course (DSC)	MPAV 361A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAV 361B	Musicology & General History of Music(Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				<b>6</b>		<b>40</b>	<b>80</b>	<b>30</b>	<b>150</b>

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**M.P.A. Music (vocal) Semester –V<sup>th</sup>**  
**( W.E.F 2022-23 )**

<b>MPAV351A STAGE PERFORMANCE (Practical)</b>									
<b>Discipline Specific Course (DSC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 351A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15-20 min/ hours</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>To build foundation and basic aptitude for performing as a vocalist</b>								
<b>2.</b>	<b>Enhances Creativity and Basic improvisation ability to perform various Hindustani classical forms .</b>								
<b>3.</b>	<b>Ability to perform various semi classical and Light music forms .</b>								
<b>4.</b>	<b>Enhance knowledge about different layas ( tempo) and Talas of indian music .</b>								

**Note – Students are not allowed to sing with harmonium , Taanpura should be used to give swar in Examination.**

**Unit – I**

a) Five Alankars in vikrit swaras

**b) Unit – II**

a) One vilambit Khyal with Alaps and taans in any one Raga from prescribed Syllabus

Todi, Vrindavani Sarang , Jaijaiivanti , Bihag

b) One Drut Khyal each raga of syllabus with Alap and tans

c) Viva and General Introduction of ragas.

**Unit – III**

a) One Bhajans / Shabad based on ragas of syllabus.

b) Two Saraswati vandana with instruments.

**Unit – IV**

a) Ability to Demonstrate Taals on hands with thah and Dugun layakaries -- Jat taal ,

Teen Taal, Kaharwa



**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (vocal) – V<sup>th</sup> Semester**  
**( W.E.F 2022-23 )**

<b>MPAV 351B Musicology and General History of Music (Theory)</b>									
Discipline Specific Course (DSC)	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
	MPAV 351B	2	50	40	10	3	2	0	0
<b>Objects /Purpose</b>	<b>To provide a Foundation &amp; enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application</b>								
	<b>Course Outcomes</b>								
1.	<b>Enhance knowledge about development of music during 15<sup>th</sup> to 17<sup>th</sup> century onwards also enhance knowledge about famous musical treatise.</b>								
2.	<b>Essays on Important aspects of music and classification of music.</b>								
3.	<b>Enhance knowledge about prescribed ragas and talas with ability to write notation with alaps and taans.</b>								
4.	<b>Enhance knowledge about classical vocal forms and contribution of famous personalities of classical music.</b>								

**Note-** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

**Unit – I History of Indian music**

- d) Historical survey of Indian music from 15<sup>th</sup> century to 17<sup>th</sup> century
- e) Origin and development of notation system, merits and demerits of notation system
- f) Study of following Musical treatise :  
 Natya Shastra , Sangeet Ratnakar

**Unit – II Musical Terms and Short notes**

- a) Lalit kalaon mein sangeet ka sathan
- b) **Voice culture**
- c) **Elementary knowledge of folk music of Haryana.**
- e) **Classification of instruments during vedic period to Medieval period.**

### **Unit – III Detail study of raga and tala with notation**

d) Ability to write Notation with detail description of Vilambit and Drut khyal with two alaps and taans.

e) Detail Description and comparative study of ragas prescribed in syllabus

Todi, Vrindavani Sarang , Jaijaiivanti , Bihag

f) Study of following talas with detailed Demonstrate inThah Dugun and Tigun layakaries :

Jat taal , Teen Taal, Kaharwa

### **Unit – IV Musical Forms and Biographies**

#### **a) Musical Form**

i) Prabandh

ii) Giti

#### **b) Biographies**

a) Pt. Vinayak Rao patvardhan

b) Krishana Rao Shankar pandit

c) Pt. D V Paluskar

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (vocal) – VI th Semester**  
**( W.E.F 2022-23 )**

<b>MPAV361A STAGE PERFORMANCE (Practical)</b>									
<b>Discipline Specific Course (DSC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>Major Test</b>	<b>Minor Test</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAV 361A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15-20 min / student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>To build foundation and basic aptitude for performing as a vocalist</b>								
<b>2.</b>	<b>Enhances Creativity and Basic improvisation ability to perform various Hindustani classical forms .</b>								
<b>3.</b>	<b>Ability to perform various semi classical and Light music forms.</b>								
<b>4.</b>	<b>Enhance knowledge about different layas (tempo) and Talas of Indian music .</b>								

**Note – Students are not allowed to sing with harmonium , Taanpura should be used to give swar in Examination.**

**Unit – I**

- a) **Five Alankars in vikrit swaras**

**Unit – II**

- a) **One vilambit Khyal with Alaps and taans in any one Raga from prescribed Syllabus**  
**Shuddha Kalyal , Madhumad Sarang , Bhimpalsi , deshkar**
- b) **One Drut Khyal each raga of syllabus with Alap and taans**
- c) **Viva and General Introduction of ragas.**

**Unit – III**

- a) **One Bhajans / Shabad based on ragas of syllabus.**
- b) **Two Saraswati vandana with instruments.**

**Unit – IV**

- a) **Ability to Demonstrate Taals on hands with thah and Dugun layakararies**  
**Dhamar, Sultaal, Jhap Taal**

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (vocal) – VI<sup>th</sup> Semester**  
**( W.E.F 2022-23 )**

<b>MPAV 361B Musicology and General History of Music (Theory)</b>									
Discipline Specific Course (DSC)	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
	MPAV 361B	2	50	40	10	3	2	0	0
<b>Course Outcomes</b>									
1.	Enhance knowledge about development of music during 17 <sup>th</sup> century to modern period also enhance knowledge about famous treatise of music .								
2.	Enhance knowledge about folk music of Punjab .								
3.	Enhance knowledge about prescribed ragas and talas and constructs ability to write notation with alap and taans .								
4.	Enhance knowledge about classical vocal forms and contribution of famous personalities of classical music .								

**Note-** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

**Unit – I History of Indian music**

- a) Historical survey of Indian music from 17<sup>th</sup> century to Modern period.
- b) Critical analysis of time theory of ragas.
- c) Study of following Musical treatise :  
Sangeet Parijat ,Sangeet Darpan

**Unit – II Musical Terms and Short notes**

- a) Elementary knowledge of folk music of Punjab
- b) Classification of instruments during Medieval period to Modern period.

**Unit – III Detail study of raga and tala with notation**

- a) Ability to write Notation with detail description of Vilambit and Drut khyal with two alaps and taans.
- b) Detail Description and comparative study of ragas prescribed in syllabus  
Shuddha Kalyal , Madhumad Sarang , Bhimpalsi , deshkar
- c) Study of following talas with detailed Demonstrate in Thah Dugun and Tigon layakaries :  
Dhamar, Sultaal, Jhap Taal

**Unit – IV Musical Forms and Biographies**

**a) Musical Forms**

- a) Jati Gayan      c) Gazal
- b) Bhajan          b) Geet

**b) Biographies**

- a) Gangu Bai Hangal
- b) Acharya K.C.D. Brahspati
- c) Pt. Lal mani Mishra

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

**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2023-24**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. (Vocal) VIIIth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAV 411	History of Indian Music& Musicology	4+0+0	4	3 Hours	80		20	100
Core-2	MPAV 412	Principle and Techniques of Stage performance & Recording studio work	4+0+0	4	3 Hours	80		20	100
Core-3	MPAV 413	Stage performance (Practical)	0+0+8	4	30-35 Min/ student		80	20	100
Core-4	MPAV 414	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 Min/ student		80	20	100
Core Elective-5	MPAV 415	Project Work (Practical)	0+0+4	4	30-35 Min/ student		80	20	100
<b>Total</b>			28	20		160	240	100	500

**M.P.A (Vocal ) VIII<sup>th</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAV 421	History of Indian Music& Musicology (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MPAV 422	Principle and Techniques of Stage performance & Recording studio work (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MPAV 423	Stage performance (Practical)	0+0+8	4	30-35 Min/ student		80	20	100
Core-4	MPAV 424	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 Min/ student		80	20	100
Core Elective-5	MPAV 425	Project Work (Practical)	0+0+4	4	30-35 Min/ student		80	20	100
Open Elective	OEM1	General History and Basics of Indian Music -1(Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>			<b>30</b>	<b>22</b>		<b>200</b>	<b>240</b>	<b>110</b>	<b>550</b>

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (Vocal) Semester- VII**  
**( W.E.F. 2023-24 )**

<b>MPAV 411 History of Indian Music &amp; Musicology (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MPAV 411</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Enhances knowledge about historical development of music during Vedic period to 13<sup>th</sup> century.</b>								
<b>2.</b>	<b>Enhances knowledge about prescribed ragas and talas of Indian classical music</b>								
<b>3.</b>	<b>Enhances knowledge about relationship of music with different interdisciplinary aspects or areas.</b>								
<b>4.</b>	<b>Enhances knowledge about classification of Indian musical instruments.</b>								

**Note :** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type , compulsory, and covers the whole syllabus. All questions Carry equal marks.

**Unit -I History of Indian music**

(a) History of Indian Classical Music from Vedic period to 13<sup>th</sup> century.

(b) Nature, concept and classification of Jati as prescribed by Bharat, Matang and Sharangdeva,

**Unit –II Detailed description of raga and taal with notation**

(a) Ability to write notation of Vilambit & Drut Khyal of the following Ragas along-with a few Alap, Tanas and Bol –Tanas, with a capacity to write the Notation in

Bhatkhande or Vishnu digambar Notation System.

Shyam-Kalyan and Puriya-Kalyan, Devgiri-Bilawal and Yamani-Bilawal,

Ahir-Bhairava - Nata-Bhairava,

Yaman, Alhaiya-Bilawal, Bhairava



- (b) A study of the following Talas and ability to Write them in Ekgun,  
Dugun, Tigun & Chaugun Laykaries .

Teen-Taal, Rupak, Deepchandi,

### **Unit III Essays on music**

- (a) Relation of Raga with season and Time.  
(b) Relationship of Folk and Classical Music.  
(c) Relationship between Music and Rhythm.

### **Unit-IV Classification of Indian music instruments**

- (a) Classification of Indian Musical Instruments.  
(b) Historical Knowledge of the following Musical  
Instruments:

Veena , Sitar , Taanpura, Pakhawaj , Tabla, Vanshi, Kartal and Manjira.

**MPA Music (Vocal) Semester- VII**

**( W.E.F. 2023-24 )**

<b>MPAV412 Principle and Techniques of Stage performance &amp; Recording studio work (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>2</b>	<b>MPAV 412</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To Construct foundation about Principle and Techniques of Stage performance and basic aspects of recording studio work in music .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Imparts knowledge regarding Principles and Techniques of Stage performance and other aspects of Indian classical music.</b>								
<b>2.</b>	<b>Gives awareness about recording studio work in music .</b>								
<b>3.</b>	<b>Gives awareness about role and importance of media in music .</b>								
<b>4.</b>	<b>Knowledge about education system of music in Gharanas and educational institution.</b>								

**Note:-** There shall be **nine** Questions , Two questions from each Unit . Question no one is objective type and compulsory, covers whole syllabus . 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 Principle of Stage Performance**

- (a) Historical perspective of stage performance in the field of music.
- (b) Essential elements for a successful stage performance
- (c) Interrelationship between audience and performer .

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

- (a) Definition of Recording.
- (b) Origin and development of recording system.
- (c) Importance of Recording place (Open & Studio)

**Unit-III Music and Media**

- (a) Importance of Radio in Popularizing the Indian Music.
- (b) Importance of Television in Popularizing the Indian Music.
- (c) Impact of New media .

**Unit- IV Comparative Study of the teaching system of Music from Ancient to Modern Time.**

- (a). Teaching of Music in Gharanas.
- (b). Teaching of Music in SangeetVidyalyas, Mahavidyalyas and Vishwavidyalyas.

**MPA Music (Vocal) Semester- VII**

**( W.E.F. 2023-24 )**

<b>MPAV413 STAGE PERFORMANCE (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>3</b>	<b>MPAV 413</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Enhances Creativity and Systematic improvisation ability in students .</b>								
<b>2.</b>	<b>Develops ability to perform Various classical vocal forms</b>								
<b>3.</b>	<b>Develops ability to perform semi classical vocal forms as Thumri and Dadra .</b>								
<b>4.</b>	<b>Enhances knowledge and ability to demonstrate prescribed talas on hands.</b>								

1. Students are required to prepare any **One** Raga from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Alap – bol alaps, Taan-bol taan behlava, laya bant-bolbant Vilambit-Khyal, Drut-Khyal and Tarana are required to be presented.

Shyam-Kalyan and Shuddha Sarang, Devgiri-Bilawal and Yamani-Bilawal,  
Ahir-Bhairava and Nata-Bhairava  
Yaman, Alhaiya-Bilawal, Bhairava

20+10+10=40

2. One Dhrupad or One Dhamar or Sadra along with layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. It is recommended that Pakhawaj Accompaniment may be provided for **Dhrupad** or **Dhamar** singing. 10

3. One Thumari /Dadra/ in Bhairavi or kafi raga, or in any prescribed ragas. 10

4. Ability to demonstrate talas of prescribed syllabus on hands and tabla.

Teen taal ,Rupak ,Deepchandi 10

**MPA Music (Vocal) Semester- VII**

**( W.E.F. 2023-24 )**

<b>MPAV 414 Viva-Voce &amp; Comparative Study of Ragas(Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>4</b>	<b>MPAV 414</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Increases confidence to perform as a mature and sensible artist .</b>								
<b>2.</b>	<b>Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity</b>								
<b>3.</b>	<b>Enhances knowledge and ability to demonstrate prescribed talas on hands.</b>								
<b>4.</b>	<b>Develops ability to tune instruments .</b>								

1. Students are required to prepare atleast 5 ragas with detailed description and has to present one raga with complete presentation with vilambit khyals ,and drut khyal with alaps ,bol -alaps,taans- boltaans , laya-baant –bol-bant, behlawas etc, 30
2. Comparative study of ragas with practical demonstration-cum-viva-voce examination . 30
3. Ability to demonstrate the Talas on hands and Tabla as prescribed in syllabus . 10
4. Capacity of Tuning the instruments like Tanpura , Sitar , Tabla etc

**MPA Music (Vocal) Semester- VII**  
( W.E.F. 2023-24 )

<b>MPAV 415 PROJECT WORK (Practical)</b>									
<b>Core (Elective) paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
5	MPAV 415	4	100	80	20	30-35 min/ student	0	0	4
<b>Course Outcomes</b>									
1.	<b>Develops the teaching abilities in students and make them self dependent in various areas i.e. performance , improvisation ,</b>								
2.	<b>Enhances the ability to compose and records new musical compositions.</b>								
3.	<b>Imparts Knowledge to use Studio tools and equipment.</b>								
4.	<b>Imparts Knowledge of various recording Software .</b>								

1. Student has to prepare one project on following areas ,and has to submit a project report in a print form before practical exam .

Areas for project :

a) Hindustani / South Indian Classical

b) Semi Classical Music

(a) Folk Music

(b) Light Music

(c) Western Music

(d) Sufi / Devotional Music

i. One Documentary with the help of Movie maker , basic recorder and editing tools , with printed project report

ii. Coverage of musical competitions, concerts /event with written report and video cd . 20+10=30

2. Self Composed /arranged/ programmed Musical Composition or creative work etc. in audio or video form , will be Submitted and Presented by the student in practical exam . 10+10+10

3. Knowledge of Various Studio Tools and Equipment's 10

4. Practical Knowledge of Recording-Studio and Software by the Candidate. 10

(a). Sound Forges

b) Movie Maker

## MPA Music (Vocal) Semester- VIII

( W.E.F. 2023-24 )

MPAV 421 History of Indian Music & Musicology (Theory)									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
1	MPAV 421	4	100	80	20	3	4	0	0
<b>Course Outcomes</b>									
1.	Enhances knowledge about Historical aspects of Indian music								
2.	Develops ability to write notation in Various forms of Indian classical music .								
3.	Imparts knowledge about interdisciplinary and related areas of music.								
4.	Knowledge about Gharana system in Indian music								

**Note: -** There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting one question from each unit. Question no. one is objective type and compulsory, and covers the whole syllabus. All questions Carry equal marks.

### Unit -I Historical aspects of Indian music

(a) Study of ten essentials of Ragas as described in the ancient text and their application to Medieval and Modern music systems.

(b) Contribution to Indian Classical Music of following Musician Bharat, Dattil, Matang and Pt. Sharangdeva.

### Unit –II Detailed demonstration of Raga and taal System

(a) Ability to write notation of Vilambit & Drut Khyal of the Ragas prescribed in the syllabus along-with a few Alap, Tanas and Bol –Tanas, with a capacity to write the Notation in Bhatkhande or Vishnu Digambar Notation System.

Bageshwari - Rageshwari, - Madhumad Sarangs - Vrindavani-Sarang

Marwa - Puriya , Kafi, Bihag,

(b) A study of the following Talas and ability to Write them in Ekgun, Dugun, Tigun&ChaugunLaykaries .

Ek-Taal, Jhap-Taal&Kaharwa

**Unit III      Essays on interdisciplinary areas of music**

- (a) Music and Psychology.
- (b) Music and science
- (c) Music and religion

**Unit-IV      Gharana Tradition in Indian Classical music**

- (a) Gharanas Tradition in Indian classical music.
- (b) Study of different Gharanas of Khyal gayaki .
- (c) merits and demerits of Gharana system.

## MPA Music (Vocal) Semester- VIII

( W.E.F. 2023-24 )

MPAV422 Principle and Techniques of Stage performance & Recording studio work (Theory)									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
2	MPAV 422	4	100	80	20	3	4	0	0
<b>Course Outcomes</b>									
1.	knowledge regarding Principle and Techniques of Stage performance and other aspects of Indian classical music								
2.	To spread Awareness about the role and importance of media in music .								
3.	Awareness about recording studio work in music .								
4.	Enhances knowledge about teaching system in music in ancient and modern period.								

**Note:-** There shall be **nine** Questions, Two questions from each Unit . Question no one is Objective type , compulsory and cover the whole syllabus . 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 Principle of Stage Performance

- (a) Basic essential elements for a good performance of classical /light / folk music
- (b) Role of Accompanying Artistes in the Stage Performance classical /light /folk music

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

- (a) Detailed description of a 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 Comparative Study of the teaching system of Music from Ancient to Modern Time.

- (a) Teaching of Music in schools
- (b) Teaching of music in colleges
- (c) Teaching of music in Universities



**MPA Music (Vocal) Semester- VIII**

**( W.E.F. 2023-24 )**

<b>MPAV423 STAGE PERFORMANCE (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>3</b>	<b>MPAV 423</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Enhances Creativity and Systematic improvisation ability among students .</b>								
<b>2.</b>	<b>Develops ability to perform Various classical vocal forms</b>								
<b>3.</b>	<b>Develops ability to perform semi classical vocal forms .</b>								
<b>4.</b>	<b>Enhance knowledge and ability to demonstrate prescribed talas on hands.</b>								

1. Students are required to prepare any **One Raga** from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Alap ,bol alaps, Taan, bol taan, behlava, laya bant ,bol bant Vilambit-Khyal, Drut Khyal and Tarana are required to be presented.

**Bageshwari - Rageshwari, Madhumad Sarang-Vrindavani-Sarang.**

**Kafi, Bihag, Marwa and Puriya. 20+10+10=40**

2. One Dhrupad or One Dhamar or Sadra along with layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. 10

3. One Thumari or Dadra in Bhairavi or kafi raga . 10

4. Ability to demonstrate talas of prescribed syllabus on hands and table.

**Ek-Taal, Jhap-Taal&Kaharwa**

10

**MPA Music (Vocal) Semester- VIII**  
( W.E.F. 2023-24 )

<b>MPAV424 Viva-Voce &amp; Comparative Study of Ragas (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
4	MPAV 424	4	100	80	20	30-35 min/ student	0	0	8
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .</b>								
	<b>Course Outcomes</b>								
1.	<b>Develops confidence to perform as a musically mature and sensible artist .</b>								
2.	<b>Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity</b>								
3.	<b>Constructs Ability to tune various Instruments .</b>								
4.	<b>Ability to Campose bandish</b>								

1. Students are required to prepare atleast 5 ragas with detailed description and has to present one detailed raga with complete presentation with vilambit khyal ,and Drut khyal with bolalaps ,alaps ,tans, bol taans ,taans etc,

30

2. comparative study of ragas of prescribed syllabus with practical demonstration-cum-viva-voce examination.

30

3. Ability to demonstrate the Talas on hands and Tabla prescribed in syllabus .

4. Capacity of Tuning the instruments

10

5. Ability to compose bandish in prescribed ragas.

10

**MPA Music (Vocal) Semester- VIII**  
( W.E.F. 2023-24 )

<b>MPAV 425 PROJECT WORK (Practical)</b>									
<b>Core (Elective) paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>5</b>	<b>MPAV 425</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>Objects/Purpose</b>									
<b>To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .</b>									
<b>Course Outcomes</b>									
<b>1.</b>	<b>Develops the teaching abilities in students and make them self-dependent in various areas i.e. performance , improvisation ,</b>								
<b>2.</b>	<b>Enhances the ability to compose and records new musical compositions.</b>								
<b>3.</b>	<b>Imparts Knowledge to use Studio tools and others equipment.</b>								
<b>4.</b>	<b>Imparts knowledge of various recording Software.</b>								

1. Student has to prepare one project on following areas ,and has to submit a project report /dissertation in a print form before practical exam .

Areas for project :

- c) Classical
- d) Semi Classical Music
- (e) Folk and Light Music
- (f) Western Music
- (g) Devotional /Sufi music

a) Documentary with printed project report

or

b) Coverage of musical competition, concerts /event in written report and video cd to be submitted .

or

c) Power-point presentation of any theoretical topic with some new area or idea in consultation with teacher .

2. Self Composed /arranged /programmed Musical Composition or creative work etc.  
in audio or video form , will be Submitted and Presented by the student in practical  
exam . 10+10+10

3. Knowledge about Stereo Miking for Recording Purpose 10

4. Practical Knowledge of Recording-Studio and Software by the Candidate.10

Nuendo , Pro Tools

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**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2024-25**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**MPA (Vocal ) IX<sup>th</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAV 531	Interdisciplinary Aspects of Music (Theory)	4+0+0	4	3	80		20	100
Core-2	MPAV 532	Voice Modulation, voice culture & Application of sound in Indian Music (Theory)	4+0+0	4	3	80		20	100
Core-3	MPAV 533	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAV 534	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ Student		80	20	100
Core Elective-5	MPAV 535	Project Work (Practical)	0+0+4	4	30-35 min/ Student		80	20	100
Open Elective	OEM2	General History and Basics of Indian Music -2(Theory)	2+0+0	2	3	40		10	50
<b>Total</b>			<b>30</b>	<b>22</b>		<b>200</b>	<b>240</b>	<b>110</b>	<b>550</b>

**MPA (Vocal ) X<sup>th</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAV 541	Interdisciplinary Aspects of Indian Classical Music(Theory)	4+0+0	4	3	80		20	100
Core-2	MPAV 542	Techniques of Composition and Research Methodology(Theory )	4+0+0	4	3	80		20	100
Core-3	MPAV 543	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAV 544	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ Student		80	20	100
Core Elective-5	MPAV 545	Project Work (Practical)	0+0+4	4	30-35 min/ Student		80	20	100
<b>Total</b>			<b>28</b>	<b>20</b>		<b>160</b>	<b>240</b>	<b>100</b>	<b>500</b>

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA Music (Vocal )Semester –IX**  
**(W.E.F. 2024-25)**

<b>MPAV 531 Interdisciplinary Aspects of Music (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MPAV 531</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>1.</b>	<b>Enhances knowledge about interdisciplinary aspects of music</b>								
<b>2.</b>	<b>Enhances knowledge about spiritual aspects of music and music therapy</b>								
<b>3.</b>	<b>Enhances knowledge about psychological aspects of music</b>								
<b>4.</b>	<b>Enhances knowledge about Aesthetical aspects of music.</b>								

**Note :** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type , compulsory, and covers the whole syllabus. All questions Carry equal marks.

**Unit-I Interdisciplinary Aspects of Music**

- a) Relation of Music with Mathematics
- b) Interrelationship of Fine Arts with special reference to Rag – Ragini Paintings, Dhyan of Ragas and others.

**Unit –II Music Therapy**

- a) Music Therapy and Healing Through Music
- b) Music and meditation
- c) Music and Yoga

**Unit-III– Relationship of Music with other fields**

- a) Music and Spirituality
- b) Music and psychology
- c) Relation of music with Society

**Unit -IV Music and Aesthetics**

- a) Principles of Aesthetics
- b) Aesthetics in Music
- c) Indian and Western theories regarding Aesthetics
- d) Detailed description of Rasa theory
- e) Rasa theory and its application to Indian Music.
- f) Rasa theory in ancient musical Treatise .

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<b>MPAV 532 Voice Modulation, voice culture &amp; Application of sound in Indian Music (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>2</b>	<b>MPAV 532</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To enhance the Knowledge about Voice Modulation, voice culture &amp; Application of sound in Indian Music .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Enhances knowledge about scientific aspects of music and application of sound in Indian Music</b>								
<b>2.</b>	<b>Develops aptitude about the application of Various theories and techniques regarding Voice Modulation, voice culture</b>								
<b>3.</b>	<b>Imparts knowledge about techniques of Riyaz .</b>								
<b>4.</b>	<b>Constructs ability to write notation in various forms of music and ability to write and demonstrate talas on hand</b>								

**Note :** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type , compulsory, and covers the whole syllabus. All questions Carry equal marks.

**Unit-I Introduction to sound**

- a) Definition Meaning and Development of Sound.
- b) Different types and elements of sound
- c) Characteristics of sound .
- d) Short notes on following:  
Major tone , minor tone , Vibration , Frequeancy, wave , Resonance

**Unit-II - Traditional Voice culture**

- a) Meaning and Definition of Voice culture
- b) Concept of voice culture in historical musical treatise.
- c) Voice culture in modern times.
- d) Process of Voice-Production human body.
- e) Meaning and role of Voice modulation
- f) Voice Modulation In Different Musical Zoners  
Classical ,semi classical , light Music, folk Music , playback Singing.



### **Unit-III – Concept of Riyaz**

- (a) Meaning and Definition of Riyaz.
- (b) Concept of swarabhyas in Indian music
- (c) Different steps and techniques of Riyaz in Indian music
- (d) Importance of Riyaz in classical music

### **Unit-IV Detail study and notation system of Raga and Tala .**

- (a) Ability to write notation and detailed description of ragas of prescribed syllabus.  
Maru bihag –Nat Bihag, Bilaskhani todi- Miyan Ki Todi, Madhukauns – Chandrakauns,  
Darbari, Malkauns, Shuddha kalyan
- (b) A study of the following Talas and ability to write them in Ekgun, Dugun , Tigun &  
Chaugun Layakaries:  
Dhamar , Sool Taal , Chautal , Ada-chautal, Tilwara , Tivra Taal.

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<b>MPAV 533 STAGE PERFORMANCE (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
3	MPAV 533	4	100	80	20	30-35 min/ student	0	0	8
<b>Objects /Purpose</b>	<b>To enhance the Students’ ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
1.	<b>Enhances Creativity and Systematic improvisation ability among students .</b>								
2.	<b>Develops ability to perform Various classical vocal forms</b>								
3.	<b>Develops ability to perform semi classical vocal forms .</b>								
4.	<b>Enhance knowledge and ability to demonstrate prescribed talas on hands.</b>								

1. Students are required to prepare any **One Raga** from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Alap, Taan, boltaan behlava, layabant -bol bant Vilambit Khyal, Drut Khyal and Tarana are required to be presented.

Maru bihag –Nat Bihag, Bilaskhani todi- Miyan Ki Todi, Madhukauns – Chandrakauns, Darbari, Malkauns, Shuddha kalyan 20+10+10=40

2. One Dhrupad or One Dhamar or Sadra along with layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. It is recommended that Pakhawaj Accompaniment may be provided for **Dhrupad** or **Dhamar** singing.

20

3. One Thumari or Dadra in Pilu or Jhinjhoti raga . 10

5. Ability to demonstrate talas of prescribed syllabus on hands and tabla.

Dhamar , Sool Taal , Chautal

10

**MPA Music (Vocal )Semester –IX  
(W.E.F. 2024-25)**

<b>MPAV 534 Viva-Voce &amp; Comparative Study of Ragas (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>4</b>	<b>MPAV 534</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students’ ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Develops confidence to perform as a musically mature and sensible artist .</b>								
<b>2.</b>	<b>Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity</b>								
<b>3.</b>	<b>Constructs Ability to tune various Instruments .</b>								
<b>4.</b>	<b>Enhances ability to compose bandish</b>								

1. Students are required to prepare atleast 5 ragas with detailed description and has to present one raga with complete presentation with vilambit khyal and drut khyal ,tarana with alaps - bolalaps, tans- boltaans , layabant bolbant behlawa etc, 20
2. Comparative study of ragas with practical demonstration-cum-viva-voce examination 30
3. Ability to demonstrate the Talas on hands and Tabla as prescribed in syllabus . 10
4. Capacity of Tuning the particular instrument . 10
5. Ability to compose a bandish or composition with lyrics given by examiner in paper in exam. 10

**MPA Music (Vocal )Semester –IX  
(W.E.F. 2024-25)**

<b>MPAV 535 PROJECT WORK (Practical)</b>									
<b>Core (Elective) paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>5</b>	<b>MPAV 535</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>Objects /Purpose</b>	<b>To enhance the Students’ ability to perform and comparatively demonstrate the difference between different Ragas .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Develops the teaching abilities in students and make them self dependent in various areas i.e. performance , improvisation ,</b>								
<b>2.</b>	<b>Enhances the ability to compose and records new musical compositions.</b>								
<b>3.</b>	<b>Imparts Knowledge to use Studio tools and others equipment.</b>								
<b>4.</b>	<b>Imparts knowledge of various software of studio work</b>								

1. Student has to prepare one project out of following areas ,and has to submit a project report in a print form before practical exam . 20+20

Areas for project :

- a) Classical
- b) Semi Classical Music
- (c) Folk and Light Music
- (d) Western Music

i) Documentary with printed project report

or

ii) Coverage of musical competition, concerts /event in written report and video cd .

2. Self Composed /arranged Musical Composition or creative work in above mentioned areas , in audio or video form , will be Submitted and Presented by the student in practical exam . 30

3. Musical Arrangement/Programming by the Candidate for Light Music in One Composition.

10

4. Knowledge of various software of studio work  
Q base

**DEPARTMENT OF MUSIC AND DANCE**  
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**MPA Music (Vocal )Semester –X**  
**(W.E.F. 2024-25)**

<b>MPAV 541 Interdisciplinary Aspects of Indian Classical Music (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MPAV 541</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Enhances knowledge about various aspects of South Indian classical music</b>								
<b>2.</b>	<b>Enhances knowledge about various aspects of Ravindra Sangeet .</b>								
<b>3.</b>	<b>Imparts knowledge about various forms of classical Dance forms of India</b>								
<b>4.</b>	<b>Enhances knowledge about various Interdisciplinary Aspects of Music .</b>								

**Note :** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type , compulsory, and covers the whole syllabus. All questions Carry equal marks.

**Unit-I Study of Karnatak Music**

- a) Brief study of Karnatak Music and
- b) Musical Forms of Karnatak Music
- c) Elementary knowledge of Karnatak Taal System
- d) Popular instruments of karnatak music
- e) Comparative study of karnatak Music with Hindustani Classical music

**Unit-II Study of Rabindra Sangeet**

- a) Brief study of Rabindra Sangeet
- b) Musical Forms of Rabinder Sangeet
- c) Talas of Rabinder sangeet
- d) Popular instruments used in Rabindra Sangeet

**Unit-III Elementary knowledge of Indian Classical Dances**

Elementary knowledge of Indian dances

- i) Kathak
- ii) Bharatnatyam
- iii) Kuchipudi
- iv) Oddissi
- v) Kathakali

#### **Unit-IV Essays on Music**

- a) Globalisation and Indian music
- b) Role of Music In National Integration
- c) Role of music in all round development of child
- d) Suggestions for popularizing Indian Classical music in schools and colleges.
- e) Role of music for Employability
- f) Role of Music in Popularising Geeta

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**MPA Music (Vocal )Semester –X**  
**(W.E.F. 2024-25)**

<b>MPAV 542 Techniques of Composition and Research Methodology (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>2</b>	<b>MPAV 542</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Enhances knowledge about development of composition and Improvisation in Ancient and Modern period</b>								
<b>2.</b>	<b>Enhances knowledge about tala system in Hindustani and Karnatak music system</b>								
<b>3.</b>	<b>Enhances knowledge about research methodology in music.</b>								
<b>4.</b>	<b>Enhances knowledge about Western Music</b>								

**Note :** There shall be Nine Questions in all. The candidates shall be required to attempt five questions in all, selecting one question from each unit. Question no. one is objective type , compulsory, and covers the whole syllabus. All questions Carry equal marks.

**Unit-I Introduction to composition and Improvisation**

- (a) Meaning and Definition of composition
- (b) Origin and development of composition in different time periods - ancient, medieval and Modern period.
- (c) Meaning and definition of Improvisation
- (d) Principles of Improvisation in classical music.

**Unit–II Detail study of tala system in Hindustani and karnatak Music**

- a) Knowledge of tala Dashpranas and,
- b) The original principles of making Tihai,
- c) Comparative study of Hindustani and Karnatak tala system with special reference to ten pranas of tala,
- d) Detailed study of different layakaris viz, Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.

### **Unit-III Research Methodology in Music**

- a) The methodologies of music research.
- b) preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc.
- c) Study of interrelation between textual and oral tradition.
- d) Review of a Music book

### **Unit –IV Study of Western Music**

Elementary Knowledge of the following

- a) Staff Notation
- b) Western taal system
- c) Harmony
- d) Melody



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**MPA Music (Vocal )Semester –X**  
**(W.E.F. 2024-25)**

<b>MPAV 543 STAGE PERFORMANCE (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
3	MPAV 543	4	100	80	20	30-35 min/ student	0	0	8
<b>Objects /Purpose</b>	<b>To enhance the Students’ ability to perform and build their Artistic aptitude and compatibility to perform at higher level .</b>								
	<b>Course Outcomes</b>								
1.	<b>Enhances Creativity and Systematic improvisation ability among students .</b>								
2.	<b>Develops ability to perform Various classical vocal forms</b>								
3.	<b>Develops ability to perform semi classical vocal forms .</b>								
4.	<b>Enhance knowledge and ability to demonstrate prescribed talas on hands.</b>								

1. Students are required to prepare any **One Raga** from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Alap, Taan, boltaan behlava, bol bant Vilambit-Khyal, Drut-Khyal and Tarana are required to be presented.

abhogi kanhra –Nayaki kanhra/Kaunsi kanhra, Miyan malhar– megh malhar

Puriya Dnahashree, Bhimpalasi , Multani

30+10+10=50

2. One Dhrupad or One Dhamar or Sarda along with layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. It is recommended that Pakhawaj Accompaniment may be provided for **Dhrupad** or **Dhamar** singing.

10

5. Ability to demonstrate talas of prescribed syllabus on hands and tabla.

Dhamar , Sool Taal , Chautal

10

**MPA Music (Vocal )Semester –X  
(W.E.F. 2024-25)**

<b>MPAV 544 Viva-Voce &amp; Comparative Study of Ragas(Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External</b>	<b>Internal</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>4</b>	<b>MPAV 544</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Develops confidence to perform as a musically mature and sensible artist .</b>								
<b>2.</b>	<b>Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity</b>								
<b>3.</b>	<b>Constructs Ability to tune various Instruments .</b>								
<b>4.</b>	<b>Enhances ability to compose bandish</b>								

1. Students are required to prepare atleast 5 ragas with detailed description and complete presentation with Vilambit khyals ,and Drut khyal with bolalaps ,alaps ,tans, boltaans ,taans etc,  
20

2. Comparative study of ragas with practical demonstration-cum-viva-voce examination  
30

3. Ability to demonstrate the Talas on hands and Tabla as prescribed in syllabus .  
10

4. Capacity of Tuning the particular instrument.  
10

5. Ability to compose a bandish or composition with lyrics given by examiner in paper in exam.  
10

**MPA Music (Vocal )Semester –X  
(W.E.F. 2024-25)**

<b>MPAV 545 PROJECT WORK (Practical)</b>									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MPAV 545	4	100	80	20	30-35 min/ student	0	0	4
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .</b>								
	<b>Course Outcomes</b>								
1.	<b>Develops the teaching abilities in students and make them self dependent in various areas i.e. performance , improvisation ,</b>								
2.	<b>Enhances the ability to compose and records new musical compositions.</b>								
3.	<b>Imparts Knowledge to use Studio tools and others equipment's .</b>								
4.	<b>Enhances knowledge about various Recording softwares.</b>								

1. Student has to prepare one project on following areas ,and has to submit a project report /dissertation in a print form before practical exam . 20+20

Areas for project :

- c) Classical
- d) Semi Classical Music
- (e) Folk and Light Music
- (f) Western Music
- (g) Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas

i. Documentary with printed project report

or

ii. Coverage of musical competition, concerts /event with written report and video cd to be submitted .

2. Self-Composed /arranged Musical Composition or creative work etc. in audio or video form , will be Submitted and Presented by the student in practical exam .

30

3. Musical Arrangement/Programming by the Candidate for Light Music in One Composition.

10

4. Knowledge of Following software

Logic

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**SCHEME OF EXAMINATION According to CBCS LOCF**  
**W.E.F. 2020-21 in Phased manner**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. ( Sitar ) Ist Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAS 113A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAS 113B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. ( Sitar ) IInd Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAS 123A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAS 123B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

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**MPA (Instrumental - Sitar)**  
**Semester – I**  
**( W.E.F. 2020-21 )**  
**MPAS 113A Stage performance (Practical)**

Course Outcomes	
1.	<b>Enhances knowledge about playing of ragas on Sitar.</b>
2.	<b>Learned playing sitar with different Alankars.</b>
3.	<b>Developed aptitude of Patriotism</b>
4.	<b>Capacity to describe and demonstrate taal.</b>

**Paper Code- MPAS113 A**  
**Credits - 4**  
**M.M. 100**  
**(80 External.+20 Internal)**  
**Time- 15-**  
**20min/Student**

**One Vilambit and one Drut Gat with Toras and Jhala in any one Raga from prescribed Syllabus**

- b) Vrindavani- Sarang b) Bhupali**
- o) One Drut Gat each raga of syllabus with Toras**
- p) Five Alankars in Shuddha Swaras**
- q) Ability to play Vande Mataram on Sitar**
- r) Ability to Demonstrate Taals on hands with Thah and Dugun Layakaries of Dadra Taal and Rupak Taal.**
- s) Viva and General Introduction of Ragas.**

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA (Instrumental - Sitar) Semester – I**  
**(W.E.F. 2020-21)**

**MPAS 113B Musicology & General History of Music (Theory)**

Course Outcomes	
1.	Developed Capability to write composition with notation and Knowledge about Ragas.
2.	Enhances Knowledge about Taals.
3.	Knowledge about different terms of Indian Classical Music.
4.	Knowledge about the contribution of great maestros.

Paper Code- MPAS113 B

Credits – 2

M.M. 50 (40 External.+10 Internal)

Time- 3 Hours

Note:- There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit –I**

A. Historical study and detailed description of the Ragas as given below –

Vrindavani Sarang, Bhupali

B. Ability to write the notations of Maseet Khani and Raza Khani Gat of

Ragas- Vrindavani Sarang, Bhupali

**Unit –II**

A. Introduction to Taal

2.1 Taal ,Theka , Taali , Khali,

2.2 Laya and its types Vilambit laya, Madhya laya and Drut laya.

2.3 Detailed description of the following Talas :

Dadra Taal, Rupak Taal

2.4 Ability to write the notation and demonstration on hands with Ekgun and Dugun Layakarries of Dadra Taal, Rupak Taal .

**Unit-III**

A. Defination of the following terms:

Nad, Shruti, Gat, Jhala, Toda, Raga, Thaata, Vadi, Samvadi, Anuvadi,

Vivadi, Meend, Soot, Zamzama, Nayak-Nayaki,

B. Classification of Indian musical Instruments.

## **Unit-IV**

A. Relationship between Folk and Classical Music.

B. Contribution towards music of the following :-

Pt. Ravi Shankar, Ustad Vilayat Khan,



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MPA (Instrumental- Sitar) Semester – II  
(W.E.F. 2020-21)**

**MPAS 123A Stage performance (Practical)**

Course Outcomes	
1.	<b>Enhances knowledge about Ragas of Indian classical music.</b>
2.	<b>Learned playing different Ragas on sitar</b>
3.	<b>Developed aptitude of Patriotism and Spirituality</b>
4.	<b>Enhances capacity to demonstrate taals.</b>

**Paper Code- MPAS 123A**

**Credits – 4**

**M.M. 100 (80 External.+20 Internal)**

**Time- 15-20min/Student**

1. One Vilambit and one Drut Gat with Toras and Jhala in any one Raga of the prescribed Syllabus  
c) Yaman b) Kafi
2. One Drut Gat in each Raga of the syllabus with Toras.
3. Ability to Demonstrate Taals on hands with Thah and Dugun Layakarries of JhapTaal and Teen Taal
4. Five Alankars in Shuddha Swaras.
5. Ability to play Vande Mataram/ Gita Shlok on Sitar.
6. Viva and General Introduction of Ragas of the syllabus.

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**MPA (Instrumental – Sitar) Semester – II**  
**(W.E.F. 2020-21)**

**MPAS 123B Musicology & General History of Music (Theory)**

Course Outcomes	
1.	Developed Capability to write composition with notation and Knowledge about Ragas.
2.	Enhances Knowledge about Taals and its different terms.
3.	Knowledge about structural and historical aspects of Sitar.
4.	Knowledge about the contribution of Media in music popularity.

**Paper Code- MPAS 123B**

**Credits - 2**

**M.M. 50 (40 External+10 Internal)**

**Time- 3 Hours**

Note:- There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit –I**

A. Historical study and detailed description of the Ragas as given below –

Yaman, Kafi

B. Ability to write the notations of the Maseet Khani and Raza Khani Gat of above mentioned Ragas.

**Unit –II**

A. Introduction to the following terms of Taal -

2.1 Aavartan , Sam ,Vibhag, layakari

2.2 Detailed description of the following talas : JhapTaal and Teen Taal

2.3 Ability to write the notation with Ekgun and Dugun Layakaries of Jhap Taal and Teen Taal.

**Unit-III**

A. Detailed Description of Sitar

B. Time Theory in Indian Music.

**Unit-IV**

A. Role of Media in the development of Indian Classical Music.

B. Vadkon ke Gun aur Dosh

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**SCHEME OF EXAMINATION According to CBCS LOCF**  
**W.E.F. 2021-22**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. (Sitar) IIIrd Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAS 233A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAS 233B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. ( Sitar) IVth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAS 243A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAS 243B	Musicology & General History of Music (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**DEPARTMENT OF MUSIC AND DANCE**  
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**MPA (Instrumental - Sitar)**  
**(W.E.F. 2021-22)**  
**Semester - III**  
**MPAS 233A Stage performance (Practical)**

Course Outcomes	
1.	<b>Enhances knowledge about playing of ragas on Sitar.</b>
2.	<b>Learned playing sitar with different Alankars.</b>
3.	<b>Developed aptitude of Patriotism and Spirituality.</b>
4.	<b>Capacity to describe and demonstrate taal.</b>

**Paper Code- MPAS 233 A**

**Credits - 4**

**M.M. 100 (80 External+20 Internal)**

**Time- 15-20min/ Student**

1. One Vilambit and one Drut Gat with Toras and Jhala in any one Raga of the prescribed Syllabus.

Bhairav, Bhairavi, Jajiwanti

2. One Drut Gat in each raga of the syllabus with Toras

3. Five Alankars in Vikrit Swaras.

4. Ability to play National Anthem / Gita Shlok on Sitar.

5. Ability to Demonstrate Taals on hands in Thah and Dugun layakaries of Ek Taal, Tivra and Tilwara.

6. Viva and General Introduction of the Ragas of the prescribed Syllabus.

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**MPA (Instrumental - Sitar) Semester – III**  
**(W.E.F. 2021-22)**  
**MPAS 233B Musicology & General History of Music (Theory)**

Course Outcomes	
1.	Enhances Knowledge about Taals and Ragas.
2.	Developed Capability to write composition with notation and Knowledge about Ragas.
3.	Knowledge of tuning of Sitar.
4.	Knowledge about the contribution of great maestros.

**Paper Code- MPAS 233 B**

**Credits - 2**

**M.M. 50 (40 External+10 Internal)**

**Time- 3 Hours**

Note:- There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit –I**

A. Historical study and detailed description of the Ragas prescribed in the syllabus.

Ragas : Bhairav, Bhairvi and Jaijaiwanti

B. Ability to write the notation of the following Taalas in Ekgun, Dugun and Chaugun Layakaries- Ek Taal, Tilwara and Tivra.

**Unit –II**

A. Ability to write the notation of Maseet Khani and Raza Khani gats in the ragas prescribed in the syllabus.

B. Short Notes on the following terms:

Alpatva-Bahutva, Gat, Maseet Khani Gat, Raza Khani Gat, Amir Khani Gat and Avirbhav-Tirobhava.

**Unit-III**

A. History of Music in medieval period.

B. Methods of tuning of Sitar.

**Unit-IV**

A. Contribution towards Music of the following:

1. Abdul Halim Zafar Khan    2. Allauddin Khan

B. Different styles of Sitar-Vadan.

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**MPA (Instrumental - Sitar) Semester – IV**  
**(W.E.F. 2021-22)**  
**MPAS 243A Stage performance (Practical)**

Course Outcomes	
1.	<b>Enhances knowledge about playing of ragas on Sitar.</b>
2.	<b>Learned playing sitar with different Alankars.</b>
3.	<b>Developed aptitude of Patriotism and Spirituality.</b>
4.	<b>Capacity to describe and demonstrate taal.</b>

**Paper Code- MPAS 243 A**  
**Credits - 4**  
**M.M. 100 (80 External+20 Internal)**  
**Time- 15-20 min/Student**

1. One Vilambit and one Drut Gat with Toras and Jhala in any one Raga of your choice from -  
  
Malkauns, Khamaj, Shuddh -Kalyan
2. One Drut Gat in each Raga of prescribed syllabus with Toras.
3. Five Alankars in Vikrit Swaras.
4. Ability to play National Anthem / Gita Shlok on Sitar.
5. Ability to Demonstrate Taals on hands in Thah and Dugun layakaries of Kahrva Taal and Deepchandi Taal.
6. Viva and General Introduction of the Ragas of your prescribed Syllabus.

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**MPA (Instrumental - Sitar) Semester – IV**  
**(W.E.F. 2021-22)**

**MPAS 243B Musicology & General History of Music (Theory)**

Course Outcomes	
1.	Enhances Knowledge about Ragas and Taals.
2.	Developed Capability to write composition with notation and Knowledge about different terms of classical music.
3.	Knowledge of history of music.
4.	Knowledge about the contribution of science and knowledge of other musical instruments.

**Paper Code- MPAS 243 B**

**Credits - 2**

**M.M. 50 (40 External+10 Internal)**

**Time- 3 Hours**

Note:- There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit –I**

A. Historical study and detailed description of the Ragas prescribed in the syllabus.

Malkauns, Khamaj and Shudh-Kalyan

B. Ability to write the notation of the following Taalas in Ekgun and Dugun  
Layakaries : Deepchandi, Kahrva Taal.

**Unit –II**

A. Ability to write the notation of Maseet Khani and Raza Khani gats in the ragas as prescribed in the syllabus.

B. Short Notes on the following terms:

Parmel –Praveshak -Raag, Sandhi –Pakash- Raagas, Gram, Murchhana and Lakshan Geet

**Unit-III**

A. History of Indian Classical Music from vedic period to 12<sup>th</sup> century.

B. Write about Swayambhu Naad in detail.

**Unit-IV**

A. Contribution towards Music of the following:

Ustad Inayat Khan, Pt. Nikhil Bainarjee

B. Role of Science in promoting the Educational and Cultural aspects of Music during modern period.

C. Detailed description of the following Instruments :  
Sarod, Violin, Guitar and Santoor



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**SCHEME OF EXAMINATION According to CBCS LOCF**  
**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. (Sitar) Vth Semester**  
**Discipline Specific course (DSC)**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific course (DSC)	MPAS 353A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAS 353B	Musicology & General History of Music(Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. (Sitar) VIth Semester**  
**Discipline Specific course (DSC)**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific course (DSC)	MPAS 363A	Stage performance (Practical)	0+0+8	4	15-20 min/ student		80	20	100
	MPAS 363B	Musicology & General History of Music(Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**MPA (Instrumental - Sitar)**  
**(W.E.F 2022-23)**  
**Semester – V**  
**MPAS 353A Stage performance (Practical)**

	Course Outcomes
1.	Enhances knowledge about playing of ragas on Sitar.
2.	Learned playing Harmonium with different Alankars.
3.	Developed aptitude of Patriotism and Spirituality.
4.	Capacity to describe and demonstrate taal.

**Discipline Specific Course (DSC)**  
**Credit-4**

**Paper Code –MPAS 353A**  
**M.M. 100 (80 External+20 Internal)**  
**Time- 15-20min/Student**

1. One Vilambit and one Drut Gat with Toras and Jhala in any one Raga of your choice from  
Todi, Puriya-Dhanashri, Bihag and Bhimplasi
2. One Drut Gat in each raga of the syllabus with Toras
3. Sing five Alankars in Shudha Swaras with Harmonium.
4. Ability to play “Sare Jahan se Achha” / Gita Shlok on Sitar
5. Ability to Demonstrate Taals on hands with Thah and Dugun Layakaries of Sul Taal, Dhamar Taal.
6. Viva and General Introduction of the Ragas of the prescribed Syllabus.

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**MPA (Instrumental - Sitar)**

**(W.E.F 2022-23)**

**Semester –V**

**MPAS 353B Musicology & General History of Music (Theory)**

Course Outcomes	
1.	<b>Enhances Knowledge about Taals and Ragas.</b>
2.	<b>Developed Capability to write composition with notation and Knowledge about other instruments.</b>
3.	<b>Knowledge about notation system.</b>
4.	<b>Knowledge about the contribution of great maestros.</b>

**Discipline Specific Course (DSC)**  
**Credit-2**

**Paper Code –MPAS 353B**  
**M.M. 50 (40 External+10 Internal)**  
**Time- 3Hours**

Note:- There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit –I**

**A. Historical study and detailed description of the Ragas prescribed in the syllabus.**

**Todi, Puriya- Dhanashri, Bihag, Bhimplasi**

**B. Ability to write the notation of the following Taalas with Ekgun and Dugun Layakaries: Sul Taal and Dhamar Taal.**

**Unit –II**

**A. Ability to write the notation of Maseetkhani and Razakhani gats of the ragas as prescribed in the syllabus.**

**B. Write in detail about the origin and development of Indian Orchestra.**

**Unit-III**

**A. Give a detailed description of the Notation System with its merits and demerit.**

**B. Give your suggestions for popularizing the Classical Music in the society.**

**Unit-IV**

**Contribution towards Music of the following:**

**A. Ustad Mushtaq Ali Khan**

**B. Pt. Debu Chaudhary**

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**MPA (Instrumental - Sitar)**  
**(W.E.F 2022-23)**  
**Semester – VI**

**MPAS 363A Stage performance (Practical)**

	Course Outcomes
1.	Enhances knowledge about playing of ragas on Sitar.
2.	Learned playing Harmonium with different Alankars.
3.	Developed aptitude of Patriotism and Spirituality.
4.	Capacity to describe and demonstrate taal.

**Discipline Specific Course (DSC)**  
**Credit-4**

**Paper Code –MPAS 363A**  
**M.M. 100 (80 External+20 Internal)**  
**Time- 15-20min/Student**

1. One Vilambit and one Drut Gat with Toras and Jhala in any one Raga of your choice of the prescribed Syllabus-  
Miyan ki Malhar, Deshkar, Kamod and Bahar
2. One Drut Gat in each raga of the syllabus with Toras
3. Sing five Alankars in Vikrit Swaras with Harmonium
4. Ability to Demonstrate Taals on hands in Thah and Dugun Layakarries of Ada-Chautaal, Dhamar Taal.
5. Ability to play “Aye mere watan ke logo” / Gita Shlok on Sitar
6. Viva and General Introduction of ragas of the prescribed Syllabus.

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**MPA (Instrumental - Sitar)**

**(W.E.F 2022-23)**

**Semester – VI**

**MPAS 363B Musicology & General History of Music (Theory)**

Course Outcomes	
1.	Enhances Knowledge about Ragas and Taals.
2.	Developed Capability to write composition with notation and Knowledge about music history.
3.	Knowledge about new aspects of international cultural exchange.
4.	Knowledge about the Raag Vargikaran and contribution of great maestros.

**Discipline Specific Course (DSC)**

**Credit-2**

**Paper Code –MPAS 363B**

**M.M. 50 (40 External+10 Internal)**

**Time- 3Hours**

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit –I**

A. Historical study and detailed description of the Ragas prescribed in the syllabus.

Miyan ki Malhar, Deshkar, Kamod and Bahar

B. Ability to write the notation of the following Taalas with Ekgun, Dugun, Tigun and Chaugun Layakarries: Dhamar Taal, Ada-Chautaal.

**Unit –II**

A. Ability to write the notation of MaseetKhani and RazaKhani gats in the ragas as prescribed in the syllabus.

B. Write in detail about the development of Indian Classical Music during 17<sup>th</sup> century.

**Unit-III**

A. Give a detailed description of Harmony and Melody.

B. Write in detail about the role of music in International Cultural Exchange.

**Unit-IV**

A. Give a detailed description of Raag-Ragini Vargikaran.

B. Contribution towards Music of the following:

C. Ustad Ali Akbar Khan, Ustad Shahid Parvez

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**SCHEME OF EXAMINATION According to CBCS LOCF  
W.E.F. 2023-24**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit  
**MPA (Sitar) Semester VII<sup>th</sup>**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAS 411	History of Indian Music & Musicology	4+0+0	4	3 Hours	80		20	100
Core-2	MPAS 412	Principle and Techniques of Stage Performance, & Recording Studio Work and maintenance of musical instruments	4+0+0	4	3 Hours	80		20	100
Core-3	MPAS 413	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAS 414	Viva-Voce, Comparative Study of the Ragas And Basic Knowledge of Singing & Playing Other Instruments.	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MPAS 415	Project Work (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

**MPA (Sitar) Semester VIII<sup>th</sup>**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAS 421	History of Indian Music & Musicology	4+0+0	4	3 Hours	80		20	100
Core-2	MPAS 422	Principle and Techniques of Stage Performance, & Recording Studio Work and maintenance of musical instruments	4+0+0	4	3 Hours	80		20	100
Core-3	MPAS 423	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAS 424	Viva-Voce, Comparative Study of the Ragas And Basic Knowledge of Singing & Playing Other Instruments.	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MPAS 425	Project Work (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-I	General History and Basics of Indian Music -I (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

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**MPA (Sitar) Semester -VII**  
**(W.E.F. 2023-24)**  
**Paper-1**

**MPAS 411 History of Indian Music & Musicology (Theory)**

**Credits – 4**  
**Time: 3 hours**

**Paper code- MPAS 411**  
**M.M -100 (80 External+ 20 Internal)**

	Course Outcomes
1.	<b>Logical deep knowledge regarding different Raagas.</b>
2.	<b>Develop Capability to write composition with notation.</b>
3.	<b>Develop capacity of knowing different layakaries in practical methods.</b>
4.	<b>Enhances knowledge about Vedic history of Indian Music.</b>

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit -I** (i) A critical and comparative study of the following Ragas:-  
Shyam-Kalyan and Puriya-Kalyan, Devgiri-Bilawal and Yamani-Bilawal,  
Malkauns and Chandrakauns.

(ii) Theoretical study of the following Ragas:-  
Yaman, Alhaiya-Bilawal, Bhairava.

**Unit –II** Notation of Vilambit & Drut Gats 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 :- Teen-Taal, Rupak, Deepchandi and Rudra taal.

**Unit-IV** (i) History of Indian Classical Music from Vedic period to 13th Century.

(ii) Nature, concept and classification of Jaati-Gayan as prescribed by Bharat, Matang and Sharangdeva.

(iii) Study of Ten essentials of Ragas as described in the ancient text and their application to Medieval and Modern musical system.

(iv) Contribution to Indian Classical Music of following Music Scholars:- Bharat, Dattil, Matang and Pt. Sharangdeva

**DEPARTMENT OF MUSIC AND DANCE  
KURUKSHETRA UNIVERSITY KURUKSHETRA  
M.P.A (Sitar) Semester –VII  
(W.E.F. 2023-24)**

**Paper-II**

**MPAS 412 Principle and Techniques of Stage Performance, & Recording  
Studio Work and maintenance of musical instruments (Theory)**

**Credits – 4  
Time: 3 hours**

**Paper code- MPAS 412  
M.M -100 (80 External+ 20 Internal)**

Course Outcomes	
1.	<b>Enhances the knowledge about various principles of stage performance.</b>
2.	<b>Develop Capability to understand studio equipments.</b>
3.	<b>Develop capacity of knowing electronic media in Indian classical music.</b>
4.	<b>Enhances the knowledge about different methods in different Gharanas.</b>

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit-1**

- (a) Preparation for Presenting the Stage Programme by the Artist.
  - (b). Division of Time of the presenting programme.
  - (c). Selection of Item according to Occasion, Season and Time.
- (b) Psychology of Audience and its Relationship with the Artist.

**Unit-II**

- (a) Definition of Recording.
- (b) Origin and development of recording system.
- (c) Importance of Recording place (Open & Studio)

### **Unit-III**

(a) Importance of Radio in Popularizing the Indian Music.

(b) Importance of Television in Popularizing the Indian Music.

**Unit-IV a)** Methods of Tuning, Minor Repairing & Structural knowledge of the following Instruments

(i) Sitar

(ii) Tanpura.

**b)** Teaching of Music in Gharanas.

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**M.P.A (Sitar) Semester –VII**  
**(W.E.F. 2023-24)**  
**Paper-III**  
**MPAS 413 Stage Performance (Practical)**

Credits – 4  
Time: 30-35 min/ Student

Paper code- MPAS 413  
M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances knowledge to prepare presentation of different ragas in traditional way.
2.	Enhances knowledge of Folk Music through various dhuns.
3.	Develop skills of singing with chords on Harmonium.
4.	Enhances knowledge about different singing compositions of Music with Harmonium.

1. Candidates are required to prepare any **One** Raga from the ragas of Prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Aalap, Jod, Jod-Taan, Jod-Jhala, Maseetkhani Gat and Razakhani Gat with toras and jhala are required to be presented.

30

2. One Gat in a Tala **other than Teen Taal** alongwith the layakries to be performed in the Ragas prescribed for Practical paper.

15

3. Two **Dhuns** may be prepared in any Raga.

10+10=20

One should be in folk music.

4. Basic Knowledge of **Chords** on Harmonium. 05

5. Sing any of the following with Harmonium 10

Geet, Ghazal or Devotional Song

**M.P.A (Sitar) Semester –VII**

**(W.E.F. 2023-24)**

**Paper-IV**

**MPAS 414 Viva-Voce, Comparative Study of the Ragas  
And Basic Knowledge of Singing & Playing Other Instruments (Practical)**

**Credits – 4**

**Time: 30-35 min/ Student**

**Paper code- MPAS 414**

**M.M -100 (80 External+ 20 Internal)**

<b>Course Outcomes</b>	
<b>1.</b>	<b>Enhances deep knowledge about different ragas.</b>
<b>2.</b>	<b>Enhances knowledge about tuning the instrument.</b>
<b>3.</b>	<b>Develop skills of singing different types of Alankars with Harmonium.</b>
<b>4.</b>	<b>Enhances knowledge about different swaras and scales of Music with Harmonium.</b>

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 on hand. 20**

3. **Capacity of Tuning of your Particular Instrument. 10**

4. **Capacity of Playing Ten Alankaras on Harmonium. 10**

5. **Basic Knowledge of Singing Shuddhas-VikritaSwaras of a Saptak**  
**with at least Five Basic Alankaras of Shuddha- Swar-Saptaka. 10**

**M.P.A (Sitar) Semester –VII**  
**(W.E.F. 2023-24)**

**Paper-V**

**MPAS 415 Project Work (Practical)**

**Credits – 4**

**Paper code- MPAS 415**

**Time: 30-35 min/ Student**

**M.M -100 (80 External+ 20 Internal)**

Course Outcomes	
1.	<b>Enhances knowledge about programming of musical compositions.</b>
2.	<b>Develop practical knowledge of recording studio and software.</b>
3.	<b>Develop skills to prepare documentary with Movie Maker software and basic recorder.</b>
4.	<b>Enhances knowledge about converting video file to mp3 file.</b>

1. Musical Arrangement/Programming by the Candidate for Light Music in One Composition. 30
2. Practical Knowledge of Recording-Studio and Software etc. by the Candidate. 10+10=20
  - (a) Movie Maker
  - (b) Sound Forge
  - (c) Audacity
  - (d) Studio Software (Video Editing) etc.
3. A documentary with the help of Movie Maker and Basic Recorder and Editing tools. 20
4. How to change a Video File to mp3 or mp4 File. 10

## Music (Sitar) Semester-VIII

(W.E.F. 2023-24)

### Paper-I

#### MPAS 421 History of Indian Music & Musicology (Theory)

Credits – 4

Paper code- MPAS 421

Time: 3 hours

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances Logical deep practical and theoretical knowledge of different raagas.
2.	Develop capability to write composition with notation.
3.	Develop capacity of knowing different layakarries of different taals.
4.	Enhances knowledge about the musical instruments of Indian Music and there Gharanas.

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit -I** (i) A critical and comparative study of the following Ragas:-

Ahir-Bhairava and Nata-Bhairava, Bageshwari and Rageshwari, Shudda-Sarang and Vrindavani-Sarang.

(ii) Theoretical study of the following Ragas:-

Kafi, Bihag, Marwa and Puriya.

**Unit –II** Notation of Vilambit&DrutGatas 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 Laykarries :-Ek-Taal, Jhap-Taal&Kaharwa.

**Unit-IV (i) Clasification of Indian Musical Instruments.**

**(ii) Historical Knowledge of the following Musical Instruments:-**

**Veena, Sitar, Taanpura, Vanshi, Pakhawaj, Tabla, Kartal and Manjira.**

**(iii) Study of different Gharanas of Khayal, Sitar &Tabla.**



**Music (Instrumental- Sitar) Semester-VIII**  
(W.E.F. 2023-24)

**Paper-II (Theory)**

**MPAS 422 Principle and Techniques of Stage Performance of Recording  
Studio Work and Maintenance of musical instruments (Theory)**

Credits – 4

Paper code- MPAS 422

Time: 3 Hours

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	<b>Enhances the knowledge about various principles of stage performance.</b>
2.	<b>Developed Capability to understand studio recording techniques.</b>
3.	<b>Developed capacity of knowing electronic and print media in Indian classical music.</b>
4.	<b>Enhances the knowledge about tuning and teaching methods in different institutes.</b>

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit-1 Basic Principles of Stage Performance**

(a) Assessment of total Impact of the Performance by the Organizer.

(b) Role of Accompanying Artistes in the Stage Performance.

**Unit-II Principles & Techniques of Recording**

(a) Detailed description of Modern Studio.

(b) Description of L.P. Recording, Tape cassettes, CD/D.V.D, Micro Chip .

**Unit-III Music and Media**

(a) Importance of Computer & Internet for Music.

(b) Importance of Print Media.

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

(a) Pakhawaj, Tabla and Dholak.

**Teaching System.**

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

**MPA (Sitar) Semester-VIII  
(W.E.F. 2023-24)**

**Paper-III**

**MPAS 423 Stage Performance (Practical)**

Credits – 4

Time: 30-35 min/ Student

Paper code- MPAS 423

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	<b>Enhances knowledge to prepare presentation of different ragas in traditional way.</b>
2.	<b>Enhances knowledge of Folk Music through various dhuns.</b>
3.	<b>Develop skills of playing different musical instruments.</b>
4.	<b>Enhances knowledge about playing raag based film song on Sitar.</b>

1 Candidates are required to prepare any **One** Raga from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Aalap, Jod, Jod-Taana, Jod-Jhala, Maseetkhani Gat, Razakhani Gat and Thumri are required to be presented. 40

2. One Gata in a Tala **other than “Teen Taal”** along with the layakries to be performed in the Ragas prescribed for Practical paper. 15

3. Two **Dhuns** may be prepared in any Raga. 20

4. Basic Knowledge of Playing other Instruments like Patti-Tarang/Santoor/Dilruba etc. 05

5. Playing of Two Raga-Based Film Songs on your Particular Instrument. 10

**Music (Sitar) Semester-VIII**  
**(W.E.F. 2023-24)**  
**Paper-IV**

**MPAS 424 Viva-Voce, Comparative Study of the Ragas  
and Basic Knowledge of Singing & Playing Other Instruments (Practical)**

Credits – 4  
Time: 30-35 min/ Student

Paper code- MPAS 424  
M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	<b>Enhances deep knowledge about different ragas.</b>
2.	<b>Enhances knowledge about playing taals on Tabla.</b>
3.	<b>Developed skills of playing different types of Alankars with Harmonium.</b>
4.	<b>Enhances knowledge about singing of different Alankars.</b>

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 on Tabla . 20

3. Capacity of Minor Repairing of Particular Instrument. 10

4. Capacity of Playing Ten Alankaras on Harmonium. 10

5. Basic Knowledge of Singing Shuddhas-Vikrita Swaras of a Saptak with at Least Five Basic Alankaras of Shuddha- Swar-Saptaka. 10

**MPA (SITAR) Semester- VIII**

**Paper-V**

(W.E.F. 2023-24)

**MPAS 425 Project Work (Practical)**

**Credits – 4**

**Time: 30-35 min/ Student**

**Paper code- MPAS 425**

**M.M -100 (80 External+ 20 Internal)**

	Course Outcomes
1.	Enhances knowledge about arranging of musical compositions.
2.	Developed practical knowledge of recording studio and software.
3.	Developed skills to prepare documentary with Movie Maker software and basic recorder.
4.	Developed writing skills in particular topic.

1. Musical Composition etc will be presented/Submitted by the Candidate his/her self in an Audio C.D/ Cassettes etc. 30

2. Practical Knowledge of Recording-Studio and Software etc. by the Candidate. 20

(e) Movie Maker

(f) Sound Forge

(g) Audacity

(h) Studio Software (Video Editing) etc.

3. Minor Project on the topic given by the teacher. 30

➤ Documentary (Photos and Music)

➤ Report of a Musical Festival

➤ Any practical aspect given by the teacher.

➤ Any theoretical topic with some new area and idea.

**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**

**SCHEME OF EXAMINATION According to CBCS LOCF**  
**W.E.F. 2024-25**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**MPA (Sitar) Semester IX<sup>th</sup>**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAS 531	History of Indian Music & Musicology	4+0+0	4	3 Hours	80		20	100
Core-2	MPAS 532	Principle and Techniques of Stage Performance, & Recording Studio Work and maintenance of musical instruments	4+0+0	4	3 Hours	80		20	100
Core-3	MPAS 533	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAS 534	Viva-Voce, Comparative Study of the Ragas And Basic Knowledge of Singing & Playing Other Instruments.	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MPAS 535	Project Work (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-II	General History and Basics of Indian Music –II (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**MPA (Sitar) Semester X<sup>th</sup>**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAS 541	History of Indian Music & Musicology	4+0+0	4	3 Hours	80		20	100
Core-2	MPAS 542	Principle and Techniques of Stage Performance, & Recording Studio Work and maintenance of musical instruments	4+0+0	4	3 Hours	80		20	100
Core-3	MPAS 543	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAS 544	Viva-Voce, Comparative Study of the Ragas And Basic Knowledge of Singing & Playing Other Instruments)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MPAS 545	Project Work (Practical)	0+0+8	4	30-35 min/ student		80	20	100
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**M.P.A. Semester-IX**  
**Music Instrumental (Sitar)**  
**Syllabus and Course of Reading (W.E.F. 2024-25)**  
**Paper-I**  
**MPAS 531 History of Indian Music & Musicology (Theory)**

Credits – 4  
Time: 3 hours

Paper code- MPAS 531  
M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	<b>Logical deep knowledge regarding different raagas.</b>
2.	<b>Developed Capability to write composition with notation.</b>
3.	<b>Developed capacity of knowing different layakaries in practical methods.</b>
4.	<b>Enhances knowledge about history of Indian Music and contribution of music scholars maestros.</b>

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. 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,  
Miyani Malhar—Bahar

(ii) Theoretical study of the following Ragas:- Bhupali, Darbari,  
Shuddh-Sarang, Kirwani.

**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.

- Unit-IV**
- (i) History of Indian Classical Music from 13<sup>th</sup> to 20<sup>th</sup> 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 & Ustad Bismillah Khan..



**MPA (Sitar) Semester-IX**

(W.E.F. 2024-25)

**Paper-II**

**MPAS 532 Principle and Techniques of stage performance & Recording  
Studio works and maintenance of musical instruments (Theory)**

Credits – 4

Paper code- MPAS 532

Time: 3 Hours

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances the knowledge about principles of stage performance.
2.	Developed skill to perform studio recording.
3.	Developed capacity of tuning different Indian classical musical instruments.
4.	Enhances the knowledge about different teaching methods in different institutions.

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

Unit-1 Basic Principle of Stage performance and Music Method 15+15=30

(a) Assessment of total Impact of the performance by the Organizer.

(b) Importance of Computer & Internet for Music.

Unit-2 Principles & Techniques of Recording (Audio/Video)

10+10=20

(a) Detailed description of Modern Studio.

(b) Description of L.P Recording, Tape, Cassettes.

Unit-3 Methods of tuning, Minor Repairing and Structural Knowledge of the following Instruments

10+10=20

(a) Saaranghi, Swar-Mandal, Guitar

(b) Mridang, Nagara, Khol, and Naal.

Unit-4 Modern teaching System of Indian Music

10+10=20

➤ Teaching of Music in Sangeet Vidyalyas, Mahavidyalyas.

**MPA (Sitar) Semester-IX  
(W.E.F. 2024-25)**

**Paper-III**

**MPAS 533 Stage Performance (Practical)**

**Credits – 4**

**Paper code- MPAS 533**

**Time: 30-35min/student**

**M.M -100 (80 External+ 20 Internal)**

Course Outcomes	
1.	<b>Enhances knowledge to prepare presentation of different ragas.</b>
2.	<b>Enhances knowledge of other Musical forms with different taals.</b>
3.	<b>Developed skills of singing with chords on Harmonium.</b>
4.	<b>Enhances knowledge about different singing compositions of Music with Harmonium.</b>

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”** along with the layakries to be performed in the Ragas prescribed for Practical paper.

10+10=20

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

10+10=20

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

10

**MPA (Sitar) Semester-IX**  
**(W.E.F. 2024-25)**  
**Paper-IV**

**MPAS 534 Viva-Voce, Comparative Study of the Ragas and Basic  
Knowledge of Singing & Playing Other  
Instruments (Practical)**

Credits – 4  
Time: 30-35min/ student

Paper code- MPAS 534  
M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances knowledge to prepare presentation of different ragas.
2.	Enhances knowledge of other Musical forms with different taals.
3.	Developed skills of tuning of Sitar and other musical instruments.
4.	Enhances knowledge about singing compositions of Music with Harmonium.

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 on hand .  
20
3. Capacity of comparative Tuning between Particular Instrument and other string instrument.  
20
4. (a) Capacity of Playing one folk song of any type with complete presentation him/herself. 10+10  
(b) Basic Knowledge of Singing Drut Khyal with at least two basic tanas with playing the Harmonium/Tanpura/Swar-Mandal etc.

**MPA (Sitar) Semester – IXth**  
**(W.E.F. 2024-25)**

**Paper-V**

**MPAS 535 Project Work (Practical)**

Credits – 4

Time: 30-35min/ student

Paper code- MPAS 535

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances knowledge to prepare presentation/composition in studio with new ideas.
2.	Enhances knowledge of other Light Musical compositions with music arrangement.
3.	Developed skills about the working recording studio softwares.
4.	Enhances knowledge about preparing a documentary of a musical festival.

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
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. 15+15=30  
(a). Sound Forge. (b). Nuendo.
4. Minor Project on different topics given by the teacher. 30
  - Documentary.
  - Report of Musical Festival ( Sur-Tarang, Ratnawali etc.)
  - Any practical aspect given by the teacher.
  - Any Theoretical topic with some new ideas and area.

**MPA (Sitar) Semester-X**  
**(W.E.F. 2024-25)**  
**Paper-I**  
**MPAS 541 History of Indian Music & Musicology(Theory)**

**Credits – 4**  
**Time: 3 hours**

**Paper code- MPAS 541**  
**M.M -100 (80 External+ 20 Internal)**

	<b>Course Outcomes</b>
<b>1.</b>	<b>Logical deep knowledge regarding different raagas.</b>
<b>2.</b>	<b>Developed Capability to write composition with notation.</b>
<b>3.</b>	<b>Developed capacity of knowing different layakaries in practical methods.</b>
<b>4.</b>	<b>Enhances knowledge about different musical compositions, musical instruments and Gharanas.</b>

**Note:-** There shall be nine questions in all. The candidate shall be required to attempt five questions in all, selecting one question from each unit. Question number (1) one must be objective type, compulsory and will cover whole syllabus. All questions carry equal marks.

**Unit -I** (i) A critical and comparative study of the following Ragas:-

Malkauns—Chandrakauns, Abhogi-Kanhra—Nayaki-Kanhra,  
Bageshree—Rageshree.

(ii) Theoretical study of the following Ragas:- Multani, Madhu-  
Kauns, Puriya –Dhanshree, Shivranjani.

**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 : Ada-Chautal, Tilwarha, Tivra Taal.

## **Unit-IV**

(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 (Sitar) Semester-X**  
**(W.E.F. 2024-25)**  
**Paper-II**

**MPAS 542 Principle and Techniques of stage performance & Recording**  
**Studio works and maintenance of musical instruments (Theory)**

Credits – 4  
Time: 3 hours

Paper code- MPAS 542  
M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	<b>Enhances the knowledge about principles of stage performance.</b>
2.	<b>Developed skill to perform studio recording and knowledge about studio equipments.</b>
3.	<b>Developed capacity of tuning different Indian classical musical instruments.</b>
4.	<b>Enhances the knowledge about different teaching methods in different institutions.</b>

Unit-1 **Basic Principles of Stage performance, Music and Media. 15+15=30**

- (a) **Relationship between Performer and accompanists.**
- (b) Importance of print Media for Music (Books, Newspapers, Magazines, Journals etc.

Unit- 2 **Principles & Techniques of Recording 10+10=20**

- (a) **Description of CD/DVD, Micro Chip etc.**
- (b) **Sound Production & Use of Micro Phones**

Unit-3 **Methods of Tuning, Minor Repairing & Structural Knowledge of the following Instruments. 10+10=20**

- (a) Shehnai, Shankh and Calarnet.
- (b) Steel-Tarang, Kasth-Tarang, Ghanta-Ghanti, Jai Ghanta, Jhanjh and Chimta.

Unit-4 **Modern teaching system of Indian Classical Music 10+10=20**

- (a) **Teaching of Music in other Vidyals, Mahavidyals and Vishwavidyals.**

# MPA (Sitar) Semester-X

(W.E.F. 2024-25)

## Paper-III

### MPAS 543 Stage Performance (Practical)

Credits – 4

Time: 30-35min/ student

Paper code- MPAS 543

M.M -100 (80 External+ 20 Internal)

	Course Outcomes
1.	Enhances knowledge to prepare presentation of different ragas.
2.	Enhances knowledge of other Musical forms with different taals.
3.	Developed skills of playing dhun on Sitar and other musical instruments.
4.	Enhances knowledge about different singing compositions of Music with Guitar.

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, Maseekhani 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. Two **Dhuns** may be prepared in any Raga of the prescribed syllabus.

10+10=20

4. Basic Knowledge of **Chords** on Guitar. 10



**MPA (Sitar) Semester-X**  
**(W.E.F. 2024-25)**  
**Paper-IV**  
**MPAS 544 Viva-Voce, Comparative Study of the Ragas and Basic**  
**Knowledge of Singing & Playing Other Instruments (Practical)**

Credits – 4

Time: 30-35min/ student

Paper code- MPAS 544

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances knowledge to prepare presentation of different ragas.
2.	Enhances knowledge of playing talas on Tabla.
3.	Developed skills of minor repairing of Sitar and other string instruments.
4.	Enhances knowledge about singing compositions of Music with Harmonium or tanpura.

- 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 on Tabla . 20
3. Capacity of comparative Minor Repairing between Particular Instrument and other string instrument. 20
4. (a) Capacity of singing one folk song of any type with complete presentation him/herself.. 10
- (b) Basic Knowledge of Singing Bhajan etc with at least two basic tans with playing the Harmonium/Tanpura/Swar-Mandal etc. 10

**MPA (Sitar) Semester-X**  
**(W.E.F. 2024-25)**  
**Paper-V**  
**MPAS 545 Project Work (Practical)**

Credits – 4

Time: 30-35min/ student

Paper code- MPAS 545

M.M -100 (80 External+ 20 Internal)

Course Outcomes	
1.	Enhances knowledge to prepare presentation/composition in studio with new ideas.
2.	Enhances knowledge of other Light Musical compositions with music arrangement.
3.	Developed skills about the working recording studio softwares.
4.	Enhances knowledge about preparing a documentary of a musical festival.

1. Two different Musical Compositions etc. will be presented/submitted by the candidate his/her-self in one Audio and one Video. 20
2. Musical Arrangement Programming by the Candidate for Light music in One Compositors 20
3. Practical Knowledge of Recording Studio and Studio and Software etc. by the Candidate. 15+15=30
  - (a) Sound Forge
  - (b) Nuendo
  - (c) Cubase
4. Minor Project on the topic given by the teacher. 20
  - Documentary (Photos and Music)
  - Report of a Musical Festival ( Sur-Tarang, Ratnawali etc.)
  - Any practical aspect given by the teacher.
  - Any theoretical topic with some new area and idea.

**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**  
**M.P.A. Music Tabla**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2020-21 in Phased manner**

1 credit =25 marks ,1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. Music Tabla I<sup>st</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAT 115A	Stage performance (Practical)	0+0+8	4	15-20 min/student		80	20	100
	MPAT 115B	General History of Music & Musicology (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				<b>6</b>		<b>40</b>	<b>80</b>	<b>30</b>	<b>150</b>

**M.P.A. Music Tabla II<sup>nd</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAT 125A	Stage performance (Practical)	0+0+8	4	15-20 min/student		80	20	100
	MPAT 125B	Basic introduction of Tabla & Musicology (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				<b>6</b>		<b>40</b>	<b>80</b>	<b>30</b>	<b>150</b>

**M.P.A. (TABLA) SEMESTER –I**  
**Syllabus and Course of Reading**  
**(W.E.F 2020-21)**

**Core Elective**

<b>MPAT 115A STAGE PERFORMANCE (Practical)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	MPAT 115A	4	100	80	20	15 -20 min / Student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Knowledge of basic structure of tabla and fingers used for tabla playing.</b>								
2.	<b>To Recognize basic syllables of tabla and ability to play theka of taal.</b>								
3.	<b>Capacity to play variations of taal and showing Thah, Dugun of taal on hand.</b>								
4.	<b>Demonstration of tabla solo in Teentaal.</b>								

**Section-1**

- A) Introduction of the parts of Tabla.
- B) Knowledge of classical names of fingers and their usage.

**Section-2**

- A) Practical knowledge of the basic syllables of Tabla (Dahina and Bayan) like:  
 NA, GE, DHA, DHIN, DIN, GHE, TE, TE etc.
- B) Ability to play THEKA of Teentaal and Dadra taal with proper Nikas and Sound

**Section-3**

- A) Ability to play Theka and its variations in Thah and Dugun : Keharwa and Dadra.
- B) Practice of Theka recitation of Teentaal on hand.

**Section-4**

- A) Ability to play one kayada with four Paltas based on syllable TETE in Teentaal.
- B) Ability to understand the SAM and KHALI with NAGMA/LAHRA.
- C) Presentation of Teentaal with one Kayda four Paltas , Tihaai, and two Tukdas.

**M.P.A. (TABLA) SEMESTER –I  
(W.E.F 2020-21)**

<b>MPAT 115B General History of Music &amp; Musicology (Theory)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	MPAT 115B	2	50	40	10	3 Hours	2	0	0
<b>Course Outcomes</b>									
1.	Knowledge about structure of tabla and basic terms.								
2.	Capability to write composition with notation.								
3.	Memorizing taals and contribution of great maestro.								
4.	Knowledge of percussion instruments other than tabla & essay writing skill.								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks

UNIT-I

- A) Introduction of different parts of Tabla in brief with sketch.
- B) Definitions of the following:  
Taal, Laya, Taali, Khali, Matra, Vibhag, Sam, Kayda, Palta, Tukda, Tihai.

UNIT-II

- A) Meaning and requirement of notation system in Indian music.
- B) Ability to write Theka, Kayda, Palta and Tihaai in Teentaal with notation.

UNIT-III

- A) Introduction of the following taals in brief: Teentaal, Dadra.
- B) life sketch of renowned tabla players: ustad zakir hussain, ustad taari khan.

UNIT-IV

- A) Knowledge of parts of following percussion instruments: Pakhawaj, Dholak.
- B) Essay on any one of the following in 300 words: 1. Importance of practice in music, 2. Merits of a good learner.

**M.P.A. (TABLA) SEMESTER –II  
(W.E.F 2020-21)**

**Core Elective**

<b>MPAT 125A STAGE PERFORMANCE (Practical)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	MPAT 125A	4	100	80	20	15 -20 min / Student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Comprehension of showing taal on hand with basic layakari.</b>								
2.	<b>Demonstrate basic syllables of tabla.</b>								
3.	<b>Capacity to accompany on tabla with bhajan.</b>								
4.	<b>To Perform Tabla solo.</b>								

**Section-1**

- A) Recitation in Thah and Dugun layakari of rupak and kaherwa.
- B) Ability to play of basic syllables like: Dhina -Gina, Tina- Gina, Tirkit etc.

**Section-2**

- A) One Kayda of Teentaal based on syllable TIRKIT.
- B) Ability of accompaniment with simple Bhajan based on Kaherwa taal.

**Section-3**

- A) Two simple Tukdas and one Chakkardaar in Teentaal.
- B) One simple Paran in teentaal.

**Section-4**

- A) Complete solo performance in Teentaal about eight minutes duration without repetition of composition.
- B) Ability to recitation of Tukda and Tihai on hand in Teentaal.

**M.P.A. (TABLA) SEMESTER –II  
(W.E.F 2020-21)**

<b>MPAT 125B Basic introduction of tabla &amp; Musicology. (Theory)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	MPAT 125B	2	50	40	10	3 Hours	2	0	0
<b>Course Outcomes</b>									
1.	<b>Characterize fundamentals of Indian classical music.</b>								
2.	<b>Understanding of Terminology of music and various theories of Indian classical music.</b>								
3.	<b>Knowledge of musical terms.</b>								
4.	<b>Capacity to describe taal and laya.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks

UNIT I

- A) Origin and development of percussion instruments in brief.
- B) Importance of Taal in music.

UNIT II

- A) Knowledge of Pt. V.N. Bhaskhande Taal Notation system.
- B) Ability to write Theka, Kayda, Palta and Tihaai in Teentaal with notation.

UNIT III

- A) Definition of the following:  
Chakkardar , Paran,Dhwani, Swar
- B) Knowledge of following terminology: Tukra ,Chakkardar ,Damdar and Bedam Tihai.

UNIT IV

- A) Introduction of the following taals in brief: Rupak , Tivra.
- B) Importance of Laya in music.

**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**  
**M.P.A. Music Tabla**

**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2021-22**

1 credit =25 marks,

1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. Music Tabla III Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAT 235A	STAGE PERFORMANCE AND VIVA VOCE (Practical)	0+0+8	4	15-20 min/student		80	20	100
	MPAT 235B	GENERAL HISTORY AND TEACHING SYSTEM (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. Music Tabla IV Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAT 245A	STAGE PERFORMANCE AND VIVA VOCE (Practical)	0+0+8	4	15-20 min/student		80	20	100
	MPAT 245B	GENERAL HISTORY, BASIC TERMS AND NOTATION SYSTEM (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150



**M.P.A. (TABLA) SEMESTER –III  
(W.E.F 2021-22)**

<b>MPAT 235A STAGE PERFORMANCE AND VIVA VOCE (Practical)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAT 235A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15 -20 min / Student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capacity to comprehend principles and fundamentals of Taal and laya.</b>								
<b>2.</b>	<b>Develops aptitude about the laya and citation.</b>								
<b>3.</b>	<b>Knowledge of systematic solo performance.</b>								
<b>4.</b>	<b>Effective accompaniment skill.</b>								

**Section-1**

A) Knowledge of Theka of the following Taals:

Jhaptaal, Ektaal, Rupak.

B) Tigun and chaugun Layakari of Teentaal.

**Section-2**

A) Citation of a simple tukda in teentaal.

B) One Peshkaar with two variation & Tihaai in Teentaal.

**Section-3**

A) One kayda of Adi laya with four Paltas and Tihai in Teentaal.

B) One Tukda and one Chhakkardaar in Teentaal.

**Section-4**

A) Ability to accompany with simple Bhajan in Dadra taal.

B) One Chakkardar Paran in Teentaal.

**M.P.A. (TABLA) SEMESTER –III  
(W.E.F 2021-22)**

<b>MPAT 235B GENERAL HISTORY AND TEACHING SYSTEM (Theory)</b>									
<b>Core Elective</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAT 235B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Enhances the knowledge of musical terms.</b>								
<b>2.</b>	<b>Capability to differentiate instruments.</b>								
<b>3.</b>	<b>Knowledge about great performers of tabla and various singing styles.</b>								
<b>4.</b>	<b>Knowledge of notation with laykari and musical traditions.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

- A) Definition of the following terms: Peshkar, Rela.
- B) Definition of the following terms: Saptak, Naad.

**UNIT II**

- A) Classification of Indian Instruments in brief.
- B) Ang -Varnan of Pakhawaj.

**UNIT III**

- A) Life sketch of Ustad Nathhu Khan, Pt Samta Prasad.
- B) Brief introduction of various singing style: -  
Dhrupad, Khayal, Thumri, Dadra.

**UNIT IV**

- A) Brief study about Guru- Shishya Parampara and Gharana tradition in music.
- B) Notation of following taal in Adi laya: Teentaal, Rupak.

**M.P.A. (TABLA) SEMESTER –IV  
(W.E.F 2021-22)**

<b>MPAT 245A STAGE PERFORMANCE AND VIVA VOCE (Practical)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	MPAT 245A	4	100	80	20	15 -20 min / Student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Capacity to characterize different singing style</b>								
2.	<b>Perform tabla solo playing and various compositions.</b>								
3.	<b>Knowledge of layakari in some other taals</b>								
4.	<b>Enhances the aptitude of citation in different taals</b>								

**Section-1**

Knowledge of Theka of following Taal:

A) Deepchandi, B) Chautaal.

**Section-2**

A) One Kayda with six Paltas & Tihaai in Rupaktaal.

B) Three Tukdas and one Farmaishi chakkardaar in Rupak taal.

**Section-3**

Adi layakaari of following taal on hand: A) Rupak, B) Ektaal.

**Section-4**

A) Ability to citation of Tukra and Tihai on hand in Rupak taal.

B) Ability to identify following taals:

Rupak, Jhaptaal

**M.P.A. (TABLA) SEMESTER –IV  
(W.E.F 2021-22)**

<b>MPAT 245B GENERAL HISTORY, BASIC TERMES AND NOTATION SYSTEM (Theory)</b>									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	MPAT 245B	2	50	40	10	3 Hours	2	0	0
<b>Course Outcomes</b>									
1.	<b>Knowledge of advance terms and sitting posture during tabla playing.</b>								
2.	<b>Understanding of notation system.</b>								
3.	<b>Capacity to secure ethical values through music.</b>								
4.	<b>Capacity to describe Delhi gharana.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT -I**

- A) Definition of the following terms:Uthan, Gat, Laggi.
- B) Brief study of sitting posture while playing tabla.

**UNIT- II**

- A) Study of Paluskar Taal Notation System.
- B) Notation of following taals in Adi laya: Deepchandi,Chautaal.

**UNIT -III**

- A) Role of tabla in modern Indian Music.
- B) Role of Indian Music to enhance moral values.

**UNIT –IV**

- A) Brief knowledge of origin of Delhi Gharana.
- B) Brief study of characteristics of playing style of Delhi Gharana.

**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**  
**M.P.A. Music Tabla**  
**Discipline Specific Course (DSC)**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2022-23**

1 credit =25 marks,

1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. Music Tabla V Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Course (DSC)	MPAT 355A	STAGE PERFORMANCE AND VIVA VOCE (Practical)	0+0+8	4	15-20 min/student		80	20	100
	MPAT 355B	General History of Tabla, Gharana & Musicology (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. Music Tabla VI Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Course (DSC)	MPAT 365A	STAGE PERFORMANCE AND VIVA VOCE (Practical)	0+0+8	4	15-20 min/student		80	20	100
	MPAT 365B	Basic introduction notation, Laykari & Musicology (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. (TABLA) SEMESTER –V**  
**Syllabus and Course of Reading**  
**(W.E.F 2022-23)**

<b>MPAT 355A STAGE PERFORMANCE AND VIVA VOCE (Practical)</b>									
<b>Discipline Specific Course (DSC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	MPAT 355A	4	100	80	20	15 -20 min / Student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Knowledge of principles and fundamentals of taal.</b>								
2.	<b>Develops aptitude of accompaniment.</b>								
3.	<b>Ability to perform tabla solo in new taal.</b>								
4.	<b>Knowledge of playing kayda techniques of Delhi gharana.</b>								

**Section-1**

**Knowledge of the Theka of the following Taals:-**

**A- Ada Chartaal. B-Dhamar.**

**Section-2**

**Ability to accompany with Drut khayal in following taals: A-Teen taal.**

**B- Ektaal.**

**Section-3**

**A) Peshkar and Rela with four Paltas and Tihai in Jhaptaal.**

**B) One Kayda with four Paltas and Tihai in Jhaptaal.**

**Section-4**

**A) Two Tukdas, Kamali and Farmaish in Jhaptal of Delhi Gharana.**

**B) One Kayda with four Paltas and Tihai of Delhi Gharana in Teentaal.**

**M.P.A. (TABLA) SEMESTER –V  
(W.E.F 2022-23)**

<b>MPAT 355B General History of Tabla, Gharana &amp; Musicology (Theory)</b>									
<b>Discipline Specific Course (DSC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAT 355B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capability to development of music in medieval period, and tabla solo.</b>								
<b>2.</b>	<b>Knowledge of comparative study of laya, laykari and taal system.</b>								
<b>3.</b>	<b>Knowledge of Ajrada Gharana and some great exponent of tabla.</b>								
<b>4.</b>	<b>Capacity to understand notation, and relation of music with other subjects.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT I**

A) Brief history of Tabla solo development.

B) Development of Indian Music in Medieval period in brief.

**UNIT II**

A) Comparative study of Karnatak and Hindustani taal system.

B) Comparative study of Laya and Laykari.

**UNIT- III**

A) Characteristics of Ajrada Gharana of Tabla.

B) Life sketch of the following: -

i) Ustad Habibudhin khan

ii) Ustad Nathu khan

**UNIT- IV**

A) Ability to write notation of simple Tukda and Tihaai in Jhaptal.

B) Short notes on the following: Music & Technology, Music & Yoga, Music & Sociology.

**M.P.A. (TABLA) SEMESTER –VI  
(W.E.F 2022-23)**

<b>MPAT 365A STAGE PERFORMANCE AND VIVA VOCE (Practical)</b>									
<b>Discipline Specific Course (DSC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAT 365A</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>15 -20 min / Student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capability to perform solo tabla.</b>								
<b>2.</b>	<b>Knowledge of traditional composition of solo tabla in teentaal.</b>								
<b>3.</b>	<b>Knowledge of kayda in Ektaal.</b>								
<b>4.</b>	<b>Capacity to demonstrate layakaries on hand.</b>								

**Section-1**

A) Ability to perform tabla solo about 10 minutes in Teentaal.

**Section-2**

A) One Uthan, Peshkar with four variations and Tihaai in Teentaal.

B) One Farmaishi in Teentaal.

**Section-3**

A) One Rela, Gat & one Fard in Teentaal.

B) One Kayda with four Paltas & Tihaai in Ektaal.

**Section-4**

A) Showing layakaries on hand of Ektal- Thah, Dugun, Tigun and Chaugun.



**M.P.A. (TABLA) SEMESTER –VI  
(W.E.F 2022-23)**

<b>MPAT 365B Basic introduction notation, Laykari &amp; Musicology (Theory)</b>									
<b>Discipline Specific Course (DSC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>MPAT 365B</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capacity to differentiate between Baj and Gharana of tabla.</b>								
<b>2.</b>	<b>Knowledge of staff notation system, layakari, merits and demerits of percussionist.</b>								
<b>3.</b>	<b>Ability to perform Layakari.</b>								
<b>4.</b>	<b>Comprehension of aesthetical component.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT I**

**A) Brief knowledge of Poorab Baj.**

**B) Development of Punjab Gharana.**

**UNIT-II**

A) Brief study of Staff notation system.

B) Life sketch of the following:

Ustad Afaq hussain khan, Ustad Amir hussain khan.

**UNIT-III**

**A) Knowledge of Kuad & Biad Layakari.**

**B) Study of Merits & Demerits of tabla and pakhawaj players.**

**UNIT- IV**

**A) Brief study on aesthetical component in tabla playing.**

**B) Shorts note on following -Types of accompaniment of Tabla, Music and Spiritualism, Music and Aesthetics.**

**Kurukshetra University, Kurukshetra**  
**M.P.A. Music (TABLA)**

**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2023-24**

1 credit =25 marks,.

1lecture = 1credit, 1Tutorial=1 credit, 2 Practical =1 credit.

**M.P.A. VII th SEMESTER**

Course	Papers Category	Papers	L+T+P	Code	Time	Credits	External	Internal	Total Marks
M.P.A.	Core-1	General History of Music & Musicology.	4+0+0	MPAT411	3 Hours	4	80	20	100
	Core-2	Theories of Compositions & Recording.	4+0+0	MPAT412	3 Hours	4	80	20	100
	Core-3	Stage performance	0+0+8	MPAT413	30 to 35Min/student	4	80	20	100
	Core-4	Viva –Voce	0+0+8	MPAT414	30 to 35Min/student	4	80	20	100
	Core Elective-5	Project Work (Composition, Music Arrangement /Programming and Recording Studio work )	0+0+4	MPAT415	30 to 35Min/student	4	80	20	100
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**Kurukshetra University, Kurukshetra**  
**M.P.A. Music (TABLA)**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2023-24**

1 credit =25

1lecture = 1credit, 1Tutorial=1 credit ,2practical =1 credit

**M.P.A. VIII th SEMESTER**

Course	Papers Category	Papers	L+T+P	Code	Time	Credits	External	Internal	Total Marks
M.P.A.	Core-1	General History of Music& Musicology.	4+0+0	MPAT421	3 Hours	4	80	20	100
	Core-2	Development of western music, studio and composition	4+0+0	MPAT422	3 Hours	4	80	20	100
	Core-3	Stage performance	0+0+8	MPAT423	30 to 35 Min/student	4	80	20	100
	Core-4	Viva -Voce	0+0+8	MPAT424	30 to 35 Min/student	4	80	20	100
	Core Elective-5	Project Work (Composition, Music Arrangement /Programming and Recording Studio work )	0+0+4	MPAT425	30 to 35 Min/student	4	80	20	100
	Open Elective-I	General History and Basics of Indian Music –I (Theory)	2+0+0	OEM1	3	2	40	10	50
Total						20	400	100	550

**M.P.A. (TABLA) SEMESTER –VII**  
**Syllabus and Course of Reading**  
**(W.E.F 2023-24)**

<b>MPAT 411 General History of Music &amp; Musicology (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MPAT 411</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Understanding of mathematical approach in music.</b>								
<b>2.</b>	<b>Ability to analyze musical sound.</b>								
<b>3.</b>	<b>Knowledge of ancient terms and creativity.</b>								
<b>4.</b>	<b>Comprehension of art &amp; culture.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

A) Interrelationship between music and mathematics.

B) Ability to write down the different laykaries in one Avartan.

**UNIT-II**

A) Analytical study of musical sounds based on principals of physics.

B) Explain the Marg taal system.

**UNIT-III**

A) Explain the term Shadang.

B) Role of Upaj in tabla playing.

**UNIT-IV**

A) Relationship of Music music & fine arts.

B) Brief study of percussion instruments of India: Dholak, Nagada.

**M.P.A. (TABLA) SEMESTER–VII  
(W.E.F 2023-24)**

<b>MPAT 412 Theories of Compositions &amp; Recording (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>2</b>	<b>MPAT 412</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capacity to create compositions and its elaboration.</b>								
<b>2.</b>	<b>Ability to understand the layakaris and compositions.</b>								
<b>3.</b>	<b>Knowledge of recording studio- structure and equipments.</b>								
<b>4.</b>	<b>Enrich the student with social values through music.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

- A) Principals of composition of Kayda.
- B) Theory of Peshkar and its elaboration.

**UNIT-II**

- A) Study of the following layakaries and ability to write the notation of following taals –Rupak, Ektaal.  
Paune gun (3/4), Sawa gun (5/4), Paune dogun (7/4).
- B) Definition & explanation of the following terms: -  
Chaupalli gat, Darjedaar gat, Stuti paran.

**UNIT- III**

- A) Brief knowledge about structure of recording studio.
- B) Brief study of recording studio equipments.

**UNIT-IV**

- A) Interrelation of Bhagwad Gita with music.
- B) Possibility of Music for employability in music.

**M.P.A. (TABLA) SEMESTER –VII  
(W.E.F 2023-24)**

<b>MPAT 413 Stage performance (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>3</b>	<b>MPAT 413</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Ability to perform odd beat Taals.</b>								
<b>2.</b>	<b>Knowledge of advanced composition.</b>								
<b>3.</b>	<b>Capacity to perform with folk music.</b>								
<b>4.</b>	<b>Capacity of accompaniment with Dance.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Complete Solo performance about 15 minutes in 9 beats.

**Section-2**

One Punjabi gat and one Gat kayda in teentaal.

**Section-3**

Ability to accompany with folk music.

**Section-4**

Ability to accompany with Bada Khyal .

**M.P.A. (TABLA) SEMESTER –VII  
(W.E.F 2023-24)**

<b>MPAT 414 Viva –Voce (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>4</b>	<b>MPAT 414</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Ability to perform complete tabla solo performance for 10 minutes other than teentaal.</b>								
<b>2.</b>	<b>Capacity to formulate different layakarīs in taal.</b>								
<b>3.</b>	<b>Enrichment with traditional composition of different gharana.</b>								
<b>4.</b>	<b>Motivation for inculcating self-made composition.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Ability to perform tabla solo for 10 minutes in other than Teentaal.

**Section-2**

Ability to play following taals in one Avartan on Teentaal: Ektaal, Jhaptaal, Rupak taal.

**Section-3**

Knowledge of composition in different Gharanas.

**Section-4**

Composing and playing ability of new Tukdas and Parans.

**M.P.A. (TABLA) SEMESTER –VII  
(W.E.F 2023-24)**

<b>MPAT 415 Project Work (Composition, Music Arrangement /Programming and Recording Studio work etc.) (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
5	MPAT 415	4	100	80	20	30-35 min/ student	0	0	4
<b>Course Outcomes</b>									
1.	<b>Capacity to analyses and evaluate cultural events.</b>								
2.	<b>Enhances ability of composition.</b>								
3.	<b>Knowledge of studio recording.</b>								

**Note-** Presentation of class work record in checked note book at the practical Examination is compulsory

1. **Submit a report of any one musical documentary / competition/concerts /event in print/online form.** 40
2. **Self-Composed /arranged Classical Musical Composition or creative work etc. in audio or video form will be Submitted and Presented by the student in practical exam.** 20
3. **Musical Arrangement/Programming by the Candidate in Light Music.** 20



**M.P.A. (TABLA) SEMESTER –VIII**  
**Syllabus and Course of Reading**  
**(W.E.F 2023-24)**

<b>MPAT 421 General History of Music&amp; Musicology (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MPAT 421</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Knowledge of ancient percussion instruments and their playing styles.</b>								
<b>2.</b>	<b>Knowledge of evaluating modern and traditional music education.</b>								
<b>3.</b>	<b>Knowledge of western percussion instruments and Indian Ghan vadyas.</b>								
<b>4.</b>	<b>Knowledge of ancient Granthas and Taal system.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

- A) Brief study of playing style of Pushkar Vadya's mentioned in Natya Shasrtra.
- B) Define the ancient instruments with sketch:  
Panav, Patah .

**UNIT-II**

- A) Development of music in educational institutions.
- B) Merits and Demerits of Gharana Teaching.

**UNIT-III**

- A) Describe the following western instruments:  
Cattle Drum, Bass Drum, Tenner Drum, Tambourine .
- B) Describe the following GhanVadya:  
Ghanta, Khadtaal, Jhanjh,

**UNIT-IV**

- A) Brief study of Deshi taal system in Sangit Ratnakar.
- B) Brief introduction of the following Granthas:  
Sangeet Raaj, Chaturdandi Prakashika, Sangeetopanishadsarodhhar.

**M.P.A. (TABLA) SEMESTER –VIII  
(W.E.F 2023-24)**

<b>MPAT 422 Development of western music, studio and composition (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
2	MPAT 422	4	100	80	20	3	4	0	0
<b>Course Outcomes</b>									
1.	Awareness about western music.								
2.	Knowledge about the folk music, and aesthetic in music.								
3.	Knowledge of primary recording.								
4.	Ability to make and write composition.								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

UNIT-I

- A) Brief history of western music.
- B) Importance of rhythm in western music.

UNIT-II

- A) Development of taal related to folk music.
- B) Brief study of Ras in music.

UNIT-III

- A) Knowledge about category of Microphones.
- B) Brief knowledge of basic recording software.  
Sound Forge  
Audacity

UNIT-IV

- A) Notation of composition like Tukda, Gat, Chakkardar in Teentaal.
- B) Ability to write Tihai from different matras in Teentaal.

**M.P.A. (TABLA) SEMESTER –VIII  
(W.E.F 2023-24)**

<b>MPAT 423 Stage performance (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>3</b>	<b>MPAT 423</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capacity to perform advanced solo Tabla.</b>								
<b>2.</b>	<b>Ability to perform tabla solo in odd beat taal.</b>								
<b>3.</b>	<b>Comprehension of accompaniment with classical music.</b>								
<b>4.</b>	<b>Affinity with Nationalism.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Complete solo performance about 15 minutes other than Teentaal.

**Section-2**

Solo performance in 11 beat with Uthan, Peshkar, Kayda, Rela and Tukda about 10 minutes.

**Section-3**

Ability to accompany with Vilambit Khayal in Ektaal.

**Section-4**

Ability to accompany with National Anthem & Patriotic song.

## M.P.A. (TABLA) SEMESTER –VIII

MPAT 424 Viva Voce (Practical)									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
4	MPAT 424	4	100	80	20	30-35 min/student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Knowledge of complete solo tabla performance.</b>								
2.	<b>Ability to demonstrate the compositions of various gharana.</b>								
3.	<b>Learning of elaborating Kayda of Delhi gharana.</b>								
4.	<b>Enhances mathematical approach in taal.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

### **Section-1**

**Profound knowledge of Teentaal.**

### **Section-2**

**One Gat of each: Lucknow and Farrukhabad gharana.**

### **Section-3**

**Characteristics of kayda of Delhi gharana.**

### **Section-4**

**Showing Aad and Kuad Layakaries on hand in Teentaal, and making of Tihaai prescribed in syllabus taal.**

**M.P.A. (TABLA) SEMESTER –VIII  
(W.E.F 2023-24)**

<b>MPAT 425 Project Work (Composition, Music Arrangement /Programming and Recording Studio work etc.)(Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>5</b>	<b>MPAT 425</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/student</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Capacity to analyses and evaluate cultural events.</b>								
<b>2.</b>	<b>Ability to self-composed work.</b>								
<b>3.</b>	<b>Capability to produce musical project.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

1. Submit a report of any one musical documentary / competition/concerts /event in print/online form. 40
  
2. Self-Composed /arranged Musical Composition or creative work etc. in audio or video form, will be Submit and Presented by the student in practical exam. 20
3. Musical Arrangement/Programming by the Candidate for Light Music in One Composition. 10
4. Knowledge of recording software 10
  - a) Sound Forge
  - b) Audacity
  - c) Movie Maker

**Kurukshetra University, Kurukshetra**  
**M.P.A. Music (TABLA)**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2024-25**

1 credit =25 marks,  
1lecture = 1credit, 1Tutorial=1 credit, 2 practical =1 credit

**M.P.A. IXth SEMESTER**

Course	Papers Category	papers	L+T+P	Code	Time	Credits	External	Internal	Total Marks
M.P.A.	Core-1	Ancient and modern Theory of Taal system & Gharanas.	4+0+0	MPAT 531	3 Hours	4	80	20	100
	Core-2	Multidisciplinary approach of music and contribution of musicologists	4+0+0	MPAT 532	3 Hours	4	80	20	100
	Core-3	Stage performance	0+0+8	MPAT 533	30 to 35 Min/ student	4	80	20	100
	Core-4	Viva -Voce	0+0+8	MPAT 534	30 to 35 Min/ student	4	80	20	100
	Core Elective	Project Work (Composition, Music Arrangement /Programming and Recording Studio work )	0+0+4	MPAT 535	30 to 35 Min/ student	4	80	20	100
	Open Elective-II	General History and Basics of Indian Music –II (Theory)	2+0+0	OEM2	3	2	40	10	50
<b>Total</b>						<b>22</b>	<b>440</b>	<b>110</b>	<b>550</b>

**Kurukshetra University, Kurukshetra**  
**M.P.A. Music(TABLA)**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2024-25**

1 credit =25 marks,

1lecture = 1credit, 1Tutorial=1 credit, 1practical =1 credit

**M.P.A. X th SEMESTER**

Course	Papers Category	papers	L+T+P	Code	Time in Hours	Credits	External	Internal	Total Marks
M.P.A.	Core-1	Terminology of Tabla, chhand & Essay	4+0+0	MPAT 541	3	4	80	20	100
	Core-2	Multidisciplinary approach of music and contribution of musicologist	4+0+0	MPAT 542	3	4	80	20	100
	Core-3	Stage performance	0+0+8	MPAT 543	30 to 35 Min/student	4	80	20	100
	Core-4	Viva -Voce	0+0+8	MPAT 544	30 to 35 Min/student	4	80	20	100
	Core Elective	Project Work (Composition, Music Arrangement /Programming and Recording Studio work)	0+0+4	MPAT 545	30 to 35 Min/student	4	80	20	100
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**M.P.A.(TABLA) SEMESTER –IX**  
**Syllabus and Course of Reading**  
**(W.E.F 2024-25)**

<b>MPAT 531 Ancient and modern Theory of Taal system &amp; Gharanas (Theory)</b>									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
1	MPAT 531	4	100	80	20	3	4	0	0
<b>Course Outcomes</b>									
1.	<b>Ability to analyses ancient and modern taal system.</b>								
2.	<b>Knowledge of ancient musicologist and ability to write on different aspects of music.</b>								
3.	<b>Knowledge of Mughal period and rabindra sangit.</b>								
4.	<b>Knowledge of south Indian classical instruments and dance forms.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers the whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

- A) The relevance of Vadan vidhi of Pushkar vadya in modern context.
- B) **Comparative study of ancient and modern taal system.**

**UNIT-II**

- A) Brief introduction of following Shastrakaras-Abhinavgupta, Ahobal,
- B) **Essay on the following:**
  - i) **Importance of listening in Music.**
  - ii) **Tabla accompany with Kathak Dance.**
  - iii) **Society,Culture & Music.**

**UNIT –III**

- A) **Brief study of Rabindra Sangit Taal system.**
- B) **Impact of Mughal period in Indian music.**

**UNIT IV**

- A) The introduction about south indian percussion instruments- Mridangam, Ghatam, Ganjira.
- B) **Brief study of south indian classical dance forms: Bharatnatyam, Kathakali, Kuchipudi, Mohiniattam.**



**M.P.A. (TABLA) SEMESTER –IX  
(W.E.F 2024-25)**

<b>MPAT 532 Multidisciplinary approach of music and contribution of musicologists (Theory)</b>									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
2	MPAT 532	4	100	80	20	3	4	0	0
<b>Course Outcomes</b>									
1.	Ability to write various compositions in different taals.								
2.	Knowledge of electrical instruments and gharana of Delhi and Ajarana.								
3.	Knowledge about technical terms of recording studio.								
4.	Awareness about orchestra and interdisciplinary approach.								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers the whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT –I**

- A) Ability to write various composition in the following taal:-  
Rupak ,Jhaptaal , Ektaal.
- B) Describe the different kinds of Paran.

**UNIT-II**

- A) History & development of Electrical instruments in Music.
- B) Comparative study of characteristics of Delhi Gharana & AjradaGharana of tabla.

**UNIT-III**

- A) Awareness and use of DAW.
- B) Brief study about Analog and Digital recording.

**UNIT-IV**

- A) History & development of Orchestra in Indian Music.
- B) Essay on the following:-
  - i) Inter relationship between Music & Literature.
  - ii) Music in context of globalization.
  - iii) Role of classical music in Film music.

**M.P.A. (TABLA) SEMESTER –IX  
(W.E.F 2024-25)**

<b>MPAT 533 Stage performances (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>3</b>	<b>MPAT 533</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Ability to develop the skill of complete solo performance in rare taal.</b>								
<b>2.</b>	<b>Enrichment with advance composition.</b>								
<b>3.</b>	<b>Enrichment with tradition composition of different gharanas.</b>								
<b>4.</b>	<b>Ability of skillful accompaniment with instrumental music.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Complete solo performance about 15 minutes in 13 beat taal.

**Section-2**

Two Tukdas, one Chakkardaar and one Farmaishi in Teen taal.

**Section-3**

One LahauriGat, oneDarjedaar Gat, one Tukda of Tisra-jati in Teentaal.

**Section-4**

Ability to accompany with Masitkhani gat.

**M.P.A. (TABLA) SEMESTER –IX  
(W.E.F 2024-25)**

<b>MPAT 534 Viva Voce (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
4	MPAT 534	4	100	80	20	30-35 min/student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Capacity to perform in rare taal.</b>								
2.	<b>Ability to play pre-composed composition in rare taal.</b>								
3.	<b>Capability to perform with semi classical forms.</b>								
4.	<b>Understanding of different Laykaries.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Two Kayda one Rela with six Palta & Tihaai in 13 beat taal.

**Section-2**

Two simple Tukdas one Chakkardaar & one Farmaishi in 13 beat taal.

**Section-3**

Two Laggi with six Paltas & Tihaai in Kaherwa taal.

**Section-4**

Ability to show Layakari on hand.

**M.P.A. (TABLA) SEMESTER –IX  
(W.E.F 2024-25)**

<b>MPAT 535 Project Work (Composition, Music Arrangement /Programming and Recording Studio work ) (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>5</b>	<b>MPAT 535</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Learning of reporting, analyzing of event /concert.</b>								
<b>2.</b>	<b>Capacity to create musical composition.</b>								
<b>3.</b>	<b>Potentiality to produce music through studio.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

1. Student has to prepare one Printed project report of musical competition/concerts /event in written report and video cd/online. 40

2. Self-Composed /arranged Musical Composition or creative work etc. in audio or video form, will be Submitted and Presented by the student in practical exam. 20

3. Musical Arrangement/Programming by the Candidate for Light Music/Folk music/Classical music in One Composition. 20

**M.P.A. (TABLA) SEMESTER –X**  
**Syllabus and Course of Reading**  
**(W.E.F 2024-25)**

<b>MPAT 541 Terminology of Tabla, Chhand &amp; Essay (Theory)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MPAT 541</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Knowledge of ancient technical terms.</b>								
<b>2.</b>	<b>Capability to analyze different styles of music and gharana.</b>								
<b>3.</b>	<b>Knowledge about different aspects of music.</b>								
<b>4.</b>	<b>Knowledge of technical terms of tabla playing and semi classical forms.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers the whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

- A) Brief study of Chhand and taal.
- B) Brief study of Kaku & Kutup.

**UNIT-II**

- A) The comparative study of Folk Music & Classical music.
- B) Comparative study of Lucknow & Banaras Gharana of tabla.

**UNIT-III**

- A) Essay on the following:-
  - i) Ancient and modern music education system in India.
  - ii) Role of music therapy in healing and stress management.

**UNIT-IV**

- A) Short note on the following:-
  - i) Ladant ii) Farshbandi iii) Padaar iv) Daab-Gans.
- B) Brief knowledge of the following semi classical forms:
  - i) Thumari ii) Dadra iii) Tappa.

**M.P.A. (TABLA) SEMESTER –X  
(W.E.F 2024-25)**

<b>MPAT 542 Multidisciplinary approach of music and contribution of musicologist (Theory)</b>									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
2	MPAT 542	4	100	80	20	3	4	0	0
<b>Course Outcomes</b>									
1.	<b>Knowledge about great scholar's contribution.</b>								
2.	<b>Advance knowledge of composition and creating new Taal.</b>								
3.	<b>Basic Knowledge of music production.</b>								
4.	<b>Knowledge about terms of kathak dance and contribution of eminent musicologist.</b>								

**Note:** - There shall be **Nine** Questions; Question number **one** must be objective type compulsory and covers the whole syllabus. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

**UNIT-I**

- A) Brief knowledge of Maseetkhani & Razakhani Gat.
- B) Brief study of contribution of Baba Alauddin Khan in Indian Music.

**UNIT-II**

- A) Study of different types of Rela.
- B) Principles of Taal making.

**UNIT-III**

- A) Basic knowledge of premixing and mastering.
- B) Brief study of acoustics ansemble recording.

**UNIT-IV**

- A) Brief knowledge of following terms related to Kathak Dance:-
  - i) Amad ii) Toda iii) Parmelu iv) Thaata.
- B) Contribution of following musicologist :-
  - i) Dr.SubhadraChaudhari.
  - ii) Pt. Lalmani Mishra.
  - iii) Dr.Premlata Sharma.

**M.P.A. (TABLA) SEMESTER –X  
(W.E.F 2024-25)**

<b>MPAT 543 Stage performances (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>3</b>	<b>MPAT 543</b>	<b>4</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>30-35 min/ student</b>	<b>0</b>	<b>0</b>	<b>8</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Broaden the efficiency of student to perform tabla solo in odd beat taal.</b>								
<b>2.</b>	<b>Knowledge of compositions to perform 14 beat taal.</b>								
<b>3.</b>	<b>Enhances the capability to perform 7 beat taal.</b>								
<b>4.</b>	<b>Elaboration of area of accompaniment with other classical forms.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Ability to perform 15 minutes tabla solo in 15 beat taal.

**Section-2**

One Peshkar, one Kayda, one Rela, two Tukdas, one Chakkardaar in Adachartaal.

**Section-3**

Two laggi with six variations and Tihaai in Rupaktaal.

**Section-4**

Basic knowledge of accompaniment with Dhrupad and Dhamar.

**M.P.A. (TABLA) SEMESTER –X  
(W.E.F 2024-25)**

<b>MPAT 544 Viva Voce (Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
4	MPAT 544	4	100	80	20	30-35 min/student	0	0	8
<b>Course Outcomes</b>									
1.	<b>Development of vision about solo tabla.</b>								
2.	<b>Enhance the aptitude of citation.</b>								
3.	<b>Development of aptitude of creativity</b>								
4.	<b>Enhances the interest of rhythmic exercise and calculation.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

**Section-1**

Solo performance about 10 minute in any chosen taal.

**Section-2**

Citation of different composition in any taal from the syllabus.

**Section-3**

Ability to compose Tukda, Tihai and Chakkardar in any given taal from the syllabus.

**Section-4**

Ability to show different Layakaries on hand in any given taal of syllabus.



**M.P.A. (TABLA) SEMESTER –X  
(W.E.F 2024-25)**

<b>MPAT 545 Project Work (Composition, Music Arrangement /Programming and Recording Studio work )(Practical)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
5	MPAT 545	4	100	80	20	30-35 min/student	0	0	4
<b>Course Outcomes</b>									
1.	<b>Ability to prepare project report.</b>								
2.	<b>Capability to prepare musical composition.</b>								
3.	<b>Knowledge of music production.</b>								

**Note-** Presentation of class work record in checked note book at the practical examination is compulsory

1. Student has to prepare one Printed project report of musical competition/concerts /event in written report/online and video cd. 40

2. Self-Composed /arranged Musical Composition or creative work etc. in audio or videoform, will be Submitted and Presented by the student in practical exam. 20

3. Musical Arrangement/Programming by the Candidate for Light Music/Folk music/Classical in One Composition. 20

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

**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2020-21 in Phased manner**

1 credit =25 marks ,

1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**MPA (Kathak Dance) Semester - I**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAK1 17A	Stage Performance (Practical)	0+0+8	4	15-20 min/s tudent		80	20	100
	MPAK1 17B	Introduction of Indian Dance(Theory )	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. IInd Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAK 127A	Stage Performance (Practical)	0+0+8	4	15-20 min/s tudent		80	20	100
	MPAK 127B	History of Kathak Dance (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

## M.P.A. (KATHAK DANCE) SEMESTER –I

### MPAK 117A : Stage Performance(Practical)

Core Elective (Practical)  
Credit – 4

Max. Marks -100 ( 80 Ext.+20 I.A.)  
Time: 15-20 Minutes /student

	Course Outcomes
1.	Knowledge of basic structure of Kathak Dance.
2.	Knowledge of basic syllables of Kathak Dance.
3.	Knowledge of basic taal of Kathak Dance.
4.	Knowledge of basic Layakari of Taal of Kathak Dance.

### TEENTAAL

1. Practical demonstration of Teentaal with Harmoniyam (Nagma) & Tabla.  
(I)- Tatkar in Thaah, Dugun & Chaugun Layakaries. (II) Ability to take spins of 5 feet & 3 feet (II)- Simple Thaah-2, (III) Rangmanch ka tukda/Salami-1, (IV) Amads-1, (V) Tukda/Toda-2, (VI) 10 types of hand movements with Tatkar-1, (VII) Simple Tihai-3, (VIII) Paran-1, (IX) Paran Judi Amad-1, (X) Parmelu-1, (XI) Kavitta-1, (XII) Simple Gat Nikas.
2. Abhinay- Shlok /Vandana-1
3. Padhanta of all the above mentioned items.
4. Ability to play Nagma and Theka of Taal from your syllabus.
5. Padhanta of Thaah, Dugun and Chaugun Layakaries on Hand of the following taals with its Interoduction.  
(I) Jhaptaal (II) Dadra .

**M.P.A. (KATHAK DANCE) SEMESTER –I**  
**MPAK 117B : Introduction of Indian Dance(Theory)**

**Core Elective (Theory)**  
**Credit – 2**

**Max. Marks -50 ( 40 Ext.+10 I.A.)**  
**Time: 3 Hrs.**

<b>Course Outcomes</b>	
<b>1.</b>	Knowledge about importance of Indian Classical Dance in Indian music & Arts.
<b>2.</b>	Basic knowledge of classical dances
<b>3.</b>	Basic Knowledge of Kathak Tradition
<b>4.</b>	Knowledge of basic technical terms of Natya & Taal.

Note:- The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**Unit –I**

1. Meaning, definition and Kinds of the following terms-  
a)- Kala, b)- Lalit Kala, c)- Sangeet, d)-Natya, e)- Nritta, f)- Nritya, g)-  
Classical- folk dance
2. Definition of the following terms-  
a)- Taal, b) Laya, c)- Matra, d)- Vibhag, e)- Sam, f)- Taali, g)- Khali, h)-  
Aavartan, i)- Theka, j)-Tatkar, k)-Lahra.

**Unit –II**

3. Origin of Kathak Dance in detail.
4. General introduction of the classical dances of India & their exponents.  
a)- BharatNatyam b)-Odissi.

**Unit –III**

5. Detail study of Gharana and its Importance in Kathak dance.
6. Detail study of Guru-Shishya Prampra.

**Unit –IV**

7. Ability to Write the notation of the following in Teentaal:-  
a)- Tatkar, b)- Thaat, c)- Tihai, d)- Amad, e)- Tukda, f)- Paran, g)-  
Paran Judi Amad, h)- Chakardar Paran, i)- Chakardar Tukda, j)- Kavita,  
k)- Parmelu.
8. Ability to write the full description of the following Taals with notation of Thaaah,  
Dugun, and Chaugun Layakar:- a)-Teen Taal, b)Jhaptaal c)-Dadra .

**M.P.A. (KATHAK DANCE) SEMESTER –II**  
**MPAK 127A : Stage Performance(Practical)**

**Core Paper-1 (Practical)**  
**Credit – 4**

**Max. Marks -100 ( 80 Ext.+20 I.A.)**  
**Time: 15-20 Minutes /student**

<b>Course Outcomes</b>	
<b>1.</b>	<b>Knowledge about importance of Indian Classical Dance (Kathak)</b>
<b>2.</b>	<b>Knowledge of basic technical terms of Kathak Dance.</b>
<b>3.</b>	<b>Knowledge of basic Taal of Kathak Dance.</b>
<b>4.</b>	<b>Knowledge of basic Layakari of Taal of Kathak Dance.</b>

**JHAPTAAL**

1. Practical demonstration of Jhaptaal with Harmoniyam (Nagma) & Tabla including:-

(I)- Tatkar in Thaah, Dugun & Chaugun Layakaries. (II) Ability to take spins of 5 feet & 3 feet (II)- Simple Thaah-2, (III) Rangmanch ka tukda/Salami-1, (IV) Amads-1, (V) Tukda/Toda-2, (VI) 10 types of hand movements with Tatkar-1, (VII) Simple Tihai-3, (VIII) Paran-1, (IX) Paran Judi Amad-1, (X) Parmelu-1, (XI) Kavitta-1, (XII) Simple Gat Nikas (Teen Taal).

2. Abhinay- Shloka /Vandana -1

3. Padhanta of all the above mentioned items.

4. Ability to play Nagma and Theka of Taal from your syllabus.

5. Padhanta of Thaah, Dugun and Chaugun Layakaries on Hand of the following taals with its Interoduction.

(I) Kehrwa (II) Tilwara

**M.P.A. (KATHAK DANCE)- SEMESTER –II**  
**MPAK 127B : History of Kathak Dance (Theory)**

**Core Elective (Theory)**  
**Credit – 2**

**Max. Marks -50 ( 40 Ext.+10 I.A)**  
**Time: 3 Hrs.**

<b>Course Outcomes</b>	
<b>1.</b>	Detailed Knowledge about Origin and development of Indian Classical Dance (kathak) and Contribution of eminent artists.
<b>2.</b>	Knowledge of basic technical terms of Kathak and Haryanvi folk dance
<b>3.</b>	Basic knowledge of Gayan and Vaadan in Kathak.
<b>4.</b>	Basic Knowledge of notation system.

Note:- The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**Unit –I**

- 1)- Detail study of origin, History and development of kathak dance.
- 2)- Study of different Gharanas (Lucknow & Jaipur) of Kathak dance.

**Unit –II**

- 3)- Definition of the following terms:-  
a)- Tatkar, b)-Tihai, c)- Thaat, d)- Aamad, e)- Toda/Tukda, f)-Paran, g)- chakkardar, h)- Parmelu, i)- Gat Nikas, j)- Gat-bhav.
- 4)- Historical background of Folk Dances of Haryana.

**Unit –III**

- 5)- Contribution of eminent artists and their life sketches:  
a) Bindadhin Maharaj, b) SundarPrasad, c)- Madam Menka.
- 6)- Importance of Gayan and Vaadan in Kathak Dance.

**Unit –IV**

- 7)- Ability to Write the notation of the following in Teentaal/Jhaptaal:-  
a)- Tatkar, b)- Thaat, c)- Tihai, d)- Amad, e)- Tukda, f)- Paran, g)- Paran Judi Amad, h)- Chakardar Paran, i)- Chakardar Tukda, j)- Kavita, k)- Pramelu.
- 8)- Ability to write the full description of the following Taals with notation of Thaah, Dugun, and Chaugun Layakaris:- a)- Jhaptaal, b)- Keharwa, c)- Tilwara.

**DEPARTMENT OF MUSIC & DANCE**  
**KURUKSHETRA UNIVERSITY, KURUKSHETRA**

**SCHEME OF EXAMINATION According to CBCS LOCF**  
**W.E.F. 2020-21**

1lecture = 1credit, 1Tutorial=1 credit, 2 Practical =1 credit

**MPA (Kathak Dance) Semester III**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAK 237A	Stage Performance (Practical)	0+0+8	4	15-20 Minutes /student		80	20	100
	MPAK 237B	Introduction of Indian Dance (Granthokta Lakshana)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. IVth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	MPAK 247A	Stage Performance (Practical)	0+0+8	4	15-20 Minutes /student		80	20	100
	MPAK 247B	History of Kathak Dance	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

M.P.A. (KATHAK DANCE)- Semester- IIIrd

MPAK 237A : Stage Performance (Practical)

Core Elective (Practical)  
Credit – 4

Course Code –MPAK 237A  
Max. Marks -100 ( 80 Ext.+20 I.A.)  
Time: 15-20 Minutes /student

Objects /Purpose	To enhance the Students' ability to perform and build their basics about kathak Dance.
	<b>Course Outcomes</b>
1.	Knowledge of basic terms & structure of Kathak Dance.
2.	Enhance Knowledge of teen taal with new composition in Kathak Dance.
3.	Aptitude of citation Dhamar taal & Tivra on hand.

1. Practical demonstration of **Ektaal** with Harmoniyam (Nagma) & Tabla.
  - (i) Tatkar in Thaah, Dugun, Tigun & Chaugun Layakaries..
  - (ii) Four varieties of more Tatkar (Palte).
  - (iii) Two simple That.
  - (iv) Two varieties of more speed of Amads.
  - (v) One Paran Judi amad in More speed upto double Laya
  - (vi) Two simple Tukdas and one Chakkardar Tukdas.
  - (vii) Four Tihais with speed.
  - (viii) Permolu- 1
  - (xi) Sadi Paran-2, Chakradar Paran-1, Kavitta-1
  - (x) Ability to take spins of 5 feet & 3 feet.
  - (xi) Ability to play Nagma and Theka of Taal from your syllabus.
2. Abhinay- Bhajan / Stuti / Vandana (Any one)
3. Practice in Padhanta of all the above items.
4. Padhanta of Thaah, Dugun, Tigun and Chaugun Layakaries on Hand of the following taals with its Interoduction:-
  - (I) –Tivra (II)- Dhamar.
5. Study of Teentaal in details: - Thaah, amad, Salaami, Tihayi, Chakkardar Tihayi, Tukda, Chakkradar Tukda, Paran, Paran-amad, Permolu, Gats Nikas, Ghunghat or Mukut Gat Bhava.



## M.P.A. (KATHAK DANCE)- SEMESTER –IIIrd

### MPAK 237B : Introduction of Indian Dance (Granthokta Lakshana)

Core Elective (Theory)

Credit – 2

Course Code- MPAK 237B

Max. Marks -50 ( 40 Ext.+10 I.A.)

Time: 3 Hrs.

Objects /Purpose	To enhance the knowledge of body posture and Ang Bhed of Kathak Dance and mythologies related to Dance.
	<b>Course Outcomes</b>
1.	Detailed Knowledge about human body parts and different posture.
2.	Basic Knowledge of notation system.
3.	Knowledge of mythological stories and folk Dance.
4.	Develops aptitude about the laya and citation.

Note:- The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

#### Unit –I

- 1)- Role of Lord Shiva in Dance
- 2)- Brief study of the following-
  - (i) Abhinaya and its four aspects - (Angika, Vachika, Aharya, Satvik).
  - (ii) Brief study of Anga, Pratyanga & Upanga.

#### Unit –II

- 3)- Define the Asanyukta Hasta Mudras and their use in Kathak Dance according to Abhinaya Darpan.
- 4)- Define the following according to Abhinaya Darpan:- a) Shiro Bheda (Head movements), b) Griva Bheda (Eye glance).

#### Unit –III

- 5)- **Stories related to Dance**  
Dances of Krishna:- (a) Kaliya Daman Leela, (b) Maharaas Leela (c) Makhanchori Leela.
- 6)- Historical background of Folk Dance of Punjab.

#### Unit –IV

- 7)- Ability to Write the notation of the following in Teentaal :-
  - a)- Tatkar, b)- Thaat, c)- Tihai, d)- Amad, e)- Tukda, f)- Paran, g)- Paran Judi Amad, h)- Chakardar Paran, i)- Chakardar Tukda, j)- Kavitta, k)- Pramelu.
8. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:-
  - a)-Ek Taal, b)- Dhamar c)- Tivra.

**M.P.A. (KATHAK DANCE) - Semester- IVth**

**MPAK 247A : Stage Performance (Practical)**

**Core Elective (Practical)**  
Credit – 4

**Course Code- MPAK247A**  
**Max. Marks -100 ( 80 Ext.+20 I.A.)**  
**Time: 15-20 Minutes /student**

<b>Objects /Purpose</b>	<b>To provide a Foundation &amp; enhance the Knowledge about performance in Dhamar taal and fluent citation on hand of different taal.</b>
	<b>Course Outcomes</b>
1.	Ability to perform complete kathak dance item in Dhamaar taal.
2.	Knowledge of technical terms like Vandna, Ganesh Paran, Gat-Nikas, Gat-Bhaav, Kavitt and Abhinya.

Study of **Dhamaar Taal** in detail-

1. **Tatkar in Thaah, Dugun, Tigun and Chaugun Layas.**
  2. **Three Paltas (varieties of more Tatkar).**
  3. **Two Thaah, Tihai & Chakkradar Tihayi**
  4. **Two Amads & one Paran Judi amad.**
  5. **Two simple Tukdas/Toda.**
  6. **Two simple Paran and one Chakkradar Paran.**
  7. **One Parmelu, Kavitt and Ganesh-Paran.**
  8. **One gat nikas/gat bhav in teen taal.**
  9. **Ability to play Nagma and Theka of Taal from your syllabus.**
- 2)- Padhant of all above items.**
- 3)-Abhinay- Bhajan / Stuti / Vandana**
- 4)- Padhanta of Thaah, Dugun, Tigun and Chaugun Layakaries on Hand of the following taals with its Interoduction:-**
- (I) Chautaal (II) Roopak**

**M.P.A. (KATHAK DANCE) SEMESTER –IVth**  
**MPAK 247B :History of Kathak Dance**

**Core Elective (Theory)**  
**Credit – 2**

**Course Code- MPAK 247B**  
**Max. Marks -50 ( 40 Ext.+10 I.A.)**  
Time: 3 Hrs.

Objects /Purpose	To enhance the knowledge about different Gharana's of kathak dance, their repertoire and contribution of eminent scholars.
	<b>Course Outcomes</b>
1.	Detailed Knowledge of different Gharana's of kathak dance.
2.	Enrich the students with importance of Ras, Bhaav and its kinds in kathak dance.
3.	Enrich the student with the knowledge of repertoire of Kathak dance.
4.	Develops aptitude about the notation of Laya and Laykari.

Note:- The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**Unit –I**

1)-Definition of the following terms-

Vandana, Bhav, Kavitt, Kramalaya, Farmaisi, Aatit & Anagat.

2)- General introduction of the classical dances of India & their exponents.

a) Kathakali,      b)- Kuchipudi,      C)- Mohini Attam.

**Unit –II**

3) - Different Gharanas of kathak: Banaras and Raigarh shailley.

4) - Contribution of following Dance Guru in their respective area of specialisation:-

i) - Pt. Achchan Maharaj,    ii)- Pt. Birju Maharaj,    iii)- Sitara Devi

**Unit –III**

5) - Definition of Rasa, its Kinds and importance in Kathak Dance.

6) - Brief knowledge of the repertoire (Prastutikram) of Kathak dance.

**Unit –IV**

7. Ability to Write the notation of the following in Dhamaar taal :-

a)- Tatkar,    b)- Thaat,    c)- Tihai,    d)- Amad,    e)- Tukda,    f)- Paran, g)-  
Paran Judi Amad,    h)- Chakardar Paran,    i)- Chakardar Tukda,    j)- Kavitt,    k)-  
Parmelu.

8. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:-    a)- Roopak,    b)- Chautaal,    c)- Dhamar.

**DEPARTMENT OF MUSIC & DANCE**  
**KURUKSHETRA UNIVERSITY, KURUKSHETRA**

**SCHEME OF EXAMINATION According to CBCS LOCF**  
**W.E.F. 2022-23**

1 credit =25 marks,

1lecture = 1credit, 1Tutorial=1 credit, 2 Prectical =1 credit

**MPA (Kathak Dance) Semester -Vth**  
**Discipline Specific Course (DSC)**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
<b>Discipline Specific Course (DSC)</b>	MPAK 357A	Stage Performance (Practical)	0+0+8	4	15-20 Minutes / student		80	20	100
	MPAK 357B	Introduction of Indian Dance (Lakshya-Lakshana)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. (Kathak Dance) VIth Semester**  
**Discipline Specific Course (DSC)**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
<b>Discipline Specific Course (DSC)</b>	MPAK 367A	Stage Performance (Practical)	0+0+8	4	15-20 Minutes / student		80	20	100
	MPAK 367B	History of Kathak Dance	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				6		40	80	30	150

**M.P.A. (KATHAK DANCE)- Semester-Vth**  
**MPAK 357A : Stage Performance (Practical)**

**Discipline Specific course (DSC)**  
**Credit-4**

**Course Code- MPAK 357A**  
**Max. Marks -100( 80 Ext.+20 I.A.)**  
**Time: 15-20 Minutes /student**

<b>Objects /Purpose</b>	<b>To prepare the students with skillful performance in teentaal, advance footworks, Gat-Nikas, Bhav &amp; Abhinaya.</b>
	<b>Course Outcomes</b>
<b>1.</b>	<b>Ability to perform a complete solo item in teentaal.</b>
<b>2.</b>	<b>Develop the aptitude of Abhinaya, Gat-Nikas, Bhav &amp; advance footworks.</b>

**1. Study of Chautaal in detail-**

- I. Tatkar in Thah, Dugun, Tigun, Chaugun, Four Paltas and Four Tihai.
  - II. Two Thaat.
  - III. Ganesh Paran/Shiv Paran.
  - IV. Two Amads & one Paran Judi Amad.
  - V. Two simple and One Chakradar Tukdas.
  - VI. Two simple and One Chakkardar Paran.
  - VII. One Pramelu.
  - VIII. Padhant of all the above items.
  - IX. Kaviti
  - X. Abhinaya- Thumri / Bhajan / Hori / Dadra (Any one)
  - XI. Ability to play Nagma and Theka of Taal from your syllabus
- 2- Practice of varieties of Chakkars with ease and speed.
  - 3- Padhant of all the above items
  - 4- Padhanta of Thaaah, Dugun, Tigun and Chaugun Layakaries on Hand of the following taals with its Interoduction:- (I) Chautal (II) Deepchandi Taal (III) Sultaal
  - 5- Study of Teentaal in details: - Thaat, amad, Salaami, Tihayi, Chakkardar Tihayi, Tukda, Chakkradar Tukda, Paran, Paran-amad, Permelu, Gats Nikas, Ghunghat or Mukut Gat Bhava, Special advance Gat nikas- Bindi ki Gat / Rukhasar / Panghat leela, Kaviti.

## M.P.A. (KATHAK DANCE)- SEMESTER -Vth

### MPAK 357B : Introduction of Indian Dance (Lakshya-Lakshana)

Discipline specific Course (DSC)  
Credit - 2

Course Code- MPAK 357B  
Max. Marks -50 ( 40 Ext.+10 I.A.)  
Time: 3 Hrs.

<b>Objects /Purpose</b>	<b>To enhance the knowledge of technical terms like Nayak-Naika bhed, Kinkini Lakshana, Sanyukta Hasta Mudras mentioned in Abhinaya Drapna &amp; brief study of NatyaShastra.</b>
<b>Course Outcomes</b>	
<b>1.</b>	<b>Detailed Knowledge of technical terms related to dance mentioned in ancient granths.</b>
<b>2.</b>	<b>Brief knowledge of technical terms related to taal.</b>

Note:- The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

#### Section-A

- 1)- Study of Dus Pran of Taal
- 2)- General introduction of NatyaShastsa and Abhinaya Darpana

#### Section-B

- 3)- Importance of Ghungroo in Kathak Dance.
- 4)- Study of Nayak and Nayika Bhedas.

#### Section-C

- 5)- Define the Sanyukta Hasta Mudras and their use in Kathak Dance according to Abhinaya Darpan.
- 6)- Knowledge of Nritt, Nritya and Natya.

#### Section-D

- 7) Notation of the following material in Chautaal :-
  - i)-Tatkaar, palta, Thaah, Amad, Toda, Tukda, Tihai, Paran, Chakkradar-Paran, Kavita.
  - ii) Notation of the following taals along with Thaah, Dugun, Tigun, Chaugun:- Chautaal, Dipchandi Taal and Sultaal.
- 8)- Critical and comparative study of following taals-
  - a)- Chautaal and Ektaal, b)- Dipchandi and Dhamaar, c) Sultaal and Jhaptaal.

**M.P.A. (KATHAK DANCE)- Semester-VI<sup>th</sup>**  
**MPAK 367A : Stage Performance (Practical)**

**Discipline specific Course (DSC)**  
**Credit – 4**

**Course Code- MPAK 367A**  
**Max. Marks -100 ( 80 Ext.+20 I.A.)**  
**Time: 15-20 Minutes /student**

<b>Objects /Purpose</b>	<b>To enhance the Students ability to perform and build their Artistic aptitude.</b>
	<b>Course Outcomes</b>
1.	Enhance the knowledge of perform in Pancham Sawari.
2.	Develops the confidence to perform as a musically mature and sensible artist.
3.	Ability to perform various aesthetic aspects like Abhinay, Ras and Bhav.

**1- Panchamsawaari Taal**

- a) Tatkar in Thah, Dugun, Tigun, Chaugun, Four Paltas and Four Tihai.  
Two Thaat.
- b) Ganesh Paran/Shiv Paran.
- c) Two Amads & one Paran Judi Amad.
- d) Two simple and One Chakradar Tukdas.
- e) Two simple and One Chakkardar Paran.
- f) One Pramelu.
- g) Special advance Gat nikas- Bindi ki Gat / Rukhasar / Panghat leela in teentaal  
Padhant of all the above items.
- h) Abhinaya- Thumri / Bhajan / Hori / Dadra (Any one)
- i) Ability to play Nagma and Theka of Taal from your syllabus

2- Padhanta of Thaah, Dugun, Tigun and Chaugun Layakaries on Hand of the following taals with its Interoduction:-

- (a) Basant Taal
- (b) Adachautaal

## M.P.A. (KATHAK DANCE)- Semester- VI<sup>th</sup>

### MPAK 367B : History of Kathak Dance

Discipline specific course (DSC)  
Credit - 2

Course Code- MPAK 367B  
Max. Marks -50 ( 40 Ext.+10 I.A.)  
Time: 3 Hrs.

Objects /Purpose	To enhance the knowledge of origin of Raas leela, Bhakti Movement and its impact on kathak dance and contribution of preservers of Kathak Dance.
<b>Course Outcomes</b>	
1.	Impact of Fine Arts on kathak dance and form of kathak.
2.	Knowledge about expressional terms related to kathak and role of Kings in development of this form.
3.	Detailed Knowledge of other classical dance & notation system of Indian music.
4.	Knowledge of notation of layakari

Note:- The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

#### Section-A

- 1)- Dance and its relation with other Fine Arts.
- 2)- Detail study of Taandav and laasya .

#### Section-B

- 3)- Brief introduction of Thumri, Kavit and its importance in Kathak Dance.
- 4)- Contributions of Nawab Wajid Ali Shah and Raja Chakradhar Singh in the development of Kathak dance.

#### Section-C

- 5)- General introduction of the classical dances of India & their exponents.  
a)- Chhau, b)-Satriya, C)- Manipuri
- 6)- Knowledge of Notation System of Bhatkhande and Vishnu Digamber Taal lipi padhati and composition.

#### Section-D

- 7)- Critical and comparative study of following with example-  
(i)-Tatkar and Theka, (ii)-Tora and Tukra, (iii)- Chakkardar and Tihai, (iv)- Paran and Paran judi Amad.
- 8)- Notation of the following material in Pancham Sawari Taal: -  
i)- Tatkar, Thaah, Amad, Toda, Tukda, Tihai, Paran, Chakkardar Paran/Tukda, Pramelu, Kavit.  
ii)- Notation of Theka in Thaah, Dugun, Tigun and Chaugun Laykari in Basant taal, Panchamsawari taal, and AdaChautaal.



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

**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2023-24**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.A. (Kathak Dance) VIIIth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAK 411	Ancient and Modern History & Composition of Dance(Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MPAK 412	Dance in Granthas, Temple & Folk Dance (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MPAK 413	Stage Performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MPAK 414	Viva-voce & Comparative study of Dance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective5	MPAK 415	Project work (Practical)	0+0+8	4	30-35 min/ student		80	20	100
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**MPA (Kathak Dance) VIII<sup>th</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAK 421	History and Development of Dance in literature(Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MPAK 422	Principles & Techniques of Performance & Folk Dance(Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MPAK 423	Stage performance (Practical)	0+0+8	4	30-35 Min.		80	20	100
Core-4	MPAK 424	Viva-Voce & Comparative study of Dance (Practical)	0+0+8	4	30-35 Min.		80	20	100
Core Elective5	MPAK 425	Project Work (Practical)	0+0+8	4	30-35 Min.		80	20	100
Open Elective	OEM1	Open Elective	2+0+0	2	3	40		10	50
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**M.P.A. (KATHAK DANCE)- Semester -7**

**MPAK 411 Ancient and Modern History & Compositions of  
Dance(Theory)**

**Core Paper-1 (Theory)  
Credit – 4**

**Course Code MPAK 411  
Max. Marks- 100 (80 External+20 I.A.)**

**Time: 3 Hrs.**

<b>Objects /Purpose</b>	<b>To enhance the knowledge of Ancient and Modern History &amp; origin of dance with Indian and western concept.</b>
	<b>Course Outcomes</b>
<b>1.</b>	Develop aptitude towards origin of dance according to Indian and western concept and contribution of eminent scholars.
<b>2.</b>	Ability to write different talas with differene layakararies.

**Note :** The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**SECTION -A**

1)- History of Indian Dance:-

- (a) Stone age
- (b) Vedic period.

2) - Origin of dance according to Indian and western concepts.

**SECTION – B**

3) – Aesthetics- Principal of Aesthetics and its relation with dance.

4)- Contribution of the following in the field of Nritya Natika –

- (i) Rabindra Nath Tagore (ii) Rukmini Devi Arundale iii) Uday Shankar

**SECTION – C**

5)- Comparitve study of Asanyukta and Sayukta Hasta Mudra according to-

- a)- Natya Shashtra                      b)- Abhinaya Darpan

6)- Explain the following terms-

- i)- Natyadharmi,    ii)- Lokdharmi,    iii)- Prekshyagriha.

**SECTION – D**

7) - Notation of compositions in Shikhar Taal and Teen Taal prescribed in the syllabus of practical.

8) - Notation of layakari such as Aad-3/2, kuaad- 5/4 and Biaad- 7/4 in Teen taal.

**M.P.A. (KATHAK DANCE)- Semester- 7**  
**MPAK 412 Dance in Granthas, Temple & Folk Dance (Theory)**

**Core Paper-2 (Theory)**  
**Credit – 4**

**Course Code MPAK 412**  
**Max. Marks-100 ( 80 External +20 I.A.)**  
**Time: 3 Hrs.**

<b>Objects /Purpose</b>	<b>To enhance the knowledge of Dance in Granthas and Temple &amp; Folk dance.</b>
	<b>Course Outcomes</b>
<b>1.</b>	<b>Develops the interest towards Dance tradition in Temples, courts (Darbar) &amp; Modern Stage in Indian.</b>
<b>2.</b>	<b>Develops the interest towards folk dance &amp; dance drama tradition of India.</b>

**Note:-** The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**SECTION -A**

- 1) – **Detail study of the sense of preparation in presenting the programme.**
- 2) – Impact of the Place of performance of dance.

**SECTION – B**

- 3)- **Knowledge and selection of the items according to occasion of dance performance.**
- 4)- **sense of the division of time in presenting the programme.**

**SECTION – C**

- 5)- **Study of the historical background of the folk dances of himachal Pradesh.**
- 6)- **Traditional folk drama – a) Tamasha, b) Nautanki, c) Bhavai, d) Pandwani.**

**SECTION – D**

- 7)- Impact of make-up ,costume and jewellery in dance.
- 8) – **Detail study of Rasa and Bhaav Dance.**

**M.P.A. (KATHAK DANCE)- Semester- 7**  
**MPAK 413 Stage Performance(Practical)**

**Core Paper-3 (Practical)**  
**Credit – 4**

**Course Code- MPAK 413**  
**Max. Marks-100 ( 80 External +20 I.A.)**  
**Time: 30-35 Minutes/Per student**

<b>Objects /Purpose</b>	<b>To enhance the ability of kathak dance solo performance with the knowledge of new compositions in teentaal and other taal.</b>
<b>Course Outcomes</b>	
<b>1.</b>	<b>Ability to perform complete kathak dance solo performance for 15-20 minutes.</b>
<b>2.</b>	<b>Enhancement in Creativity and Systematic improvisation ability of students of katak dance.</b>

Stage Performance of the following Taal with Costumes, Make-Up etc. (Including Taal paksha & Bhav-Abhinaya Paksha).

**Talas – Shikhar Taal or Teentaal**

- 1) Stuti/Vandana
- 2) Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi
- 3) Thaat
- 4) Aamad
- 5) Tihayi & Chakkradar Tihayi
- 6) Paran Judi Aamad
- 7) Saadi Paran & Paran (Tishra Jati)
- 8) Chakkardar paran
- 9) Anagat/Ateet Tukda (Any one)
- 10) Chakkardar toda/Tukda
- 11) Pramelu
- 12) Special bandish of Jaipur gharana
- 13) Kavitta.
- 14) Any one Gat Nikas/Gat Bhaav in Teen Taal.
- 15) One Tarana/Sargam/Tirwat/Chaturang in any Taal
- 16) Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.

**M.P.A. (KATHAK DANCE)- Semester- 7**  
**MPAK 414 Vive-voce & comparative study of Dance(Practical)**

**Core Paper- 4 (Practical)**  
**Credit – 4**

**Course Code- MPAK 414**  
**Max. Marks -100 ( 80 External +20 I.A.)**  
**Time: 30-35 Minutes/ student**

<b>Objects /Purpose</b>	<b>To enhance the Students’ ability to perform and demonstrate the kathak dance performance in different taals of prescribed syllabus.</b>
<b>Course Outcomes</b>	
<b>1.</b>	<b>Develops the confidence level of students to perform in rare taals as well as in teen taal.</b>
<b>2.</b>	<b>Increased confidence to perform as a musically mature and sensible artist.</b>

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

**A) Shikhar Taal and Teentaal**

- 1) Stuti/Vandana
- 2) Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi
- 3) Thaata
- 4) Aamad
- 5) Tihayi & Chakkradar Tihayi
- 6) Paran Judi Aamad
- 7) Saadi Paran & Paran (Tishra Jati)
- 8) Chakkardar paran
- 9) Anagat/Ateet Tukda (Any one)
- 10) Chakkardar toda/Tukda
- 11) Pramelu
- 12) Special bandish of Jaipur gharana
- 13) Kavitta.
- 14) Any one Gat Nikas/Gat Bhaav in Teen Taal.
- 15) Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.
- 16) Ability to play Nagma and Theka of Taal from your syllabus.

**b) Practical demonstration of any one Hindi cinema (dance) based on the following category.**

- 1) Semi Classical dance
- 2) Contemporary/ Light Dance/ Bollywood Dance

**c) Practical demonstration of any one Folk (dance) based on the following category.**

- 1) Haryanvi & ii) Punjabi.

**M.P.A. (KATHAK DANCE)- Semester 7**  
**MPAK 415 Project Work (Practical)**

**Core Elective Paper- 5 (Project Work)**  
**Credit – 4**

**Course Code- MPAK 415**  
**Max. Marks-100 ( 80 External +20 I.A.)**  
**Time: 30-35 Minutes / student**

<b>Objects /Purpose</b>	<b>To enhance the creativity and ability of preparing projects given on dance related areas and self-composed/arranged compositions or any other creative work related to the subject.</b>
	<b>Course Outcomes</b>
<b>1.</b>	<b>Develop the aptitude of creative work among the students.</b>
<b>2.</b>	<b>Develop the interest to understand the global dance among the students.</b>
<b>3.</b>	<b>Enhance the ability to make composition.</b>

1. Student has to prepare and submit a Written Project report in a printed form on the given Topic before practical examination. **25 Marks**

**Or**

**\*Student has to prepare a documentary on any given topic in video cd form.**

2. One report /review of a Music festival/seminar/workshop/competition/concerts/event in written form with soft copy in video cd. **10 Marks**

3. Self-Composed Dance Composition or creative work etc. in with soft copy in video C.D will be Submitted and Presented by the student in practical examination.

a)- Three Nrityang compositions in any chosen taal.

b)- Presentation (Bhav) on any choose Nritya (Abhinaya Paksha) composition like

Thumari/ Dadra / Gazal / Hori/Bhajan/Bhakti pad etc.

**15x2= 30 Marks**

**Or**

**\*Any other topic or new idea given by the teacher.**

4. Mini choreography based on Kathak Dance presented by the student in practical exam including soft copy in Video CD form.

**15 Marks**

**Or**

**\*Any practical oriented topic given by the teacher.**

**M.P.A. (KATHAK DANCE)- Semester -8**  
**MPAK 421 History and Development of Dance in**  
**literature(Theory)**

**Core Paper- 1 (Theory)**  
**Credit – 4**

**Course Code- MPAK 421**  
**Max. Marks-100 ( 80 External +20 I.A.)**  
**Time: 3 Hrs.**

<b>Objects /Purpose</b>	<b>To enhance the knowledge about Dance and drama references in Indian and other literature.</b>
<b>Course Outcomes</b>	
<b>1.</b>	<b>Develops interest about the knowledge of dance references in Indian and south East Asian literature and Contribution of eminent scholars.</b>
<b>2.</b>	<b>Ability to write down various talas in different layakaries and their comparative study.</b>

**Note :-**The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**UNIT-I**

- 1) - **Dance references in literature: - (a) Ramayana (b) Mahabharata.**
- 2) – Role of Shrimad Bhagwat Geeta in Dance.

**UNIT-II**

- 3) - Contribution of the following in the field of Nritya Natika -  
a) - Madam Menka, b)- Uday Shankar & c)- Birju Maharaj.
- 4) - Explain of the following terms-  
i) - Vritti, ii)- Chaari, iii)- Karan, iv)- Mandal, v)- Gati.

**UNIT-III**

- 5) – **Knowledge of episodes from mythological stories of Dashavtaar and Kaaliya Daman.**
- 6) - Study of Devta Hasta, Jati Hasta & Nav Graha Hast According to Abhinaya Darpan.

**UNIT-IV**

- 7) - **Notation of compositions in Shikhar Taal, Basant taal and Teen taal prescribed in the syllabus of practical.**
- 8)- **Critical and comparative study of following taals-**  
a)- Ektaal and Chautaal, b)- Dhamar and Jhumra taal, C)- Rupak and Tivra, D)- Teen taal and Jatt taal.



**M.P.A. (KATHAK DANCE)- Semester 8**  
**MPAK 422 Principles & Techniques of Performance &**  
**Folk Dance (Theory)**

**Core Paper-2 (Theory)**  
**Credit – 4**

**Course Code- MPAK 422**  
**Max. Marks-100 ( 80 External +20 I.A.)**  
**Time: 3 Hrs.**

<b>Course Outcomes</b>	
<b>1.</b>	To develops the interest towards technical terms related to dance performance and study of Raas sutra and its exposition.
<b>2.</b>	Knowledge about the relation of aesthetics with dance.
<b>3.</b>	Develops the interest towards folk dance & dance drama tradition of India.

**Note :** The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**UNIT-I**

1) – Importance of Ghunghroo in Kathak.

2)- Selection and role of accompanying artists.

**Unit -II**

3)- Preparation for a successful performance in suitable and adverse conditions.

(a) Occasion (b) Audiance (c) Natural Condition (Effect of rain, Fog, Cold etc.)

4) – Relation between performance and accompanying artist.

**UNIT-III**

5)- Study of main folk dance of India-

a)- Kalbelia, b)-Kachhi Ghori, c)-Bhangra, d)- Giddha, e)- Dhamal.

6)- Study of Traditional folk drama – a)- Bidesiya, b)- Jatra, c)- Yakshagana, d)-Bhagvat Mela.

**UNIT-IV**

7) – Study of Indian cinema dancing and choreography.

8)- Knowledge of the relationship between Dance & Literature.

## M.P.A. (KATHAK DANCE)- Semester- 8

### MPAK 423 Stage Performance (Practical)

**Core Paper- 3 (Practical)**  
**Credit – 4**

**Course Code- MPAK 423**  
**Max. Marks-100 ( 80 External +20 I.A.)**  
**Time: 30-35 Minutes/ student**

<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level.</b>
<b>Course Outcomes</b>	
1.	Enhance Creativity and Systematic improvisation ability in students.
2.	Develops confidence to perform as a musically mature and sensible artist.

Stage Performance of any one Taal of the following with Costumes, Make-Up etc. (including Taal paksha & Bhav-Abhinaya Paksha)

#### Talas – Ashtmangal Taal (11 Matra) or Teentaal

- 1) Stuti/Vandana
- 2) Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi
- 3) Thaat
- 4) Aamad
- 5) Tihayi & Chakkradar Tihayi
- 6) Paran Judi Aamad
- 7) Saadi Paran & Paran (Tishra Jati)
- 8) Chakkardar paran
- 9) Anagat/Ateet Tukda (Any one)
- 10) Chakkardar toda/Tukda
- 11) Pramelu
- 12) Special bandish of Jaipur gharana
- 13) Kavitta.
- 14) Any one Gat Nikas/Gat Bhaav in Teen Taal.
- 15) One Tarana/Sargam/Tirwat/Chaturang in any Taal
- 16) Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.

**M.P.A. (KATHAK DANCE)- Semester 8**  
**MPAK 424 Vive-voce & comparative study of Dance (Practical)**

**Core Paper- 4 (Practical)**  
**Credit – 4**

**Course Code- MPAK 424**  
**Max. Marks -100 (80External +20 I.A.)**  
**Time: 35-40 Minutes/ student**

<b>Objects/ Purpose</b>	<b>To enhance the Students’ ability to perform and demonstrate the kathak dance performance in different taals of prescribed in syllabus.</b>
<b>Course Outcomes</b>	
<b>1.</b>	Develops the confidence level of students to perform in rare taals as well as in teen taal.
<b>2.</b>	Develops confidence to perform as a musically mature and sensible dance artist.
<b>3.</b>	Ability to perform various semi classical dance forms.

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

**A) Talas – Ashtmangal and Teentaal**

- 1) Stuti/Vandana
  - 2) Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi
  - 3) Thaat
  - 4) Aamad
  - 5) Tihayi & Chakkradar Tihayi
  - 6) Paran Judi Aamad
  - 7) Saadi Paran & Paran (Tishra Jati)
  - 8) Chakkardar paran
  - 9) Anagat/Ateet Tukda (Any one)
  - 10) Chakkardar toda/Tukda
  - 11) Pramelu
  - 12) Special bandish of Jaipur gharana
  - 13) Kavitta.
  - 14) Any one Gat Nikas/Gat Bhaav in Teen Taal.
  - 15) One Tarana/Sargam/Tirwat/Chaturang in any Taal
  - 16) Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.
- b) Practical demonstration of any one Hindi cinema (dance) based on the following category.**
- 1) Semi Classical dance
  - 2) Contemporary/ Light Dance/ Bollywood Dance
- c) Practical demonstration of any one Folk (dance) based on the following category.**
- i) Haryanvi, ii) Punjabi & iii) Rajasthani

**M.P.A. (KATHAK DANCE)- Semester 8**  
**MPAK 425 Project Work (Practical)**

**Core Elective Paper- 5 (Project Work)**  
**Credit – 4**

**Course Code- MPAK 425**  
**Max. Marks- 100 (80 External+20 I.A.)**  
**Time: 30-35 Minutes/ student**

<b>Objects /Purpose</b>	<b>To enhance the creativity and ability of preparing projects given on dance related areas and self-composed/arranged compositions or any other creative work related to the subject.</b>
	<b>Course Outcomes</b>
<b>1.</b>	<b>Develop the aptitude of creative work among the students.</b>
<b>2.</b>	Develop the interest to understand the global dance among the students.
<b>3.</b>	<b>Enhance the ability to make composition in different taals.</b>

1. Student has to prepare and submit a Written Project report in a printed form on the given Topic before practical examination. **25 Marks**

**Or**

**\*Student has to prepare a documentary on any given topic in video cd form.**

2. Two report /review of a Music festival/seminar/workshop/competition/concerts/event in written form with soft copy in video cd. **10 Marks**

3. Self-Composed Dance Composition or creative work etc. in written form with soft copy in video C.D will be Submitted and Presented by the student in practical examination.

a)- Five Nrityang compositions in any choosen taal.

b)- Presentation(Bhav) on any choose Nritya (Abhinaya Paksha) composition like

Thumari/ Dadra / Gazal / Hori/Bhajan/Bhakti pad etc.

**15x2= 30 Marks**

**Or**

**\*Any other topic or new idea given by the teacher.**

4. Mini choreography based on Kathak Dance presented by the student in practical exam including soft copy in Video CD form.

**15 Marks**

**Or**

**\*Any practical oriented topic given by the teacher.**

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

**SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2024-25**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**M.A. (Kathak Dance) IXth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAK 531	History and Development of Dance in Purans(Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MPAK 532	Therapeutic Aspects of Indian Classical Dance(Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MPAK 533	Stage Performance (Practical)	0+0+8	4	30-35 min/student		80	20	100
Core-4	MPAK 534	Viva-voce & Comparative study of Dance (Practical)	0+0+8	4	30-35 min/student		80	20	100
Core Elective5	MPAK 535	Project work- (Practical)	0+0+8	4	30-35 min/student		80	20	100
Open Elective	OEM-2	Open Elective	2+0+0	2	3	40		10	50
<b>Total</b>						<b>20</b>	<b>400</b>	<b>100</b>	<b>500</b>

**MPA (Kathak Dance) X<sup>th</sup> Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MPAK 541	History and Development of World Dance(Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MPAK 542	Indian Dance and Research Methodology (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MPAK 543	Stage Performance (Practical)	0+0+8	4	30-35 Min./ Student		80	20	100
Core-4	MPAK 544	Viva-voce & Comparative study of Dance (Practical)	0+0+8	4	30-35 Min./ Student		80	20	100
Core Elective5	MPAK 545	Project work (Practical)	0+0+4	4	30-35 Min./ Student		80	20	100
Total			28	20		160	240	100	500

**M.P.A. (KATHAK DANCE)- Semester 9**  
**MPAK 531 History and Development of Dance in Purans (Theory)**

**Core Paper -1 (Theory)**  
**Credit – 4**

**Course Code- MPAK 531**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 3 Hrs.**

<b>Course Outcomes</b>	
<b>1.</b>	<b>Develops interest towards origin of dance mentioned in Purans.</b>
<b>2.</b>	<b>Develops aptitude about the application of different theoretical Aspects and their techniques related to Dance.</b>

**Note:-** The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**UNIT-I**

- 1)- Dance references in Puranas (Kalika, Harivansha, Shiva & Shrimadbhagvat).
- 2) **Comparative study of Raasleela and Raasnritya.**

**UNIT-II**

- 3) -Role of Ballet dances in the development of Indian Ballet and dance drama tradition.
- 4) – Knowledge of Natyashastra according to chapetrization.

**UNIT-III**

- 5) - **Study of Mandal, Utpalvan, Sathanak, Bharmari & Pada Bheda According to Abhinaya Darpan.**
- 6) - Life sketches of Bharat Muni and Nandikeshwar with special reference to the literary contributions in music and dance.

**UNIT-IV**

- 7)- Comparative study of following with example-  
(i)-**Tatkar and Theka**, (ii)-**Tora and Tukra**, (iii)- **Chakkardar and Tihai**, (iv)- **Paran and Paran judi Amad**, (v)- **Laya and Layakari**, (vi)- **Farmaisi and Kamaali**
- 8)- (a)- **Notation of compositions in Basant Taal and Teen taal prescribed in the syllabus of practical.**  
(b)- **Notataion of layakari such as Aad, kuaad and Biaad in Teentaal, Jhaptaal & Ektaal.**

**M.P.A. (KATHAK DANCE)- Semester 9**  
**MPAK 532 Principles, Technique & Therapeutic Aspects of Classical Dance (Theory)**

**Core Paper -2 (Theory)**  
**Credit – 4**

**Course Code -MPAK 532**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 3 Hrs.**

<b>Course Outcomes</b>	
<b>1.</b>	<b>Motivates the students to acquire knowledge about Interdisciplinary Aspects of Indian dance.</b>
<b>2.</b>	<b>Develops aptitude about the application of different theoretical Aspects.</b>

**Note:-**The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks. (16x 5=80).

**UNIT-I**

- 1) **Music Therapy with special reference to dance and Yoga.**
- 2) Psychology of audience, relationship between artist and audience.

**UNIT-II**

- 3) **- Taal Das Prana in general with a detailed study of Graha, Jati & Yati**
- 4) **– Detail study of Tribal dances of India.**

**Unit-III**

- 5) **– Social, religious, political, geographical and cultural impact on Indian dances**
- 6) **– Renowned Indian innovators and choreographers in field of Kathak.**

**Unit-IV**

- 7) Music and Media : -
  - a) **- Importance of Computer, Internet & Television in Popularizing of Indian classical Dance.**
  - b) **- Importance of Print Media in popularizing classical Dance through Books, Newspapers, Magazines, Journals etc.**
- 8) **Role of Gharana system and Guru-Shishya tradition (Pramptra) for the preparation of successful performer.**



**M.P.A. (KATHAK DANCE)- Semester- 9**  
**MPAK 533 Stage Performance(Practical)**

**Core Paper-3 (Practical)**  
**Credit – 4**

**Course Code- MPAK 533**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 30-35minuts/Student**

<b>Course Outcomes</b>	
<b>1.</b>	Ability to perform complete kathak dance solo performance for 15-20 minutes.
<b>2.</b>	Develops the aptitude of Creativity and Systematic improvisation ability among students of katak dance.

Stage Performance of any one Taal of the following with Costumes, Make-Up etc.  
(including Taal paksha & Bhav-Abhinaya Paksha)

**Taals: - Basant Taal or Teentaal**

- 1) Stuti/Vandana
- 2) Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi
- 3) Thaat
- 4) Aamad
- 5) Tihayi & Chakkradar Tihayi
- 6) Paran Judi Aamad
- 7) Saadi Paran & Paran (Tishra Jati)
- 8) Chakkardar paran
- 9) Anagat/Ateet Tukda (Any one)
- 10) Chakkardar toda/Tukda
- 11) Pramelu
- 12) Special bandish of Jaipur gharana
- 13) Kavitta.
- 14) Any one Gat Nikas/Gat Bhaav in Teen Taal.
- 15) One Tarana/Sargam/Tirwat/Chaturang in any Taal
- 16) Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.

**M.P.A. (KATHAK DANCE)- Semester 9**  
**MPAK 534 Vive-voce & comparative study of Dance (Practical)**

**Core Paper- 4 (Practical)**  
**Credit – 4**

**Course Code- MPAK 534**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 30-35minuts/Student**

<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and demonstrate the kathak dance performance in different taals of prescribed syllabus.</b>
	<b>Course Outcomes</b>
<b>1.</b>	<b>Develops confidence to perform like a skilful and sensible artist.</b>
<b>2.</b>	<b>Increased confidence to perform as a musically mature and sensible artist.</b>

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

A)- Raas taal :- 1.Tatkar, ekgun, dugun, Chaugun., 2. Thaat, 3. Amad. 4. Paran Judi Aamad, 5. Paran (Tisar Jati), 6. Chakkardar Paran, 7. Anagat Tukda, 8. Chakkardar toda/Tukda, 9. Special bandish of Jaipur/Lucknow gharana, 10. Kavita, 11. Tehai.

B)- Basant Taal and Teentaal

- 1) Footwork ----- ladi
- 2) Ateet/AnagatTukda (Any one)
- 3) Two example of Jati & yati.
- 4) Tatkar of Boljati ----(Tishra,chatusra,khanda, mishra, sankirna etc.)
- 5) Farmaishi /Kamali
- 6) Kramlaya up to athgun.
- 7) Gatbhav on any one Nayika of Astanayika/Makhan Chori/other any
- 8) Kavitta

C) - Any one Abhinaya Paksha- (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad Etc.

D) - Practical demonstration of any one Hindi cinema (dance) based on the following category.

- 1) Semi Classical dance/Contemporary/Light Dance.
- 2) Folk based dance .

**M.P.A. (KATHAK DANCE)- Semester- 9**  
**MPAK 535 Project Work (Practical)**

**Core Elective Paper- 5 (Project Work)**  
**Credit – 4**

**Course Code- MPAK 535**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 30-35minuts/Student**

Course Outcomes	
1.	Develops the aptitude of creative work among the students.
2.	Develops a vision to understand the dance at global platform.
3.	Enhance the ability to make new composition.

1. Student has to prepare and submit a Written Project report in a printed form on the given Topic before practical examination.

**25 Marks**

**Or**

**\*Student has to prepare a documentary on any given topic in video cd form.**

2. One report /review of a Music festival/seminar/workshop/competition/concerts/event in written form with soft copy in video cd. **10 Marks**

3. Self-Composed Dance Composition or creative work etc. in written form with soft copy in video C.D will be Submitted and Presented by the student in practical examination.

a)- Three Nrityang compositions in any choosen taal.

b)- Presentation(Bhav) on any choose Nritya (Abhinaya Paksha) composition like

Thumari/ Dadra / Gazal / Hori/Bhajan/Bhakti pad etc.

**15x2= 30 Marks**

**Or**

**\*Any other topic or new idea given by the teacher.**

4. Mini choreography based on Kathak Dance presented by the student in practical exam including soft copy in Video CD form.

**15 Marks**

**Or**

**\*Any practical oriented topic given by the teacher.**

**M.P.A. (KATHAK DANCE)- Semester-10**  
**MPAK 541 History and Development of World Dance(Theory)**

**Core Paper- 1 (Theory)**  
**Credit – 4**

**Course Code –MPAK 541**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 3 Hours**

<b>Course Outcomes</b>	
<b>1.</b>	Develops interest to understand the structure, body posture and costume of ancient Indian dance as well as western ballet dance in context of globalization.
<b>2.</b>	Spreads knowledge about the application of different performance related aspects and technical terms mentioned in Granthas.

**Note:-** The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**UNIT-I**

1) General study of Western Ballet - origin, history and development.

2) Study of Western Ballet- (a) Italian (b) French (c) Russian

**UNIT-II**

3) Study of Gati Bheda & Chari According to Abhinaya Darpan.

4) Study of origin, history & development of Tandava & Lasya according to mythological stories.

**UNIT-III**

5) Angaharas – General study of Angaharas & detailed study of 5 Angaharas.

6) Karan– General study of Karanas, detailed study of 5 Karanas.

**UNIT-IV**

7) - Critical and comparative study of following with example-

(i)- Farmaisi and Kamaali, (ii)- Jaati and Yati, (iii)- Tripalli and Chaupalli,  
(iv)- Atit and anagat, (v)- Laya and Layakari.

8) - a)- Notation of the all material of Taals which has given in the syllabus of practical.

b) - Notation of layakari such as Aad, kuaad and Biaad in Teentaal, Raas Taal & Roopa Taal.

**M.P.A. (KATHAK DANCE)- Semester- 10**  
**MPAK 542 Indian Dance and Research Methodology(Theory)**

**Core Paper -2 (Theory)**  
**Credit – 4**

**Course Code- MPAK 542**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 3 Hours**

<b>Course Outcomes</b>	
<b>1.</b>	<b>Develops the interest about the Indian dance tradition and the structure of modern dance in Gharana teaching as well as university teaching.</b>
<b>2.</b>	<b>Develops aptitude about research methodologies in dance.</b>

**Note:-** The question paper will be divided in to **Five** section with the total of **Nine** questions in all. First question will be compulsory and contains **Eight** objective types Question (8×2=16). Which will covers whole syllabus. The candidates will have to attempt five questions in all selecting at least one question from each section. All questions will carry equal marks.(16x 5=80)

**UNIT-I**

- 1) - Contribution of Government of India and different Private Institute for the development of Kathak Dance.
- 2) - Merits and demerits of Traditional (Gharana) teaching and university teaching system.

**UNIT-II**

- 3) - Contribution of Devadasi System in Indian Dance tradition.
- 4) - Devadasi system in the different region of India.

**UNIT-III**

**5- Essays on Music & Dance**

- g) Globalization and Indian Dance.
- h) Role of Music & Dance In National Integration
- i) Role of Music & Dance in all round development of a child.
- j) Suggestions for popularizing Indian Classical Dance (Kathak) in schools and colleges.

**Unit-IV**

**6)- Research Methodology in Music**

- e) The methodologies of research in music (Dance).
- f) Preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc.
- g) Study of interrelation between textual and oral tradition.
- h) Review of a Music book

**M.P.A. (KATHAK DANCE)- Semester-10**  
**MPAK 543 Stage Performance (Practical)**

**Core Paper- 3 (Practical)**  
**Credit – 4**

**Course Code -MPAK 543**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 30-35minuts/Student**

<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and build their Artistic approach and compatibility to perform as an skillful artist.</b>
<b>Course Outcomes</b>	
<b>1.</b>	<b>Enhance Creativity and Systematic improvisation ability in students.</b>
<b>2.</b>	<b>Develop confidence to perform as a musically mature and sensible artist.</b>

Stage Performance of any one Taal of the following with Costumes, Make-Up etc. (including Taal paksha & Bhav-Abhinaya Paksha)

**Taals: - Raas Taal or Teentaal**

1. Stuti/Vandana
2. Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi
3. Thaat
4. Aamad
5. Tihayi & Chakkradar Tihayi
6. Paran Judi Aamad
7. Saadi Paran & Paran (Tishra Jati)
8. Chakkardar paran
9. Anagat/Ateet Tukda (Any one)
10. Chakkardar toda/Tukda
11. Pramelu
12. Special bandish of Jaipur gharana
13. Kavitta.
14. Any one Gat Nikas/Gat Bhaav in Teen Taal.
15. One Tarana/Sargam/Tirwat/Chaturang in any Taal
16. Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.

**M.P.A. (KATHAK DANCE)- Semester- 10**  
**MPAK 544 Vive-voce & comparative study of Dance (Practical)**

**Core Paper- 4 (Practical)**  
**Credit – 4**

**Course Code- MPAK 544**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 30-35minuts/Student**

<b>Objects/ Purpose</b>	<b>To enhance the Students' ability to perform and demonstrate the kathak dance performance in different taals of prescribed in syllabus.</b>
<b>Course Outcomes</b>	
<b>1.</b>	<b>Develops the knowledge about the performance in rare taals as well as in teen taal.</b>
<b>2.</b>	<b>Develops confidence about citation of compositions in different talas.</b>
<b>3.</b>	<b>Ability to perform various semi classical, folk and light dance forms.</b>

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

A)- Raas Taal and Teentaal

1) Stuti/Vandana

2) Tatkar : Thaah , dugun, Tigun & chaugun with Palta/Ladi

3) Thaat

4) Aamad

5) Tihayi & Chakkradar Tihayi

6) Paran Judi Aamad

7) Saadi Paran & Paran (Tishra Jati)

8) Chakkardar paran

9) Anagat/Ateet Tukda (Any one)

10) Chakkardar toda/Tukda

11) Pramelu

12) Special bandish of Jaipur gharana

13) Kavitta.

14) Any one Gat Nikas/Gat Bhaav in Teen Taal.

15) One Tarana/Sargam/Tirwat/Chaturang in any Taal

16) Any one Abhinaya paksha (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad etc.

B)- Teen Taal (16 matra).

1) Footwork ----- ladi/ chalan

2) Uthaan

3) Ateet/AnagatTukda

4) Two example of Jati & yati.

5) Tatkara of Boljati ----(Tishra, chatusra, khanda, mishra, sankirna etc.)

6) Farmaishi /Kamali (Any one)

7) Kramlaya up to athgun.

8) Special advance Gatnikas & Gatabhav on any one Nayika of

Astanayika/Ghunghat/other any.

9) Kavitta/ One Tarana in any Taal.

C) - Any one Abhinaya Paksha- (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti pad)  
etc.

D) - Practical demonstration of any Two Hindi cinema (dance) based on the following  
category:- 1) Semi Classical dance/Contemporary/Light Dance 2) Folk based  
dance.



**M.P.A. (KATHAK DANCE)- Semester-10**  
**MPAK 545 Project Work (Practical)**

**Core Elective Paper- 5 (Project Work)**  
**Credit – 4**

**Course Code- MPAK 545**  
**Max. Marks- 100 (80External +20 I.A.)**  
**Time: 30-35minuts/Student**

<b>Course Outcomes</b>	
<b>1.</b>	<b>Develop the aptitude of creative work among the students.</b>
<b>2.</b>	Develop the interest to understand the global dance among the students.
<b>3.</b>	<b>Enhance the ability to make composition in different taals.</b>

1. Student has to prepare and submit a Written Project report in a printed form on the given Topic before practical examination.

**25 Marks**

**Or**

**\*Student has to prepare a documentary on any given topic in video cd form.**

2. Professional Portfolio: TheEnterprising artist- Work with a professional choreographer.

**10 Marks**

3. Self-Composed Dance Composition or creative work etc. in written form with soft copy in video C.D will be Submitted and Presented by the student in practical examination.

a)- Five Nrityang compositions in any choosen taal.

b)- Presentation(Bhav) on any choose Nritya (Abhinaya Paksha) composition like

Thumari/ Dadra / Gazal / Hori/Bhajan/Bhakti pad etc.

**15x2= 30 Marks**

**Or**

**\*Any other topic or new idea given by the teacher.**

4. Mini choreography based on Kathak Dance presented by the student in practical exam including soft copy in Video CD form.

**15 Marks**

**Or**

**\*Any practical oriented topic given by the teacher.**

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

**M.P.A. (English)  
SCHEME OF EXAMINATION according to CBCS LOCF  
W.E.F. 2020-21 in Phased manner**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

Semester	Papers	Course Code	Nomenclature	L+T+P	Credits	Time	External	Internal	Total Marks
Ist	Core	MPAE 112	English (Core)	6+0+0	6	3 Hours	120	30	150
IIInd	Core	MPAE 122	English (Core)	6+0+0	6	3 Hours	120	30	150
IIIrd	Core	MPAE 232	English (Core)	6+0+0	6	3 Hours	120	30	150
IVTh	Core	MPAE 242	English (Core)	6+0+0	6	3 Hours	120	30	150
Vth	GE-1	MPAE 352	Genric Elective	6+0+0	6	3 Hours	120	30	150
VIth	GE-2	MPAE 362	Genric Elective	6+0+0	6	3 Hours	120	30	150
<b>Total</b>					<b>36</b>		<b>720</b>	<b>180</b>	<b>900</b>

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F 2020 -21 )**  
**M.P.A. Semester I**  
**MPAE 112 ENGLISH (CORE)**

**Credits-6**  
**Course Code- MPAE 112**

**Total Marks- 150 (120+30 I.A.)**  
**Time- 3 Hrs.**

### **Course Objectives**

The course intends to enable the students to understand the basics of grammar and usage. It has been designed to enrich the cognitive fecundity through verbal and non-verbal communication. It also seeks to enable the students to appreciate the poetic compositions. The use of poetic devices will enthuse and enlighten the learning minds to extol the beauty of composition. It will enable the students to understand the intricacies of language and literature.

### **Course Outcomes**

**After the successful completion of the course the student will be able to-**

1. understand the basics of grammar.
2. understand the difference of Received Pronunciation (RP) and Indian English.
3. grasp and recognize the phonetic symbols.
4. comprehend poetry and its different forms.
5. use tenses through different modules.

### **Instructions for the Paper Setter and the Students:**

Note: All questions are compulsory. Marks have been indicated after each question.

Q.1 This question will be based on phonetic transcription of one/two syllabic words taken from the prescribed text. The students shall transcribe fifteen words out of given twenty.

**(For blind Candidates only):** - Word meaning of the words from the prescribed text. Students will be required to give meaning of any fifteen words out of given twenty. (15)

Q.2 This question will be short answer type based on the text book. The students shall answer any five out of the given seven short questions (in about 30 words each). (15)

Q.3 This question will be designed to assess the understanding of the text by the students. The students shall answer any five out of the given eight questions based on text (in about 100 words each). (25)

Q.4 This question will be based on a comprehension passage from the text followed by six questions.

(12)

Q5 This question will be based on vocabulary from the he text. The students shall attempt questions on vocabulary as directed. (e.g. framing sentences of their own or giving various

forms of the given words, synonyms, antonyms, one-word substitutes). The students shall answer any ten out of the given fifteen words. (10)

Q.6 This question will be based on grammar. It will consist of two parts:

(a) This part will be based on the use of tenses. The students shall attempt fifteen out of eighteen questions. (15)

(b) This will be based on parts of the speech. The students shall attempt fifteen out of eighteen questions. (15)

Q.7 The students shall write one paragraph (in about 200 words) on any one of the four topics given. (13)

**Prescribed Text:** *Language and Literature I (Short stories) (To be edited)*

The following short stories are prescribed:

<b>Name of the writer</b>	<b>Name of the story</b>
1. Leo Tolstoy	God Sees the Truth but Waits
2. Anton Chekhov	Grief
3. Rabindra Nath Tagore	The Cabuliwalla
4. O' Henry	The Last Leaf
5. Ruskin Bond	The King and the Tree Goddess
6. Munshi Prem Chand	Child
7. Mulk Raj Anand	The Gold Watch
8. Anita Desai	Pigeons at Daybreak
9. Shashi Deshpande	The Beloved Charioteer

### **Grammar and Composition**

1. Noun: Types of nouns
2. Pronouns: Reflective, Personal, Demonstrative, Relative, Possessive
3. Adjective: Kinds and Comparison
4. Adverb: Position
5. Tenses
6. Verb: Kinds- Main, Auxiliary; Transitive, Intransitive
7. Conjunction
8. Phonetics: Symbols, Organs of speech, Transcription
9. Paragraph writing

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHETRA UNIVERSITY KURUKSHETRA**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F 2020 -21 )**  
**M.P.A. Semester II**  
**MPAE 122 ENGLISH (CORE)**

**Credits-6**  
**Course Code- MPAE 122**

**Total Marks- 150 (120 + 30 I.A.)**  
**Time- 3 Hours**

**Course outcomes:**

1. Will be able to differentiate between poetry and prose.
2. Perusal of short stories and essays will enrich their knowledge of tradition and culture.
3. Components of grammar like Preposition, Article, Subject-verb agreement will provide close understanding of grammatical parameters
4. Able to transcribe two/ three syllabled words.

**Instructions for the Paper Setter and the Students:**

Note: All questions are compulsory.

Q.No.1 (a) Transcription of one/two syllabic words taken from the prescribed text. Students will be required to transcribe any ten out of the given fifteen words.

**(For blind Candidates only): -** Word meaning of the words from the prescribed text.

Students will be required to give meaning of any ten words out of given fifteen words. (10)

(b) Students will be required to give antonyms as well as synonyms of any ten out of the given fifteen words. (10)

Q.2 Very short answer type text-based questions: Students will be required to answer any six out of the given eight questions in about 50 words each. (18)

Q.3 Long answer type questions based on the text: Students will be required to attempt on any three out of the given six questions in about 150-200 words each. (30)

Q.4(a) Grammar: This question will be based on the grammar topics given in the syllabus. Students will be required to attempt any twenty-five out of the given thirty. (25)

(b) Do as directed (Topics based on the following grammar topics covered in Semester-I: Article, Prepositions, Adverbs, adjectives & Conjunctions). Students will be required to attempt any fifteen out of the given twenty. (15)

Q.5 Composition: Students will be required to write a letter (formal/ informal) out of the given two.

**Text Book: *Language and Literature II (Essays) (To be edited)***

1. Charles Lamb : Dream Children: A Reverie
2. E. M. Forster : Tolerance

3. Louis Fischer	:	Gandhi and the Western World
4. Nirad C. Chaudari	:	Public Transport in London
5. R. K. Narayan	:	Toasted English
6. Nirmal Verma	:	Language and National Identity
7. APJ Abdul Kalam	:	Great Books Born out of Great Minds
8. G. B. Shaw	:	Spoken English and Broken English

### **Grammar and Composition**

1. Sentences: Types
2. Modals
3. Subject-verb agreement
4. Voice
5. Narration
6. Phrasal Verbs
7. Punctuation
8. Transcription  
Letter writing

**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F 2021 -22 )**  
**M.P.A. ( Semester III )**  
**MPAE 232 English (Core)**

**Credits-6**  
**Code- MPAE 232**

**Total Marks- 150 (120 + 30 I.A.) Course**  
**Time- 3 Hours**

**Course Outcomes:**

1. Able to appreciate the nuances of poetry through different forms.
2. Extensive use of grammar like finite, non-finite verbs, clauses, verb patterns etc.
3. Able to enrich vocabulary.
4. Able to transcribe the words phonemically

**Instructions for the Paper Setter and the Students:**

Note: All questions are compulsory. Marks have been indicated against each question.

Q.1 Explanation of two stanzas out of the given four from the prescribed text with reference to the context. (20)

Q.2 This question will be based on “Important Forms and Devices” given in the text book. The students shall answer any four out of the given six. (in about 30 words each). (12)

Q.3 This question will be designed to assess the understanding of the text by the students. The students shall answer any three out of the given five questions based on the text (in about 150 words each). (18)

Q.4 This question will be based on phonetic transcription of the words taken from the prescribed text. The students shall transcribe ten words out of the given fifteen.

**(For blind Candidates only):-** Word meaning of the words from the prescribed text. Students shall be required to give meaning of any ten out of given fifteen words. (10)

Q.5 This question will be based on grammar exercises from the text. The students shall attempt questions on vocabulary as directed. (e.g. framing sentences of their own or giving various forms of the given words, synonyms, antonyms, one-word substitutes). The students shall answer any fifteen out of the given twenty words. (15)

Q.6 This question will be based on grammar. It will consist of two parts:

(a) This part will be based on the use of tenses. The students shall attempt fifteen out of twenty questions. (15)

(b) This will be based on parts of the speech. The students shall attempt fifteen out of twenty questions. (15)

Q.7 The students shall write one paragraph (in about 200 words) on any one of the four topics given. (15)

## **Prescribed Texts**

1. Fragrances( A Poetry Anthology) edited by Dinesh Kumar, Sunita, Sirona, and S.S. Rehal
2. A Textbook of English Grammar and Composition edited by Inderjit Kumar and Sanjay Kumar.

Part-I Section I- Fragrances, 1)Sonnet XVIII, 2)Know Thyself, 3)Elegy Written in a Country Churchyard, 4)The World is too Much with us.

Part-II Section II- 5) Ode on a Grecian urn, 6) My Last Duchess, 7) When You are Old, 8) Where The Mind is Without Fear

Part-III Section III- 9) The Bangle Sellers, 10) Another Woman

Section IV- 1) Grammar and Composition 2) Grammar and Poetics Forms and Devices

Part-IV Section V- 3) Transcription, 4) Vocabulary, 5) Essay Writing.

Section VI- Objective type Questions from all Parts.



**DEPARTMENT OF MUSIC AND DANCE**  
**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F 2021 -22 )**  
**M.P.A. (Semester IV )**  
**MPAE 242 English (Core)**

**Credits-6**

**Course Code- MPAE 242**

**Total Marks- 150(120 + 30 I.A.)**

**Time- 3 Hours**

**Course Outcomes:**

1. Able to understand and interpret of One Act Play and how it is relevant to life.
2. Able to understand the literary devices like Simile, Metaphor, Symbol, Irony, Satire used in the text.
3. Able to transcribe with stress the words, translation tones, vol. email, resume writing, book reviews.
4. Will be able to understand the use of literary and linguistic jargons in literary texts

**Instructions to the Paper-setter and Students:**

Note: All questions are compulsory.

Q.No.1 Explanation of two paragraphs out of the given four with reference to the context.

(20)

Q.No.2(a) Very short answer type text-based questions: Students will be required to answer any six out of the given eight questions in a word/phrase/sentence. (12)

b) Students will be required to attempt any two out of the given three questions based on the text in 100 words each. Short answer type questions also may not be the same as given in the exercises.

(20)

Q.No.3 Long answer type question based on the text, to be answered in about 300 words on

any one of the given two questions. The questions will be designed to test the candidate's critical understanding of the text. (15)

Q.No.4 (a) Writing Skills: This question, with internal choice, will be based on the topics discussed in the text-book under the title " Extended Language Skills" except "Translation". (20)

(20)

(b) Students will be required to transcribe and mark primary stress on any ten words out of the given fifteen words. (10)

(10)

(For blind candidates only) There will be a question based on vocabulary.

(c) Vocabulary exercise (any eight out of the given ten).

(8)

Q.No.5 Translation: (a) Students will be required to translate one short passage from Hindi into English. (8)

(b) Students will be required to translate one short passage from English into Hindi. (7)

**(In lieu of translation in Q.No.5 for non-Hindi speaking candidates only)**  
Writing a paragraph of about 300 words on any one of the three given topic.

### **Prescribed Books**

1 Centre Stage edited by Sunita Siroha, S.S Rehal, and Dinesh Kumar.

Part-I Section-1) Centre Stage, One Act Plays:

1) The Envoy, and Non-Textual Topics

Part-II Section-2) The Swan Song,

Section-3) The Monkey's Paw

Section-4 Non-Textual Topics

Part-III Section-5) Before Breakfast, and Non-Textual Topics

Part-IV Section-6) The Sleepwalkers and Non-Textual Topics

Section-7) Objective type Questions from all Parts

## **M.P.A Semester –Vth**

**ENGLISH (Generic Elective)  
( W.E.F 2022 -23 )**

### **MPAE 352 Media and Communication Skills**

**Course Code:MPAE 352**

**Max. Marks: 150 (120 +30 I.A.)**

**Credits:6**

**Time: 3 Hours**

#### **Course Outcomes:**

1. Students will be introduced to the concept of Communication.
2. Will be able to understand the role and impact of advertisements.
3. Will be able to draft scripts for electronic media.
4. Will be able to understand the impact of media on the society.

#### **Note: (To be printed in the question paper)**

1. The students are required to attempt five questions in all.
2. Question No.1 is compulsory.
3. Attempt one question from each of the 4 Units.
4. All questions carry equal marks.

#### **Note for Paper-Setters:**

1. The paper-setter will set 9 questions in all.
2. Besides question No.1, which is compulsory, a candidate shall attempt 4 questions selecting one question each from the four units, attempting five questions in all.
3. Question No. 1 shall have four short answer type questions evenly spread over all the four units. The student shall attempt all the four questions in about 150 words each.

#### **Unit-I Introduction to Mass Communication**

- (i) Mass Communication and Globalization
- (ii) Forms of Mass Communication

#### **Topics for Student Presentations:**

- (a) Case studies on current issues Indian journalism
- (b) Performing street plays
- (c) Writing pamphlets and posters, etc.

## **Unit-II Advertisement**

- (i) Types of advertisements
- (ii) Advertising ethics
- (iii) How to create advertisements/storyboards

### **Topics for Student Presentations:**

- (a) Creating an advertisement/visualization
- (b) Enacting an advertisement in a group
- (c) Creating jingles and taglines

## **Unit-III Media Writing**

- (i) Scriptwriting for TV and Radio
- (ii) Writing News Reports and Editorials
- (iii) Editing for Print and Online Media

### **Topics for Student Presentations:**

- (a) Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- (b) Writing news reports/book reviews/film reviews/TV program reviews/interviews
- (c) Editing articles
- (d) Writing an editorial on a topical subject

## **Unit-IV Introduction to Cyber Media and Social Media**

- (i) Types of Social Media
- (ii) The Impact of Social Media
- (ii) Introduction to Cyber Media

## **M.P.A. SEMESTER -VIth**

### **ENGLISH (Generic Elective) ( W.E.F 2022 -23 )**

#### **MPAE 362 Academic Writing and Composition**

**Course Code: MPAE 362**

**Max. Marks: 150 (150+30 I.A.)**

**Credits:6**

**Time: 3 Hours**

#### **Course Outcomes:**

1. They will be able to learn academic writing.
2. They will be able to edit documents.
3. They will be able to learn use of critical thinking while writing any document.
4. They will be able to paraphrase and summarize

#### **Note: (To be printed in the question paper)**

1. The students are required to attempt five questions in all.
2. Question No.1 is compulsory.
3. Attempt one question from each of the 4 Units.
4. All questions carry equal marks.

#### **Note for Paper-Setters:**

1. The paper-setter will set 9 questions in all.
2. Besides question No.1, which is compulsory, a candidate shall attempt 4 questions selecting one question each from the four units, attempting five questions in all.
3. Question No. 1 shall have four short answer type questions evenly spread over all the four units. The student shall attempt all the four questions in about 150 words each.

**Unit-I** Introduction to the Writing Process

**Unit-II** Introduction to the Conventions of Academic Writing

**Unit-III** Writing in one's own words: Summarizing and Paraphrasing

**Unit-IV** Critical Thinking: Syntheses, Analyses, and Evaluation

## **Suggested Readings**

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

**संगीत एवं नृत्य विभाग**  
**कुरुक्षेत्र विश्वविद्यालय कुरुक्षेत्र**  
 ) प्रदेश विधायिका एक्ट 12 ए 1956 के तहत स्थापित(  
 ('एश्रेणी +' राष्ट्रीय मूल्यांकन एवं प्रत्यायन परिषद द्वारा प्रदत्त(  
**एम पी ए ऑनर्स**  
**हिंदी पाठ्यक्रम (अनिवार्य)**

Semester	Papers	Course Code	Nomenclature	L+T+P	Credits	Time	External	Internal	Total Marks
Ist	Core	MPAH 111	हिंदी भाषा और आधुनिक हिंदी कविता	6+0+0	6	3 Hours	120	30	150
IInd	Core	MPAH 121	प्रयोजनमूलक हिंदी और हिंदी गद्य-I	6+0+0	6	3 Hours	120	30	150
IIIrd	Core	MPAH 231	हिंदी साहित्य का इतिहास रीतिकाल ) और (तक मध्यकालीन हिंदी कविता	6+0+0	6	3 Hours	120	30	150
IVTh	Core	MPAH 241	हिंदी साहित्य का इतिहास आधुनिक ) और (काल -हिंदी गद्या।	6+0+0	6	3 Hours	120	30	150
Vth	GE-1	MPAH 351	सर्जनात्मक लेखन के विविध क्षेत्र	6+0+0	6	3 Hours	120	30	150
VIth	GE-2	MPAH 361	आधुनिक भारतीय कविता	6+0+0	6	3 Hours	120	30	150
Total					36		720	180	900

## पाठ्यक्रम के अपेक्षित परिणाम

1. व्यवहारिक व व्यावसायिक जीवन में भाषा का विशेषकर हिंदी भाषा का सही प्रयोग कर सकेगा।
2. हिंदी भाषा के विकास के माध्यम से भाषा के सैद्धांतिक पहलुओं तथा उसके परिवर्तन की दिशाओं का बोध होगा।
3. हिंदी साहित्य की विभिन्न धाराओं व परंपराओं की समझ विकसित होगी। विभिन्न युगों, धाराओं व रचनाकारों के साहित्य की विशिष्टताओं की समझ बढ़ेगी।
4. समकालीन साहित्य के विविध गद्य व पद्य रूपों के माध्यम से अपने युग का बोध होगा।
5. साहित्य की विभिन्न विधाओं में रचनात्मक लेखन व संप्रेषण की क्षमता विकसित होगी।
6. साहित्य संसार व वास्तविक संसार के यथार्थ के प्रति आलोचनात्मक समझ विकसित होगी और संवेदनशील व्यक्तित्व का विकास होगा।
7. साहित्य के सौंदर्य, कला तथा वैचारिक मूल्यों के प्रति विवेक का निर्माण होगा।
8. उद्यमशीलता की अंतर्दृष्टि व भविष्यदृष्टि का विकास होगा।
9. संदर्भ आधारित ग्रहण क्षमता के माध्यम से कालपरिस्थिति सापेक्ष ठोस विश्लेषणात्मक - प्रवृत्ति का विकास होगा।



# सेमेस्टर -I

## MPAH 111- हिंदी भाषा और आधुनिक हिंदी कविता

Hindi (Core)

क्रेडिट - 6

कुल अंक- 150

समय- 3 घंटे,

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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### पाठ्यक्रम का उद्देश्य

हिंदी भाषा व गद्य की विविध विधाओं से परिचय।

### पाठ्यक्रम के अपेक्षित परिणाम

- हिंदी भाषा की संरचना व स्वरूप का ज्ञान।
- हिंदी भाषा के विविध रूपों व प्रयोगों का ज्ञान।
- हिंदी गद्य की विधाओं की विशिष्टता की समझ।
- हिंदी गद्यकारों की रचनाओं के माध्यम से समाज के यथार्थ की आलोचनात्मक समझ।

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### परीक्षा संबंधी निर्देश -

- (क) **व्याख्या** -पाठ्यक्रम में निर्धारित रचनाओं से दो पाठांश दिए जायेंगे। विद्यार्थी को किसी एक की संदर्भ सहित व्याख्या करनी होगी। इसके लिए अंक निर्धारित हैं। 10
- (ख) **पाठ बोध** -पाठ्यक्रम में निर्धारित रचनाओं से एक पाठांश तथा तत्संबंधी प्रश्न दिए 5 अंक निर्धारित हैं। 10 जायेंगे। विद्यार्थी को पाठांश के आधार पर उत्तर देने होंगे। इसके लिए
- (ग) **पाठ आधारित प्रश्न** -पाठ्यक्रम में निर्धारित रचनाओं की विषयवस्तु, मूल संवेदना-रचना , का 3 समीक्षात्मक प्रश्न दिये जायेंगे। विद्यार्थी को किंही 5 सौष्ठव व प्रासंगिकता संबंधी अंक निर्धारित हैं। 12 उत्तर देना होगा। प्रत्येक के लिए
- (घ) **भाषा संबंधी प्रश्न** - पाठ्यक्रम में निर्धारित **हिंदी भाषा: विकास और विविध प्रयोग** से प्रश्न 6 अंक निर्धारित हैं। 10 का उत्तर देना होगा। प्रत्येक के लिए 3 दिये जायेंगे। विद्यार्थी को किंही
- (ङ) **लघूत्तरी प्रश्न** -निर्धारित समस्त पाठ्यक्रम में से लघूत्तरी प्रश्न पूछे जाएंगे। विद्यार्थी को 7 अंक निर्धारित हैं। 6 देने होंगे। प्रत्येक के लिए (शब्दों में 120 लगभग) के उत्तर 4 इनमें से
- (च) **वस्तुनिष्ठ प्रश्न** - निर्धारित समस्त पाठ्यक्रम में से वस्तुनिष्ठ प्रश्न पूछे जाएंगे। 10 अंक 10 विद्यार्थी को प्रत्येक का उत्तर देना होगा। इसमें कोई विकल्प नहीं होगा। इसके लिए निर्धारित हैं।

**विशेष** - आंतरिक मूल्यांकन के निर्देश -नियत कार्य )assignments / project /case study) हेतु विद्यार्थी को व्यावहारिक विषय दिए जाएं जिससे वह अपने अनुभवआलोचनात्मक ,अध्ययन , समझ को प्रस्तुत कर सके।

## पाठ्य विषय

### (क) हिंदी भाषा: विकास और विविध प्रयोग

- भाषा का स्वरूप और विशेषताएं भाषा के , भाषा और मानव समाज का सांस्कृतिक विकास , हिंदी की , साहित्य और संचार की भाषा के रूप में हिंदी का विस्तार , रूप में हिंदी का विकास देवनागरी लिपि का मानकीकरण। , उपबोलियां-बोलियां
- हिंदी भाषा के विविध अनुप्रयोग सं , राष्ट्रभाषा , राजभाषा) परक भाषा , (हिंदी की संविधानिक स्थिति। शिक्षावाणिज्य व , विज्ञान) अध्यापन-हिंदी अध्ययन , माध्यम के रूप में हिंदी- (मानविकी के क्षेत्र में
- सृजनात्मक भाषा भाषा शैली की , अर्थ की विशिष्टता एवं विविधता , अनुभूति की प्रधानता) सृजनात्मक भ (सर्जनात्मक प्रयोग , विविधता भाषा के विविध पक्ष , अंलकरण , शब्द शक्तियां) (लोकोक्तियां , मुहावरे , मानवीकरण , सादृश्य विधान
- सृजनात्मक लेखन का स्वरूप और महत्व सृजनात्मक लेखन , सृजनात्मक लेखन के उद्देश्य , , (साहित्यिक और व्यावसायिक) के प्रकार सृजनात्मक लेखन के लिए भाषा की विशेषताएं , सृजनात्मक लेखन की प्रक्रिया । (रिपोर्टाज , फिल्म , नाटक , कहानी , कविता)

### (ख) आधुनिक हिंदी कविता

- मैथिलीशरण गुप्त वे मुझसे कहकर जाते। , सखि , दोनों ओर प्रेम पलता है -
- जयशंकर प्रसाद , (चिंता सर्ग) कामायनी-अशोक की चिंता।
- सूर्यकांत त्रिपाठी निराला बादल राग। , वह तोड़ती पत्थर -
- रामधारी सिंह दिनकर यह मनुज , चांद और कवि -
- सच्चिदानंद हीरानंद वात्स्यायन - 'अज्ञेय' कलगी बाजरे की यह दीप अकेला ,
- गजानन माधव मुक्तिबोध भूल गलती , जन जन का चेहरा एक -
- नागार्जुन उनको प्रणाम , कालिदास -
- भवानी प्रसाद मिश्र गीत फरोश , कहीं नहीं बचे -
- कुँवर नारायण - नचिकेता कविता ,
- सर्वेश्वरदयाल सक्सेना छीनने आए हैं वे। , पोस्टर और आदमी -

### सहायक पुस्तकें

- अच्छी हिंदी रामचंद्र वर्मा -
- हिंदी भाषा हरदेव बाहरी .डा -
- हिंदी व्याकरण कामता प्रसाद गुरुवार -
- हिंदी भाषा का इतिहास धीरेंद्र वर्मा -
- हिंदी भाषा: स्वरूप और विकास कैलाशच -ंद्र भाटिया
- हिन्दी भाषा संरचना के विविध आयाम रवींद्रनाथ श्रीवास्तव -
- व्यावहारिक राजभाषा कोश दिनेश चमोला -
- रचनात्मक लेखन रमेश गौतम -

## सेमेस्टर - II

### MPAH 121-प्रयोजनमूलक हिंदी और हिंदी गद्य1-

Hindi (Core)

क्रेडिट - 6

समय- 3 घंटे,

कुल अंक- 150

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

#### पाठ्यक्रम का उद्देश्य

प्रयोजनमूलक हिंदी भाषा व हिंदी गद्य का परिचय।

#### पाठ्यक्रम के संभावित परिणाम

- हिंदी भाषा में कार्यालयी कार्य करने का ज्ञान होगा।
- संविधान में भाषा संबंधी प्रावधानों को जान सकेंगे।
- शासन प्रशासन के कार्यों-को हिंदी भाषा में करने की दक्षता।बैंकवाणिज्य संबंधी कार्यों ,विधि , में दक्षता।
- हिंदी नाटक व रंगमंच के विभिन्न आयामों की समझ।

#### परीक्षा संबंधी निर्देश - परीक्षा संबंधी निर्देश स्पष्ट हों।

- (क) **व्याख्या** -पाठ्यक्रम में निर्धारित रचनाओं से दो पाठांश दिए जायेंगे। विद्यार्थी को किसी एक की संदर्भ सहित व्याख्या करनी होगी। इसके लिए अंक निर्धारित हैं। 10
- (ख) **पाठ बोध** -पाठ्यक्रम में निर्धारित रचनाओं से एक पाठांश तथा तत्संबंधी प्रश्न दिए जायेंगे। 5 अंक न 10 विद्यार्थी को उस पाठांश के आधार पर उत्तर देने होंगे। इसके लिए निर्धारित हैं।
- (ग) **पाठ आधारित प्रश्न** -पाठ्यक्रम में निर्धारित रचनाओं की विषयवस्तु, मूल संवेदना-रचना , का 3 समीक्षात्मक प्रश्न दिये जायेंगे। विद्यार्थी को किंही 5 सौष्ठव व प्रासंगिकता संबंधी अंक निर्धारित हैं। 12 उत्तर देना होगा। प्रत्येक के लिए
- (घ) **भाषा संबंधी प्रश्न** - पाठ्यक्रम में निर्धारित प्रयोजनमूलक हिंदी से प्रश्न दिये जायेंगे। 6 अंक निर्धारित हैं। 10 का उत्तर देना होगा। प्रत्येक के लिए 3 विद्यार्थी को किंही
- (ङ) **लघूत्तरी प्रश्न**-निर्धारित समस्त पाठ्यक्रम में से लघूत्तरी प्रश्न पूछे जाएंगे। विद्यार् 7थी को इनमें से अंक निर्धारित हैं। 6 देने होंगे। प्रत्येक के लिए (शब्दों में 120 लगभग) के उत्तर 4
- (छ) **वस्तुनिष्ठ प्रश्न**- निर्धारित समस्त पाठ्यक्रम में से वस्तुनिष्ठ प्रश्न पूछे जाएंगे। विद्यार्थी 10 अंक निर्धारित 10 को प्रत्येक का उत्तर देना होगा। इसमें कोई विकल्प नहीं होगा। इसके लिए हैं।

**विशेष** - आंतरिक मूल्यांकन के निर्देश -नियत कार्य )assignments / project /case study) हेतु विद्यार्थी को व्यावहारिक विषय दिए जाएं जिससे वह अपने अनुभव ,अध्ययन , आलोचनात्मक समझ को प्रस्तुत कर सके।

## पाठ्य विषय

### (क) प्रयोजनमूलक हिंदी

- प्रयोजनमूलक हिंदी की अवधारणा ,अनुवाद प्रक्रिया के चरण ,अनुवाद की अवधारणा और क्षेत्र , पारिभाषिक शब्दावली की निर्माण प्रक्रिया।
- प्रशासनिक भाषा का स्वरूप और महत्वकार्यालयी पत्र लेखन के ,सरकारी पत्रों के प्रमुख अंग , टिप्पण। ,प्रारूपण ,विभिन्न प्रकार
- नई प्रौद्योगिकी में हिन्दी की चुनौतियां व संभावनाएं बाजारऔर व्यावसायिक क्षेत्र की हिंदी , ,(मीडिया ,बीमा ,बैंक)इंटरनेट की हिंदी ।(फेसबुक ,ब्लॉग ,ट्विटर ,यूट्यूब)
- संप्रेषण की अवधारणा और महत्व ,(मौखिक और लिखित)संप्रेषण के प्रकार ,संप्रेषण में बाधाएं और चुनौतियांसंप ,्रेषण के विविध रूप ।(सामूहिक चर्चा ,संवाद ,भाषण ,साक्षात्कार)
- जनसंचार माध्यमों की भाषा की विशेषताएं मल्टी मीडिया ,टेलीविज़न ,रेडियो ,पत्रकारिता) ,(इंटरनेटविज्ञापन की भाषा का स्वरूप और विशेषताएं (विज्ञापन-इलेक्ट्रॉनिक और ई ,प्रिंट)

### (ख) हिंदी गद्य - ।

- कहानी -पूस की रात ,(प्रेमचंद)परदा ,(यशपाल)वापसी (उषा प्रियंवदा)
- निबंध -मजदूरी और प्रेम ,(सरदार पूर्ण सिंह)नाखून क्यों बढ़ते हैं हजारी प्रसाद ) (द्विवेदी
- व्यंग्य -आशा का अंत बालमुकुंद गुप्त -
- आत्मकथा -निज जीवन छटा रामप्रसाद बिस्मि .पं - (अंतिम समय की बातें)ल

### सहायक पुस्तकें

- प्रयोजनमूलक हिन्दी: सिद्धांत और प्रयुक्तिजितेन्द्र कुमार सिंह .डॉ -
- प्रयोजनमूलक हिन्दीविनोद गोदारे -
- प्रयोजनमूलक हिन्दीदंगल झाल्टे -
- प्रयोजनमूलक हिन्दीमाधव सोन टक्के .डॉ -
- प्रयोजनमूलक हिंदी रघुनंदन प्रसाद शर्मा -
- संचार भाषा हिंदी -सूर्यप्रसाद दीक्षित
- जनसंचार माध्यम सुधीश पचौरी - भाषा और साहित्य-
- हिन्दी नाटक: उद्भव और विकासडॉ दशरथ ओझा -
- हिन्दी नाटक का आत्मसंघर्षगिरीश रस्तोगी -
- हिन्दी एकांकिसिद्धनाथ कुमार -
- हिंदी कहानी: पहचान और परख इंद्रनाथ मदान .डा -
- कहानी: नई कहानी नामवर सिंह -

## सेमेस्टर - III

### MPAH 231 हिंदी साहित्य का इतिहास और मध्यकालीन हिंदी (रीतिकाल तक) कविता

Hindi (Core)

क्रेडिट - 6

कुल अंक- 150

समय- 3 घंटे,

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

#### पाठ्यक्रम का उद्देश्य

हिंदी साहित्य के इतिहास से परिचय।

#### पाठ्यक्रम के अपेक्षित परिणाम

- हिंदी साहित्य की विभिन्न धाराओं व साहित्यिक परंपराओं से
- भक्तिकालीन विभिन्न धाराओं की वैचारिक पृष्ठभूमि की समझ।
- हिंदी साहित्य के बदलाव के बिंदुओं की पहचान।
- आदिकालभक्तिकाल व रीतिकाल की विभिन्न धाराओं व उनके प्रमुख साहित्यकारों की , रचनाक्षमता व अभिव्यक्ति की विशिष्टताओं की पहचान।

#### परीक्षा संबंधी निर्देश -

- (क) **व्याख्या** -पाठ्यक्रम में निर्धारित रचनाओं से दो पाठांश दिए जायेंगे। विद्यार्थी को किसी एक की संदर्भ सहित व्याख्या करनी होगी। इसके लिए अंक निर्धारित हैं। 10
- (ख) **पाठ बोध** -पाठ्यक्रम में निर्धारित रचनाओं से एक पाठांश तथा तत्संबंधी प्रश्न दिए 5 अंक निर्धारित हैं। 10 जायेंगे। विद्यार्थी को पाठांश के आधार पर उत्तर देने होंगे। इसके लिए
- (ग) **पाठ आधारित प्रश्न** -पाठ्यक्रम में निर्धारित रचनाओं की विषयवस्तु, मूल संवेदना-रचना , का 3 समीक्षात्मक प्रश्न दिये जायेंगे। विद्यार्थी को किंही 5 सौष्ठव व प्रासंगिकता संबंधी अंक निर्धारित हैं। 12 उत्तर देना होगा। प्रत्येक के लिए
- (घ) **हिंदी साहित्य के इतिहास संबंधी प्रश्न** - पाठ्यक्रम में निर्धारित हिंदी साहित्य इतिहास (रीतिकाल तक) से प्रश्न दिये जायेंगे। विद्यार्थी को 6किंही का उत्तर देना होगा। प्रत्येक के 3 अंक निर्धारित हैं। 10 लिए
- (ङ) **लघूत्तरी प्रश्न** -निर्धारित समस्त पाठ्यक्रम में से लघूत्तरी प्रश्न पूछे जाएंगे। विद्यार्थी को 7 देने होंगे। प्रत्येक के लिए (शब्दों में 120 लगभग) के उत्तर 4 इनमें से6 अंक निर्धारित हैं।
- (च) **वस्तुनिष्ठ प्रश्न**- निर्धारित समस्त पाठ्यक्रम में से वस्तुनिष्ठ प्रश्न पूछे जाएंगे। विद्यार्थी 10 अंक निर्धारित 10 को प्रत्येक का उत्तर देना होगा। इसमें कोई विकल्प नहीं होगा। इसके लिए हैं।

विशेष - आंतरिक मूल्यांकन के निर्देश -नियत कार्य )assignments / project /case study) हेतु विद्यार्थी को व्यावहारिक विषय दिए जाएं जिससे वह अपने अनुभव ,अध्ययन , आलोचनात्मक समझ को प्रस्तुत कर सके।

## पाठ्य विषय

### (क) हिंदी साहित्य इतिहास (रीतिकाल तक)

- इतिहास लेखन और साहित्येतिहास लेखन हिंदी ,हिंदी साहित्य इतिहास लेखन की परंपरा , साहित्य का काल विभाजन एवं नामकरण,
- आदिकाल की विशेषताएं(सिद्ध) आदिकालीन काव्यधाराएं और काव्यगत विशेषताएं ,, नाथ , ।(लौकिक ,रासो ,जैन
- भक्ति आन्दोलनसांस्कृतिक पृष्ठभूमि-सामाजिक ;, संत काव्यधाराकृष्ण ,सूफी काव्यधारा , राम कव्यधारा। ,काव्यधारा
- रीतिकाल की ऐतिहासिक पृष्ठभूमि, रीतिकालीन काव्यधाराएं व उनकी काव्यगत विशेषताएं (रीतिबद्ध), रीतिसिद्ध तथा रीतिमुक्त।(

### (ख) मध्यकालीन हिंदी कविता

गरीबदास ,घनानंद ,बिहारी ,मीराबाई ,रहीम ,तुलसीदास ,सूरदास ,जायसी ,रैदास ,कबीरदास)  
(का निर्धारित काव्य

## सहायक पुस्तकें

- हिंदी साहित्य और संवेदना का विकास रामस्वरूप चतुर्वेदी -
- हिंदी साहित्य का इतिहास ) -संनगेंद्र .डा (.
- हिंदी साहित्य का दूसरा इतिहास बच्चन सिंह -
- हिंदी साहित्य का इतिहास लालचंद गुप्त मंगल -
- हिंदी साहित्य: इतिहास के आइने में

सुभाष चंद्र .डा -

## सेमेस्टर -IV

### MPAH 241-हिंदी साहित्य का इतिहास - और हिंदी गद्य (आधुनिक काल)II

Hindi (Core)

क्रेडिट - 6

समय- 3 घंटे,

कुल अंक- 150

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

#### पाठ्यक्रम का उद्देश्य

हिंदी भाषा व गद्य की विविध विधाओं से परिचय।

#### पाठ्यक्रम के अपेक्षित परिणाम

- आधुनिक हिंदी साहित्य के इतिहास से परिचय।
- आधुनिक काल के कवियों की काव्य क्षमता का बोध।
- नवजागरण व राष्ट्र के निर्माण की प्रक्रिया का ज्ञान।
- आधुनिक हिंदी कविता के प्रमुख हस्ताक्षरों की कविता का आलोचनात्मक बोध।

#### परीक्षा संबंधी निर्देश -

- (क) **व्याख्या** -पाठ्यक्रम में निर्धारित रचनाओं से दो पाठांश दिए जायेंगे। विद्यार्थी को किसी एक की संदर्भ सहित व्याख्या करनी होगी। इसके लिए अंक निर्धारित हैं। 10
- (ख) **पाठ बोध** -पाठ्यक्रम में निर्धारित रचनाओं से एक पाठांश तथा तत्संबंधी प्रश्न दिए जायेंगे। 5 विद्यार्थी को पाठांश के आधार पर उत्तर देने होंगे। इसके लिए अंक निर्धारित हैं। 10
- (ग) **पाठ आधारित प्रश्न** -पाठ्यक्रम में निर्धारित रचनाओं की विषयवस्तु, मूल संवेदना-रचना , का 3 समीक्षात्मक प्रश्न दिये जायेंगे। विद्यार्थी को किंही 5 सौष्ठव व प्रासंगिकता संबंधी अंक निर्धार 12 उत्तर देना होगा। प्रत्येक के लिए 2 अंक हैं।
- (घ) **हिंदी साहित्य के इतिहास संबंधी प्रश्न** - पाठ्यक्रम में निर्धारित हिंदी साहित्य इतिहास (आधुनिक काल) से का उत्तर देना होगा। प्रत्येक 3 प्रश्न दिये जायेंगे। विद्यार्थी को किंही 6 अंक निर्धारित हैं। 10 के लिए
- (ङ) **लघूत्तरी प्रश्न**-निर्धारित समस्त पाठ्यक्रम में से लघूत्तरी प्रश्न पूछे जाएंगे। विद्यार्थी को 7 अंक निर्धारित हैं। 6 देने होंगे। प्रत्येक के लिए (शब्दों में 120 लगभग) के उत्तर 4 इनमें से
- (च) **वस्तुनिष्ठ प्रश्न**- निर्धारित समस्त पाठ्यक्रम में से वस्तुनिष्ठ प्रश्न पूछे जाएंगे। विद्यार्थी 10 को प्रत्येक का उत्तर देना होगा। इसमें कोई विकल्प नहीं होगा। इसके लिए अंक निर्धारित 10 हैं।

**विशेष - आंतरिक मूल्यांकन के निर्देश -नियत कार्य )assignments / project /case study)**  
हेतु विद्यार्थी को व्यावहारिक विषय दिए जाएं जिससे वह अपने अनुभवआलोचनात्मक ,अध्ययन ,  
समझ कोप्रस्तुत कर सके।

## पाठ्य विषय

### (क) हिंदी साहित्य का इतिहास (आधुनिक काल)

- 1857 का स्वतंत्रता संघर्ष और हिन्दी नवजागरण, भारतीय राष्ट्रीय आंदोलन और हिंदी साहित्यभारतेन्दुयुगीन साहित्य की विशेषताएँ ,, महावीर प्रसाद द्विवेदी और उनका युग, छायावाद: प्रवृत्तियां और प्रमुख कविप्रयोगवाद: ,प्रगतिवाद: प्रवृत्तियां और प्रमुख कवि , समकालीन कविता: ,नई कविता: प्रवृत्तियां और प्रमुख कवि ,प्रवृत्तियां और प्रमुख कवि प्रवृत्तियां और प्रमुख कवि।
- हिंदी नाटक: उद्भव और विकासहिंदी उपन्यास: उद्भव ,हिंदी निबंध: उद्भव और विकास , हिंद ,और विकासी कहानी: उद्भव और विकासहिंदी ,हिंदी पत्रकारिता: उद्भव और विकास , हिंदी जीवनी: उद्भव और ,हिंदी रेखाचित्र: उद्भव और विकास ,संस्मरण: उद्भव और विकास हिंदी आत्मकथा: उद्भव और विकास। ,विकास
- दलित विमर्श: वैचारिकी और साहित्यिक विकासस्त्री विमर्श: वैचारिकी और साह ,ित्यिक विकास आदिवासी विमर्श: वैचारिकी और साहित्यिक विकास।

### (ख) हिंदी गद्य -II

- **संस्मरण** -संस्मृतियां - (सरदार भगतसिंह संस्मरण भगतसिंह की चुहलबाजी तक) शिव वर्मा
- **रेखाचित्र** रामवृक्ष बेनीपुरी - पुरुष और परमेश्वर -
- **संभाषण** -साहित्य - संस्कृति और शासन ,महादेवी वर्मा
- **यात्रा** -मैंने जापान में क्या देखा भदंत आनंद कौशल्यायन -
- **पत्र** -प्रेमचंद के दो पत्र (इंद्रनाथ मदान को)
- **जीवन चरित आवारा मसीहा का अंश** -
- **साक्षात्कार अनुपम मिश्र** -

## सहायक पुस्तकें

- आधुनिक साहित्य की प्रवृत्तियां नामवर सिंह -
- आधुनिक हिन्दी कविता का इतिहासनन्दकिशोर नवल .डॉ -
- आधुनिक साहित्य नंददुलारे वाजपेयी -
- छायावादनामवर सिंह -
- आधुनिक साहित्य की प्रवृत्तियां नामवर सिंह -
- हिंदी साहित्य और संवेदना का विकास रामस्वरूप चतुर्वेदी -
- हिंदी साहित्य का इतिहास ) -संनगेंद्र .डा (.



- हिंदी साहित्य का दूसरा इतिहास बच्चन सिंह -
- हिंदी साहित्य का इतिहास लालचंद गुप्त मंगल -
- हिंदी साहित्य: इतिहास के आड़ने में सुभाष चंद्र .डा -

## सेमेस्टर -V

### MPAH 351 सर्जनात्मक लेखन के विविध क्षेत्र

#### Generic Elective(GE)

क्रेडिट - 6

समय- 3 घंटे,

कुल अंक- 150

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

#### पाठ्यक्रम का उद्देश्य

सर्जनात्मक लेखन के विविध आयामों से परिचय

#### पाठ्यक्रम के अपेक्षित परिणाम

- सर्जनात्मक लेखन की विविध विधाओं के सैद्धांतिक व व्यावहारिक पक्षों का ज्ञान।
- प्रिंट माध्यमों के लिए रचनात्मक लेखन क्षमता का विकास।
- दृश्यश्रव्य माध्यमों के लिए लेखन की क्षमता का विकास।-
- इंटरनेट व सामाजिक माध्यमों के लेखन के प्रति आलोचनात्मक दृष्टि का विकास

परीक्षा संबंधी निर्देश पाठ्यक्रम चार इकाइयों में विभक्त है। प्रश्न पत्र तीन खंडों में विभक्त होगा। -

- **समीक्षात्मक प्रश्न** - निर्धारित पाठ्यक्रम की प्रत्येक इकाई से विकल्प सहित समीक्षात्मक प्रश्न पूछा जाएगा। विद्यार्थी को प्रत्येक का उत्तर देना होगा। प्रत्येक के लिए अंक 15 निर्धारित हैं।
- **लघुतरी प्रश्न** - निर्धारित समस्त पाठ्यक्रम में से दस लघुतरी प्रश्न पूछे जाएंगे। विद्यार्थी को इनमें से छः के उत्तर देने होंगे। प्रत्येक के लिए अंक निर्धारित हैं। 8
- **वस्तुनिष्ठ प्रश्न** - निर्धारित समस्त पाठ्यक्रम में वस्तुनिष्ठ प्रश्न पूछे जाएंगे। विद्यार्थी 12 अंक 1 को प्रत्येक का उत्तर देना होगा। इसमें कोई विकल्प नहीं होगा। प्रत्येक के लिए निर्धारित हैं।

#### इकाई सृजनात्मकता: अवधारणा और सिद्धांत 1

- सृजनात्मकता की अवधारणा ,
- भाषा: आंचलिकता ,
- सृजनवक्रता ,अलंकार ,बिम्ब ,सौष्ठव: प्रतीक-

#### इकाई विविध विधाओं का लेखन: विषयवस्तु चयन और प्रस्तुतिकरण 2

- कविता: संवेदनालय ,छंद ,भाषा ,
- कथा साहित्य: विषयवस्तुपरि ,वेशभाषा ,पात्र ,

- नाटक: विषयवस्तुभाषा ,पात्र ,परिवेश ,
- निबंध: विषयवस्तु,भाषा ,
- व्यंग्य: विषयवस्तुभाषा ,
- बच्चों के लिए सृजनात्मक लेखन

### इकाई प्रिंट माध्यम के लिए लेखन: 3

- रिपोर्टाज़अर्थ :, विषयचयन-, सामग्रीनिर्धारण-, लेखन प्रविधि।-
- फीचर लेखनचयन-विषय :, सामग्रीनिर्धारण-, लेखन प्रविधि।-
- साक्षात्कार (भेंटवार्ता/इण्टरव्यू): उद्देश्य, प्रकार, साक्षात्कारप्रविधि-, महत्व।
- फिल्म समीक्षा और पुस्तक समीक्षा।

### इकाई - 4इलेक्ट्रॉनिक माध्यम के लिए लेखन:

- पटकथा लेखन: विषयचयन-, सामग्रीनिर्धारण-, लेखनप्रविधि।-
- संवाद लेखन: विषयचयन-, सामग्रीनिर्धारण-, लेखनप्रविधि।-
- विज्ञापन लेखन: विषयचयन-, सामग्रीनिर्धारण-, लेखनप्रविधि।-
- रिपोर्ट लेखन: विषयचयन-, सामग्रीनिर्धारण-, लेखनप्रविधि।-
- दृश्यछायाचित्र) सामग्री-, कार्टून, रेखाचित्र, ग्राफिक्स आदि से संबन्धित लेखन। (

### सहायक सामग्री

- कथामन्नु भंडारी - पटकथा-
- पटकथा लेखन मनोहर श्याम जोसी -
- रचनात्मक लेखन रमेश गौतम .सं -
- साहित्य सहचर आचार्य हजारी प्रसाद द्विवेदी -
- साहित्यालोचन श्यामसुंदर -
- कविता की रचना प्रक्रिया कुमार विमल -
- सर्जक का मन नंदकिशोर आचार्य -

## सेमेस्टर -VI

### MPAH 361 आधुनिक भारतीय कविता

#### Generic Elective(GE)

क्रेडिट - 6

कुल अंक- 150

समय- 3 घंटे,

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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#### पाठ्यक्रम का उद्देश्य

भारतीय भाषाओं की कविता व कवियों से परिचय

#### पाठ्यक्रम के अपेक्षित परिणाम

- भारतीय भाषाओं के प्रमुख कवियों की कविताओं की समझ।
- भारतीय संस्कृति के लगावराष्ट्रीय एकता व अखंडता की भावना का विकास।
- साहित्य के तुलनात्मक अध्ययन की दृष्टि का विकास

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परीक्षा संबंधी निर्देश प्रश्न पत्र चार खंडों में विभक्त होगा। -

- **व्याख्या** - निर्धारित पाठ में से तीन पाठांश दिए जायेंगे विद्यार्थी को किंही दो की संदर्भ सहित व्याख्या करनी होगी। प्रत्येक के लिए 8 अंक निर्धारित हैं।
- **पाठ बोध** -निर्धारित पाठों में से एक पाठांश तथा तत्संबंधी प्रश्न दिये जायेंगे पाठ के 5 1 आधार पर उत्तर देने होंगे। इसके लिए 5 अंक निर्धारित हैं।
- **समीक्षात्मक प्रश्न** - भारतीयता कविता का स्वरूप ,कविता में भारतीय मूल्यों की अभिव्यक्ति , भारतीय कविता की प्रवृत्तियां तथा पाठ्यक्रम ,भारतीय राष्ट्रीय आंदोलन और भारतीय कविता मूल संवेदना व काव्य ,उनकी कविताओं की विषयवस्तु ,में निर्धारित कवियों का परिचय समीक्षात्मक प्रश्न पूछे 6 सौंदर्य संबंधी जायेंगे। विद्यार्थी को किंही तीन का उत्तर देना होगा। प्रत्येक के लिए 15 अंक निर्धारित हैं।
- **लघुतरी प्रश्न** - निर्धारित समस्त पाठ्यक्रम में से सात लघुतरी प्रश्न पूछे जाएंगे। विद्यार्थी को इनमें से चार के उत्तर देने होंगे। प्रत्येक के लिए अंक निर्धारित 8 हैं।
- **वस्तुनिष्ठ प्रश्न** - निर्धारित समस्त पाठ्यक्रम में 12 वस्तुनिष्ठ प्रश्न पूछे जाएंगे। इसमें कोई विकल्प नहीं होगा। प्रत्येक के लिए अंक निर्धारित हैं। 1

निर्धारित कवि (निम्नलिखित कवियों की तीन तीन कविताएं )

हिंदी - सूर्यकांत त्रिपाठी निराला

मुक्तिबोध

उर्दू - गालिब

हाली

पंजाबी - लालसिंह दिल

सुरजीत पातर

बांग्ला - रवीन्द्रनाथ ठाकुर

काज़ी नज़रुल इस्लाम

## सहायक पुस्तकें

- भारतीय साहित्य : स्थापनाएं और प्रस्तावनाएं सच्चिदानंद .के -
- भारतीय साहित्य की भूमिका रामविलास शर्मा .डॉ -
- भारतीय साहित्य राम छबीला त्रिपाठी .डॉ -
- भारतीय साहित्य नगेन्द्र .डॉ -
- भारतीय साहित्य मूलचन्द गौतम .डॉ -
- भारतीय साहित्य भोलाशंकर व्यास -
- परंपरा का मूल्यांकन रामविलास शर्मा -
- संस्कृति के चार अध्याय रामधारी सिंह दिनकर -

**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**  
**SCHEME OF EXAMINATION according to CBCS LOCF**  
**W.E.F. 2022-23 in Phased manner**

1 credit =25 marks,

1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**M.P.A. Skill Enhancement Course (Tabla) Semester-V**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
<b>Skill Enhancement Course (SEC)</b>	<b>SECT356</b>	Fundamentals of Tabla-1 (Theory)	2+0+0	2	3 Hours	40		10	50
Total				2		40		10	50

**M.P.A. Skill Enhancement Course (Tabla) Semester- VI**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
<b>Skill Enhancement Course (SEC)</b>	<b>SECT366</b>	Fundamentals of Tabla-2 (Theory)	2+0+0	2	3 Hours	40		10	50
Total				2		40		10	50

**Department of Music & Dance  
Kurukshetra University, Kurukshetra**

**Syllabus and Course of reading According to CBCS LOCF  
M.P.A. Semester-V  
Skill Enhancement Course (SEC) Tabla  
(W.E.F. 2022-23)**

<b>SECT356 Fundamentals of Tabla-1 (Theory)</b>									
<b>skill</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>Skill Enhancement Course (SEC)</b>	<b>SECT356</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Knowledge of basic musical terminology.</b>								
<b>2.</b>	<b>To Recognize basic parts &amp; syllables of tabla.</b>								
<b>3.</b>	<b>Knowledge of Laya &amp; Swar</b>								
<b>4.</b>	<b>Capacity to understand taal &amp; notation.</b>								

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question number one is compulsory which must be objective type. All questions carry equal marks.

**UNIT- I**

(A) Definitions of following terms:

Taal, Laya, Matra, Theka, Sam, Taali, Khali, Avartan, Chinha, , Vibhaag

,

**UNIT-II**

(A) Describe the different Parts of Tabla with Diagram

(B) Brief study of 10 Varna of Tabla

**UNIT-III**

(A) Relationship between Laya and Laykari.

(B) Tuning of Tabla.

**UNIT-IV**

A) Detailed Description of Teen taal, Kaharawa Taal, Ektaal and Sooltaal with thaah, dugun and chaugun.

B) Knowledge of Bhatkhande's Taal Notation system.

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**Syllabus and Course of reading According to CBCS LOCF**  
**M.P.A. Semester-VI**  
**Skill Enhancement Course (SEC) Tabla**  
**(W.E.F. 2022-23)**

<b>SECT 366 Fundamentals of Tabla-2 (Theory)</b>									
<b>Skill Enhancement Course (SEC)</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
	<b>SECT 366</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Knowledge of musical terms.</b>								
<b>2.</b>	<b>Knowledge of basic taal &amp; Bol.</b>								
<b>3.</b>	<b>Knowledge of indian instruments.</b>								
<b>4.</b>	<b>Role of table in Indian music.</b>								

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question number one is compulsory which must have objective questions. All questions carry equal marks.

**UNIT-1**

- (A) Introduction of Naad.
- (B) Definition of following term: Swar, Saptak, Alankar.

**UNIT-II**

- (A) Detailed description of Rupak Taal, Dadra Taal, Dipchandi Taal and Chaartaal, Tivra.
- (B) Brief study of following terms: Khule Bole, Band Bole

**UNIT-III**

- (A) Classification of Indian instruments.
- (B) Pakhawaj, Dholak

**UNIT-IV**

- (A) Role of Tabla in modern Indian music.
- (B) Characteristics of Tabla Accompanist.

**Books Recommended**

1. Tabla Vadan kala Evam Shastra- Pt. Sudhir Mainkar.
2. Taal Kosh- Girish Chandra Shrivastava.
3. Taal Parichay – Girish Chandra Shrivastava.
4. Tabla Puran – Vijay Shankar Mishra.



**Department of Music & Dance**  
**Kurukshetra University, Kurukshetra**  
**Skill Enhancement Course(SEC) Harmonium**  
**Scheme & Credits According to CBCS in the Course Structure**  
**(W.E.F 2022-23)**

1 credit =25 marks

1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**M.P.A. Vth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Skill Enhancement course	SECH 352	Basic Principles and Techniques of Playing Harmonium-I. (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				<b>2</b>		<b>40</b>		<b>10</b>	<b>50</b>

**M.P.A. VIth Semester**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Skill Enhancement course	SECH 362	Basic Principles and Techniques of Playing Harmonium-II. (Theory)	2+0+0	2	3 Hours	40		10	50
<b>Total</b>				<b>2</b>		<b>40</b>		<b>10</b>	<b>50</b>

**Department of Music & Dance**  
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**Syllabus and Course of reading According to CBCS LOCF**  
**M.P.A. Semester-Vth**  
**Skill Enhancement Course (SEC) Harmonium**  
**(W.E.F. 2022-23)**

<b>SECH356 Basic Principles and Techniques of Playing Harmonium-I (Theory)</b>									
<b>skill</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>Skill Enhancement Course (SEC)</b>	<b>SECH352</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Imparts Knowledge about various parts and historical development of Harmonium</b>								
<b>2.</b>	<b>Ability to play Basic alankars on Harmonium with different Talas</b>								
<b>3.</b>	<b>Ability to play various composition on Harmonium</b>								
<b>4.</b>	<b>Improves ability to Accompaniment with Tabla.</b>								

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question number one is compulsory which must be objective type. All questions carry equal marks.

**Unit –I**

1. Structural knowledge of Harmonium with a sketch
2. Detailed history of Harmonium and its development in Indian music

**Unit II**

- 1.Ten basic Alankars in Shuddha swaras .
- 2 Ability to Play Harmonium with following Talas and ability to write the Thekas with dugun Layakarries in the following Taals.

(1) Dadra , (2) Kaharwa , 3. Teen Taal

**Unit -III**

- 1.Ability to write notation and playing National Anthem on Harmonium.
- 2.One dhun on Harmonium.
- 3.Ability to write notation and playing two drut Khyal with aalaps and taans of following ragas 1. Bhupali 2. Yaman

#### **Unit -IV**

1. Importance of Harmonium in Indian Classical Music music.
2. One Nagma in each of the following talas

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**Syllabus and Course of reading According to CBCS LOCF**  
**M.P.A. Semester-VIth**  
**Skill Enhancement Course (SEC) Harmonium**  
**(W.E.F. 2022-23)**

<b>SECH356 Basic Principles and Techniques of Playing Harmonium-II (Theory)</b>									
<b>Course</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>External Marks</b>	<b>Internal Marks</b>	<b>Time</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>Skill Enhancement Course (SEC)</b>	<b>SECH352</b>	<b>2</b>	<b>50</b>	<b>40</b>	<b>10</b>	<b>3 Hours</b>	<b>2</b>	<b>0</b>	<b>0</b>
<b>Course Outcomes</b>									
<b>1.</b>	<b>Imparts Knowledge about various types of Harmonium and Its importance in Haryanvi folk music</b>								
<b>2.</b>	<b>Ability to play Basic alankars on Harmonium with different Talas</b>								
<b>3.</b>	<b>Ability to play various composition on Harmonium</b>								
<b>4.</b>	<b>Improves capability to Accompaniment with Tabla and Vocal forms</b>								

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question number one is compulsory which must be objective type. All questions carry equal marks.

**Unit –I**

1. Description of different types of Harmonium.
2. Importance of Harmonium in Haryanvi folk music.

**Unit II**

1. Ten basic Alankars in Vikrit swaras
2. Ability to Play Harmonium with following Talas and ability to write the Thekas with dugun Layakaries in the following Taals.  
(1) Ek Taal , (2) Jhap Taal ,(3) Rupak

**Unit -III**

1. Ability to write notation playing National song on Harmonium.
2. One dhun on Harmonium and ability to write notation
3. Ability to write notation and playing two drut Khyal with aalaps and taans of  
Following ragas  
1. Bhairavi 2. Kafi

#### **Unit -IV**

1. One Nagma in each of the following talas  
(1) Ek Taal , (2) Jhap Taal ,(3) Rupak
2. Ability to accompaniment with Light vocal or folk Music.