

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

**Scheme and Syllabus
For IIHS**

**B.A. Music Vocal
W.E.F Session 2020-21**

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



**KURUKSHETRA UNIVERSITY
KURUKSHETRA
2020-21**

**Programme Outcomes (PO) of Bachelor of Arts (General)
CBCS Programmes/Courses in the Institute of Integrated and Honours
Studies, Kurukshetra University, Kurukshetra**

PO 1: Demonstrate a detailed knowledge and understanding of selected fields of study in core disciplines in the humanities, social sciences and languages;

PO 2: Apply critical and analytical skills and methods to the identification and resolution of problems within complex changing social contexts.

PO 3: Demonstrate a general understanding of the concepts and principles of selected areas of study outside core disciplines of the humanities, social sciences and languages;

PO 4: Apply an independent approach to knowledge that uses rigorous methods of inquiry and appropriate theories;

PO 5: Articulate the relationship between diverse forms of knowledge and the social, historical and cultural contexts that produced them;

PO 6: Communicate effectively and show ability to read, write, listen to and speak in a chosen language/s with fluency;

PO 7: Act as informed and critically discerning participants within the community of scholars, as citizens and in the work force;

PO 8: Work with independence, self-reflection and creativity to meet goals and challenges in the workplace and personal life.

PSO' s of B.A. Music (General)

1. Imparts knowledge about the basic principles of music .
2. Imparts skill based education and grooming for Stage performance .
3. Ensures employability after graduation.
4. Encourages Team work spirit and Introduces social significance of the music .

DEPARTMENT OF MUSIC (IHS)
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

B.A. Music (Vocal) Ist Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 111A	Basic Principals of Indian Classical Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 111B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music (Vocal) IInd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 121A	Basic Principals of Indian Classical Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 121B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

SYLLABUS AND COURSES OF READING

**B.A. Music (Vocal)
SEMESTER-Ist**

Paper -1

BMV 111A : Basic Principals of Indian Classical Music-I (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1. The students will be able to describe the Ragas and Talas.
2. The students will be able to define the terminologies of Indian classical music.
3. The students will be able to explain the rich history of Indian music and the contribution of renowned musician.

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting one question from each section. All questions carry equal marks.

Syllabus and course of reading

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Drut Khayal in the following Ragas:
(1) Yaman (2) Bhupali
- (c) Ability to write Thekas with dugun in the following Talas:
(1) Kehrawa (2) Teentaal.

SECTION-B

- (a) Short notes on the followings:
Sangeet, Swar, Alankar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Taal, Khayal, Taan, Sthai - Antra.
- (b) Describe in detail about V.N Bhatkhande's Notation System.
- (c) Relationship of Folk and Classical Music.

SECTION-C

(a) History of India Music from Vedic period to 12th Century.

(b) Contribution towards Music by the followings:

(1) V.N. Bhatkhande (2) V.D. Palustkar

(c) Detailed study of the following Instruments.

(1) Taanpura (2) Guitar

B.A. Music (Vocal)
SEMESTER 1st

Paper: 2
BMV 112B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of Singing.
- 2 The students will be able to demonstrate ragas and taalās.
- 3 The students will be able to tune their particular Instrument.

Syllabus and course of reading

- (a) Two Drut Khayal's with Taan in each of the Ragas prescribed in the syllabus.
- (b) Ability to sing any Five basic alankars in Shudh Swaras.
- (c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakarīes with reciting bols.
- (d) Ability to sing National Anthem on Harmonium .
- (e) Tuning of Tanpura.

B.A. Music (Vocal)
SEMESTER-IIInd

Paper -1

BMV 121A : Basic Principals of Indian Classical Music-II (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe Ragas and Talas in detail.
- 2 The students will be able to illustrate the historical trends of Indian classical music.
- 3 The students will be able to describe the various theoretical aspects of Indian classical music.

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting one question from each section. All questions carry equal marks.

Syllabus and course of reading

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to Write the notation of any one vilambit Khayal in any of the prescribed ragas.
- (c) Ability to write the notation of all Drut Khayal in the following Ragas:
(1) Hameer (2) Vrindavani Sarang (3) Bhairav
- (d) Ability to write the Thekas with dugun Layakaries in the following Talas:
(1) Ek Taal (2) Chautaal

SECTION-B

- (a) Short notes on the following:
Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, Laya.
- (b) Classification of Indian Musical Instruments.

(c) Concept of Time Theory in Indian Classical Music.

SECTION-C

(a) Role of Media in the development of Indian Classical Music.

(b) Gayakon ke Gun-Dosh.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Omkarnath Thakur (2) Ustad Abdul Kareem Khan

B.A. Music (Vocal)
SEMESTER: IInd

Paper: 2
BMV 121B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to demonstrate ragas.
- 2 The students will be able to play taal as on hand.
- 3 The Students will be able to describe the different parts of their instrument.

Syllabus and course of reading

(a) Three Drut Khayals with allaps and Taans in each of the Ragas prescribed in the syllabus.

(1) Hameer (2) Vrindavani Sarang (3) Bhairav

(b) Ability to sing any one vilambit Khayal with taans in any of the prescribed ragas.

(c) Ability to sing one Bhajan with Harmonium.

(d) Ability to play the Thah and dugun on hand of the following Talas with reciting Bols.

(1) Ek Taal (2) Chautaal

(e) Tuning of Taanpura

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by the teachers.

DEPARTMENT OF MUSIC (IHS)
KURUKSHERTRA 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

B.A. Music (Vocal) IIIrd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 231A	Principals of Indian Classical Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 231B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music (Vocal) IVth Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 241A	Principals of Indian Classical Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 241B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

**B.A. MUSIC (VOCAL)
SEMESTER: IIIrd**

BMV 231A Principles of Indian Classical Music-I (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to define the ragas and Talas.

2 The students will be able to describe the various theoretical terms of Indian classical music.

3 The students will be able to analyze the concept of Hindustani music in detail.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

Syllabus and Course of reading

SECTION-A

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one vilambit Khayal in the prescribed Ragas.

(c) Ability to write the notation of each Drut Khayal in the following Ragas:

(1) Shudh Sarang (2) Malkauns (3) Jaijaiwanti

(d) Ability to write Thekas with dugun and chaugun in the following Talas:

(1) Jhaptaal (2) Ada Chautaal.

SECTION-B

(a) Definition of the followings:

Thumri, Tappa, Avirbhaav, Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav - Bahutv, Aandolan

(b) Difference between Margi-Desi Sangeet.

(c) Describe in detail about Raag Vargikaran.

SECTION-C

- (a) Role of Music in national Integration.
- (b) Different Gharana's of Khayal Gayan.
- (c) Contribution towards Music by the followings:
 - (1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan

B.A. MUSIC (VOCAL)
SEMESTER: IIIrd
BMV 231B Stage Performance & Viva

Credit: 2

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to perform vilambit and dhрут Khayal in detail.
- 2 The students will be able to demonstrate taals in different layakaries with reciting bols.
- 3 The Students will be able to perform the different styles of light music.

Syllabus and Course of reading

- (a) One Vilambit Khayal with Aalaps and Taans in any one of the raga prescribed in the syllabus.
- (b) Ability to sing Drut Khayals with aalaps and Taans in all of the prescribed Ragas.
- (c) One Tarana in any of the prescribed Ragas.
- (d) Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.
- (e) One Saraswati Vandna with Harmonium will be presented.

B.A. MUSIC (VOCAL)
SEMESTER: IVth

BMV 241A Principles of Indian Classical Music-II (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to explain new ragas and Talas
- 2 The students will be able to expound the terminologies of Indian classical music.
- 3 The students will be able to describe ancient history and contribution of renowned Musicians of Hindustani music.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

Syllabus and Course of reading

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Vilambit Khayal in the prescribed Ragas.
- (c) Ability to write the notation of all Drut Khayals in the following Ragas:
(1) Bhairavi (2) Kedar (3) Asawari
- (c) Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas:
(1) Tivra (2) Sooltaal

SECTION-B

- (a) Definitions of the following:
Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali
- (b) Write in detail about Sahayak Naad (Syambhu Swar).
- (c) Merits and Demerits of Notation System.

SECTION-C

(a) Detail study of the following ancient text.

(1) Natya Shastra (2) Sangeet Ratnakar.

(b) History of music in Medieval Period.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Bhimsain Joshi (2) Pt. Jasraaj

B.A. MUSIC (VOCAL)
SEMESTER: IVth

BMV 241B Stage Performance & Viva

Credit: 4

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1. The students will be able to exhibit ragas prescribed in the syllabus.
2. The students will be able to perform the taals and their layakaries with reciting bols on hand.
3. The Students will be able to perform one Geet.

Syllabus and Course of reading

- (a) One Vilambit Khayal with Aalaps and Taans in any one of the raga prescribed in the syllabus.
- (b) Ability to sing Drut Khayal with aalap and Taan in all of the prescribed Ragas.
- (c) One Dhrupad in any of the prescribed Ragas.
- (d) Ability to demonstrate Tivra And Sooltaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.
- (e) One Geet will be presented.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by the teachers

DEPARTMENT OF MUSIC (IHS)
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

B.A. Music (Vocal) Vth Semester
Discipline Specific Elective (DSE)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	BMV 351A	Principles of Indian Classical Music-I (Applied Theory) –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			10	6		40	80	30	150

B.A. Music (Vocal) VIth Semester
Discipline Specific Elective (DSE)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 361A	Principles of Indian Classical Music-II (Applied Theory) -II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			10	6		40	80	30	150

B.A. MUSIC (VOCAL)
SEMESTER: Vth

BMV 351A Principles of Indian Classical Music-I (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to explain the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to describe the role of music in different aspects.

3 The students will be able to elaborate the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani music.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

Syllabus and Course of reading

SECTION-A

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Vilambit Khayal in the prescribed Ragas.

(c) Ability to write the notation of all Drut Khayal in the following Ragas:

(1) Todi (2) Miyan ki Malhar (3) Darbari

(c) Ability to write Thekas with dugun, Tigun And Chaugun in the following Talas:

(1) Dadra (2) Tilwara (3) Deepchandi

SECTION-B

(a) Definition of the following:

Nibaddh Gaan, Anibaddh Gaan, Aalapti, Jaati Gayan, Prabandh Gayan, Dhrupad, Dhamaar

(b) Lalit Kalaon main Sangeet ka sthan.

(c) Role of Music in International Cultural Exchange.

SECTION-C

(a) Describe in detail about role of string instruments in Indian classical music.

(b) Origin and development of Indian Orchestra.

(c) Contribution towards music by following:

(1) M.S.Subbulakshmi (2) Girija Devi

B.A. MUSIC (VOCAL)
SEMESTER: Vth

BMV 351B Stage Performance & Viva

Credit: 4

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1 The students will be able to exhibit the Vilambit Khayal and Drut Khayal with aalaps and Taans prescribed in the syllabus.

2 The students will be able to play taals and their Layakaries with reciting bols on hand.

3 The Students will be able to perform thumri.

Syllabus and Course of reading

(a) One Vilambit Khayal with Aalap and Taans in any one of the raga prescribed in the syllabus.

(b) Ability to sing Drut Khayal Aalap and Taans in all of the prescribed Ragas.

(c) One Sargam Geet in any of the prescribed Ragas.

(d) Ability to demonstrate taal Dadra, Tilwara and Deepchandi by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

(f) One Thumri will be presented.

B.A. MUSIC (VOCAL)
SEMESTER: Vith

BMV 361A Principles of Indian Classical Music-II (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to comprehend the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to define the terms of western music as well as ancient text of Hindustani classical music.

3 The students will be able to describe the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani music.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

Syllabus and Course of reading

SECTION-A

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Vilambit Khayal of the ragas prescribed in the syllabus.

(c) Ability to write the notation of any all Drut Khayals in the following Ragas:

(1) Kamod (2) Bheemplasi (3) Bihag

(d) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas:

(1) Dhamaar (2) Roopak (3) Jhoomra

SECTION-B

(a) Define of the following

Harmony, Melody, Major Tone, Minor Tone, Time Signature, Consonance, Dissonance,

(b) Detail study of the following ancient text:

(1) Sangeet parijat (2) Brihaddeshi

(c) Raag ke Lakshan.

SECTION-C

(a) Development of Indian classical music during Modern Period.

(b) Difference between Hindustani and Karanatak sangeet paddhti?

(c) Contribution towards Music by the following Musicians:

(1) Pt. Rajan - Sajan Mishra (2) Ustad Rashid Khan

B.A. MUSIC (VOCAL)
SEMESTER: Vith

BMV 361B Stage Performance & Viva

Credit: 4

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1 The students will be able to exhibit the Vilambit Khayal and Drut Khayal with aalaps and taans prescribed in the syllabus.

2 The students will be able to demonstrate taals and their Layakaries with reciting bols on hand.

3 The Students will be able to perform patriotic song.

(a) One Vilambit Khayal with Aalaps and Taans in any one of the raga prescribed in the syllabus.

(b) Ability to Sing Drut Khayal With aalaps and Taans in all of the prescribed Ragas.

(c) One Patriotic Song with harmonium will be presented.

(d) Ability to demonstrate Taal Dhamaar, Roopak and Jhoomra taal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by the teachers.

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

**Scheme and Syllabus
For IIHS
B.A. Music Instrumental (Sitar)
W.E.F Session 2020-21**

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



**KURUKSHETRA UNIVERSITY
KURUKSHETRA
2020-21**

DEPARTMENT OF MUSIC (IHS)
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

B.A. Music Instrumental (Sitar) Ist Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 111A	Basic Principles of Indian Classical Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 111B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music Instrumental (Sitar) IInd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 121A	Basic Principles of Indian Classical Music –II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 121B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

SYLLABUS AND COURSES OF READING

B.A. Music Instrumental (Sitar) Semester-1

Paper -1

BMS 111A : Basic Principles of Indian Classical Music-I(Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe the Ragas and Talas.
- 2 The students will be able to define the terminologies of Indian classical music.
- 3 The students will be able to explain the rich history of Indian music and contribution renowned musician.

Syllabus and course of reading

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Raza Khani gats in the following Ragas:
 - (1) Yaman (2) Bhupali
- (c) Ability to write Thekas with dugun in the following Talas:
 - (1) Teentaal (2) Kehrawa

SECTION-B

- (a) Short notes on the followings:
Sangeet, Swar, Alankaar, Saptak, Raag, Thaati, Jaati, Vaadi Samvaadi Vivadi Anuvadi
VarjitSwar , Taal, Gat, Tora, Sthai - Antra.
- (b) Describe in detail about V.N Bhatkhande's Notation System.
- (c) Relationship between Folk and Classical Music.

SECTION-C

(a) History of India Music from Vedic period to 12th Century.

(b) Contribution towards Music by the followings:

(1) V.N. Bhatkhande (2) V.D. Palustkar

(c) Detailed study of the following Instruments.

(1) Sitar (2) Guitar

B.A. Music Instrumental (Sitar), Semester-1st

Paper: 2

BMS 111B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1. The students will be able to exhibit the techniques of Playing.
2. The students will be able to demonstrate ragas and taalās.
3. The students will be able to tune their particular Instrument.

Syllabus and course of reading

- (a) Two Drut Gats with Toras in each of the Ragas prescribed in the syllabus.
- (b) Ability to play any Five basic alankars in Shudh Swaras.
- (c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakarīes with reciting bols.
- (d) Ability to play National Anthem on Sitar .
- (e) Tuning of Sitar.

B.A. Music Instrumental (Sitar) Semester- 2nd

Paper -1

BMS 121A : Basic Principles of Indian Classical Music-II (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe Ragas and Talas in detail.
- 2 The students will be able to illustrate the historical trends of Indian classical music.
- 3 The students will be able to describe the various theoretical aspects of Indian classical music.

Syllabus and course of reading

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Any one Maseetkhani Gat in any Ragas prescribed in syllabus.
- (c) Ability to write the notation of Raza Khani Gats in the following Ragas:
(1) Hameer (2) Vrindavani Sarang (3) Bhairav
- (d) Ability to write the Thekas with dugun Layakaries in the following Talas:
(1) Ek Taal (2) Chautaal

SECTION-B

- (a) Short notes on the following:
Naad, Shruti, Varan, Aavartan, Jhala, Soot, Meend, Ghaseet, Jamjama, Kan, Khatka, Murki, Krintan, Gamak, Laya.
- (b) Classification of Indian Musical Instruments.
- (c) Concept of Time Theory in Indian Classical Music.

SECTION-C

- (a) Role of Media in the development of Indian Classical Music.
- (b) Sitar Vadakon ke Gun-Dosh.
- (c) Contribution towards Music by the following Musicians:
(1) Pt. Ravi Shankar (2) Ustad Vilayat Khan

B.A. Music Instrumental (Sitar) Semester- 2nd

Paper: 2

BMS 121B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1. The students will be able to demonstrate ragas.
2. The students will be able to play taal as on hand.
3. The Students will be able to describe the different parts of their instrument.

Syllabus and course of reading

- (a) Three Drut Gats with Tora's and Jhala in each of the Ragas prescribed in the syllabus.
- (b) Ability to play any one vilambit gat with toras in any of the prescribed ragas.
- (c) Ability to play one dhun on Sitar/Guitar.
- (d) Ability to play Thah and dugun on hand of the following Talas with reciting Bols.
(1) Ek Taal (2) Chautaal
- (e) Tuning of Sitar .

DEPARTMENT OF MUSIC (IHS)
KURUKSHERTRA UNIVERSITY KURUKSHETRA

SCHEME OF EXAMINATION according to CBCS LOCF
W.E.F. 2020-21

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

B.A. Music Instrumental (Sitar) IIIrd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 231A	Principles of Indian Classical Music -I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 231B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music Instrumental (Sitar) IVth Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 241A	Principles of Indian Classical Music -II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 241B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music Instrumental (Sitar) Semester-IIIrd

Paper -1

BMS 231A : Principles of Indian Classical Music-I (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to define the ragas and Talas.
- 2 The students will be able to describe the various theoretical terms of Indian classical music.
- 3 The students will be able to analyze the concept of Hindustani music in detail.

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Maseetkhani Gat in the prescribed Ragas.
- (c) Ability to write the notation of each Razakhani Gat in the following Ragas:
(1) Shudh Sarang (2) Malkauns (3) Jajjaiwanti
- (d) Ability to write Thekas with dugun in the following Talas:
(1) Jhaptaal (2) Ada Chautaal.

SECTION-B

- (a) Definition of the followings:
Thumri, Tappa, Avirbhaav - Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav-Bahutv, Aakarsh, Apkarsh - Prahaar, Sitar ke bol, Aandolan
- (b) Difference between Margi-Deshi Sangeet.
- (c) Describe in detail about Raag Vargikaran.

SECTION-C

- (a) Role of Music in national Integration.
- (b) Different Gharana's of Sitar Vadan.
- (c) Contribution towards Music by the followings:
 - (1) Pt. Pannalal Ghosh (2) Pt. Buddhaditya Mukherjee

**B.A. Music Instrumental (Sitar), Semester-IIIrd
Paper: 2**

BMS 231B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 LA.)

Course Learning Outcome

- 1 The students will be able to perform vilambit and drut gats in detail.
- 2 The students will be able to demonstrate taals in different layakaries with reciting bols.
- 3 The Students will be able to perform the different styles of light music.

Syllabus and course of reading

- (a) One Maseetkhani Gat with Toda's in any one of the raga prescribed in the syllabus.
- (b) Ability to play Razakhani Gats with Toda's in all of the prescribed Ragas.
- (c) Ability to play Jhala in any raga prescribed in the syllabus.
- (d) Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.
- (e) Vande Matram on sitar or Guitar will be presented.

B.A. Music Instrumental (Sitar) Semester-IVth

Paper -1

BMS 241A : Principles of Indian Classical Music-II (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to explain new ragas and Talas .
- 2 The students will be able to expound the terminologies of Indian classical music.
- 3 The students will be able to describe ancient history and contribution of renowned Musicians of Hindustani music.

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Maseetkhani Gat in the prescribed Ragas.
- (c) Ability to write the notation of each Razakhani Gat in the following Ragas:
 - (1) Bhairavi (2) Kedar (3) Asawari
- (d) Ability to write the Thekas with dugun and Chogun Layakaries in the following Talas:
 - (1) Tivra (2) Sooltaal

SECTION-B

- (a) Definitions of the following:
Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali.
- (b) Write in detail about Sahayak Naad (Syambhu Swar).
- (c) Merits and Demerits of Notation System.

SECTION-C

(a) Detail study of the following ancient text.

(1) Natya Shastra (2) Sangeet Ratnakar.

(b) History of music in Medieval Period.

(c) Contribution towards Music by the following Musicians:

(1) Ustad Amzad Ali Khan (2) Ustad Sujat Khan

B.A. Music Instrumental (Sitar), Semester-IVth

Paper: 2

BMS 241B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit ragas prescribed in the syllabus.
- 2 The students will be able to perform the taals and their layakaries with reciting bols on hand.
- 3 The Students will be able to perform one Geet.

Syllabus and course of reading

- (a) One Maseetkhani Gat with Toda's in any one of the raga prescribed in the syllabus.
- (b) Ability to play Razakhani Gats with Toda's in all of the prescribed Ragas.
- (c) One Sargam Geet in any of the prescribed Ragas.
- (d) Ability to demonstrate Tivra And Sooltaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.
- (e) One Geet on sitar will be presented.

DEPARTMENT OF MUSIC (IHS)
KURUKSHERTRA UNIVERSITY KURUKSHETRA

SCHEME OF EXAMINATION according to CBCS LOCF
W.E.F. 2020-21

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

B.A. Music Instrumental (Sitar) Vth Semester
Discipline Specific Elective(DSE)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Elective (DSE)	BMS 351A	Principles of Indian Classical Music-I (Applied Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music Instrumental (Sitar) VIth Semester
Discipline Specific Elective(DSE)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Elective (DSE)	BMS 361A	Principles of Indian Classical Music-II (Applied Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Music Instrumental (Sitar) Semester-5th

Paper -1

BMS 351A : Principles of Indian Classical Music-I (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to explain the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to describe the role of music in different aspects.

3 The students will be able to elaborate the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani music.

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Maseetkhani Gat of the ragas prescribed in the syllabus.

(c) Ability to write the notation of all Razakhani Gats in the following Ragas:

(1) Todi (2) Miyan ki Malhar (3) Darbari

(c) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas:

(1) Dadra (2) Tilwara (3) Deepchandi

SECTION-B

(a) Definition of the following:

Nibaddh Gaan, Anibaddh Gaan, Aalapti, Jaati Gayan, Prabandh Gayan, Dhrupad, Dhamaar

- (b) Lalit Kalaon main Sangeet ka Sthan.
- (c) Role of Music in International Cultural Exchange.

SECTION-C

- (a) Describe in detail about role of string instruments in Indian classical music.
- (b) Origin and development of Indian Orchestra.
- (c) Contribution towards music by following:
 - (1) Nikhil Banerjee (2) Annapurna Devi

**B.A. Music Instrumental (Sitar), Semester-5th
Paper: 2**

BMS 351B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 LA.)

Course Learning Outcome

1 The students will be able to perform the maseetkhani gats and razakhani gats with Jor aalaps and toras prescribed in the syllabus.

2 The students will be able to play taals and their Layakaries with reciting bols on hand.

3 The Students will be able to perform thumri.

(a) One Maseetkhani Gat with Jor Aalap's and Toda's in any one of the raga prescribed in the syllabus.

(b) Ability to play Razakhani Gats with Toda's and Jhala's in all of the prescribed Ragas.

(c) One Sargam Geet in any of the prescribed Ragas.

(d) Ability to demonstrate taal Dadra, Tilwara and Deepchandi by hand in Thah, Dugun and Chogun Layakaries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

(f) One Thumri on sitar will be presented.

B.A. Music Instrumental (Sitar) Semester-6th

Paper -1

BMS 361A : Principles of Indian Classical Music-II (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to comprehend the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to define the terms of western music as well as ancient text of Hindustani classical music.

3 The students will be able to describe the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani music.

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Maseetkhani Gat of the ragas prescribed in the syllabus.

(c) Ability to write the notation of Razakhani Gats in all the following Ragas:

(1) Kamod (2) Bheemplasi (3) Bihag

(d) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas:

(1) Dhamaar (2) Roopak (3) Jhoomra

SECTION-B

(a) Define of the following

Harmony, Melody, Major Tone, Minor Tone, Time Signature, Consonance, Dissonance,

(b) Detail study of the following ancient text:

(1) Sangeet parijat (2) Brihaddeshi

(c) Raag ke Lakshan.

SECTION-C

(a) Development of Indian classical music during Modern Period.

(b) Difference between Hindustani and Karanatak sangeet paddhti?

(c) Contribution towards Music by the following Musicians:

(1) Pt. Shiv Kumar Sharma (2) Ustad Shahid Parvez

**B.A. Music Instrumental (Sitar), Semester-6th
Paper: 2**

BMS 361B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the maseetkhani and razakhani gats with Jhalas and toras prescribed in the syllabus.
- 2 The students will be able to demonstrate of taals and their Layakaries with reciting bols on hand.
- 3 The Students will be able to perform patriotic song.

Syllabus and course of reading

- (a) One Maseetkhani Gat with Toda's in any one of the ragas prescribed in the syllabus.
- (b) Ability to play Razakhani Gat with Jor aalap and Toda's in all of the prescribed Ragas.
- (c) One Patriotic Song will be presented.
- (d) Ability to demonstrate Taal Dhamaar, Roopak and Jhoomrataal by hand in Thah, Dugun and Chogun Layakaries with reciting bols.
- (e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharmajhq

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10. Also Books Recommended by the teachers

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

**Scheme and Syllabus
For IIHS**

B.A. Honours Music

W.E.F Session 2020-21

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



**KURUKSHETRA UNIVERSITY
KURUKSHETRA
2020-21**

**Programme Outcomes (PO) of Bachelor of Arts (Honours)
CBCS Programmes/Courses in the Institute of Integrated and Honours
Studies, Kurukshetra University, Kurukshetra**

PO 1: Demonstrate a detailed knowledge and understanding of selected fields of study in core disciplines in the humanities, social sciences and languages;

PO 2: Apply critical and analytical skills and methods to the identification and resolution of problems within complex changing social contexts.

PO 3: Demonstrate a general understanding of the concepts and principles of selected areas of study outside core disciplines of the humanities, social sciences and languages;

PO 4: Apply an independent approach to knowledge that uses rigorous methods of inquiry and appropriate theories;

PO 5: Articulate the relationship between diverse forms of knowledge and the social, historical and cultural contexts that produced them;

PO 6: Communicate effectively and show ability to read, write, listen to and speak in a chosen language/s with fluency;

PO 7: Act as informed and critically discerning participants within the community of scholars, as citizens and in the work force;

PO 8: Work with independence, self-reflection and creativity to meet goals and challenges in the workplace and personal life.

PSO'S of B.A.(Hons)Music

1. Constructs Strong foundation of Music.
2. Ensures specialised training and employability after graduation.
3. Imparts knowledge about recording studio and others technical areas of music.
4. Prepares for higher studies and research.

DEPARTMENT OF MUSIC (IHS)
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

B.A. (Honours) Ist Semester

Papers Category	Course Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BHM 111	Musicology and Applied Theory -I	6+0+0	6	3 Hours	120		30	150
	BHM 112	Stage performance & viva (Practical)	0+0+12	6	15 -20 min / Student		120	30	150
Total			6+0+12	6		120	120	60	300

B.A. (Honours) IInd Semester

Papers Category	Course Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BHM 121	Musicology and Applied Theory -II	6+0+0	6	3 Hours	120		30	150
	BHM 122	Stage performance & viva (Practical)	0+0+12	6	15 -20 min / Student		120	30	150
Total			6+0+12	6		120	120	60	300

SYLLABUS AND COURSES OF READING

**B.A. Honours (Music)
SEMESTER: 1st**

**Paper- 1
BHM 111 : Musicology and Applied Theory-I**

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

- 1 The students will be able to describe the Ragas and Talas in detail.
- 2 The students will be able to define the terminologies of Indian classical music.
- 3 The students will be able to explain the rich history of Indian music and the contribution of renowned musicians.

Syllabus and course of reading

NOTE: There shall be ten Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question no one is compulsory objective type and will covers whole syllabus. All questions carry equal marks .

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Razakhani Gats/Drut Khayals in the following Ragas.
(1) Yaman (2) Bhupali
- (c) Ability to write Thekas with dugun in the following Talas:
(1) Kehrawa (2) Teentaal.
- (d) Comparison between the Ragas prescribed in the syllabus.
- (e) Comparison between the Talas prescribed in the syllabus.

SECTION-B

- (a) Definition of the followings:
Sangeet, Swar, Alankaar, Aaroh, Avroh, Pakad, Saptak, Raag, Thaat, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Khayal, Taal, Taan, Sthai, Antra, Gat, Tora.
- (b) History of India Music from Vedic period to 12th Century.
- (c) Detailed study of the following Instruments.
(1) Tanpura (2) Sitar

SECTION-C

- (a) Relationship of Folk and Classical Music.
- (b) Contribution towards Music by the followings:
 - (1) V.N Bhatkhande (2) V.D Palustkar
- (c) Describe in detail about V.N Bhatkhande's Notation System.

**B.A. Honours (Music) Semester- 1st
Paper -2**

BHM 112 Stage performance & viva (Practical)

Credit: 06

Time: 15-20min/Student

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of Singing/playing.
- 2 The students will be able to demonstrate ragas, alankars and taals.
- 3 The students will be able to tune their particular Instrument.

Syllabus and course of reading

- (a) Two Drut Khayal's/Drut Gats with Taan/Tora's in each of the Ragas prescribed in the syllabus.
- (b) Ability to play/sing any Five basic alankars in Shudh Swaras.
- (c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakaries with reciting bols.
- (d) Ability to play/sing National Anthem on Harmonium/Sitar/.
- (e) Tuning of your particular instrument Tanpura/Sitar.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by the teachers.

B.A. Honours (Music) SEMESTER: 2nd

Paper- 1

BHM 121: Musicology and Applied Theory-II

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

- 1 The students will be able to describe Ragas and Talas in detail.
- 2 The students will be able to define the terminologies of Indian classical music.
- 3 The students will be able to explain the rich history of Indian classical music and the contribution of artists in the field of music.

Syllabus and course of reading

NOTE: There shall be ten Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question no one is compulsory objective type and will covers whole syllabus. All questions carry equal marks .

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to Write the notation of any one Vilambit Khayal/Maseetkhani Gat in any of the prescribed ragas.
- (c) Ability to write the notation of all Drut Khayals/Razakhani Gats in the following Ragas:
(1) Hameer (2) Vrindavani Sarang (3) Bhairav
- (d) Ability to write the Thekas with dugun Layakaries in the following Talas:
(1) Ektaal (2) Chautaal
- (e) Comparison between the Ragas prescribed in the syllabus.
- (f) Comparison between the Talas prescribed in the syllabus.

SECTION-B

- (a) Short notes on the following:
Naad, Shruti, Varna, Aavartan, Tarana, Nayak-Nayiki, Kan, Khatka, Murki, Gamak, Aalap, Gayak-Gayaki, Lakshan Geet, Aandolan, Laya, Jhala, Soot, Meend, Ghaseet, Jamjama, Krintan.
- (b) Classification of Indian Musical Instruments.
- (c) Concept of Time Theory in Indian Classical Music.

SECTION-C

- (a) Role of Media in the development of Indian Classical Music.
- (b) Sitar Vadaikon Tatha Khayal Gayakon ke Gun-Dosh.
- (c) Contribution towards Music by the following Musicians:
 - (1) Pt. Omkarnath Thakur (2) Ustad Abdul Karim Khan
 - (3) Pt. Ravi Shankar (4) Ustad Vilayat Khan

B.A. Honours (Music) SEMESTER: 2nd
Paper-2

BHM 122 : Stage performance & viva (Practical)

Credit: 06

Time: 15-20min/Student

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the ragas and taals.
- 2 The students will be able to present any bhajan and dhun on sitar/ guitar / harmonium.
- 3 The students will be able to tune their particular Instrument.

Syllabus and course of reading

- (a) Three Drut Khayals/Gats with alaps/Jhala and Taans/Toras in each of the Ragas prescribed in the syllabus.
- (b) Ability to sing/Play any one vilambit Khayal /Vilambit Gat with taans/Toras in any of the prescribed ragas.
- (c) Ability to sing/play one Bhajan/Dhun on sitar/Harmonium.
- (e) Ability to play the ekgun and dugun on hand of the following Talas with reciting Bols.
(1) Ek Taal (2) Chautaal
- (f) Tuning of particular instrument
(1) Taanpura (2) Sitar

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by teachers.

DEPARTMENT OF MUSIC (IHS)
KURUKSHERTRA 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

B.A. (Honours) IIIrd Semester

Papers Category	Course Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BHM 231	Musicology and General Theory -I	6+0+0	6	3 Hours	120		30	150
	BHM 232	Musicology and Applied Theory -I	6+0+0	6	3 Hours	120		30	150
	BHM 233	Stage performance & viva (Practical)	0+0+12	6	15 -20 min / Student		120	30	150
Total			6+0+12	6		120	120	60	300

B.A. (Honours) IVth Semester

Papers Category	Course Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BHM 241	Musicology and General Theory -II	6+0+0	6	3 Hours	120		30	150
	BHM 242	Musicology and Applied Theory -II	6+0+0	6	3 Hours	120		30	150
	BHM 243	Stage performance & viva (Practical)	0+0+12	6	15 -20 min / Student		120	30	150
Total			6+0+12	6		120	120	60	300

B.A. Honours (Music) SEMESTER: 3rd

Paper- 1

BHM 231 : Musicology and General Theory-I

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

- 1 The students will be able to define the ragas and Talas.
- 2 The students will be able to describe the various theoretical terms of Indian classical music.
- 3 The students will be able to analyze the concept of Hindustani music in detail.

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. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one vilambit Khayal/Maseetkhani gat in the prescribed Ragas.
- (c) Ability to write the notation of each Drut Khayals/Razakhani Gats in the following Ragas:
 - (1) Shudh Sarang (2) Malkauns (3) Jaijaiwanti
- (d) Ability to write Thekas with dugun and Chaugun in the following Talas:
 - (1) Jhaptaal (2) Ada Chautaal.
- (e) Comparison between the Ragas prescribed in the syllabus.
- (f) Comparison between the Talas prescribed in the syllabus.

SECTION-B

- (a) Definition of the followings:

Thumri, Tappa, Avirbhaav, Tirobhaav, Shruti, Gram, Murchna, Alpatav - Bahutav, Vagyakaar, Jor Allap, Aakarsh - Apkarsh Pahaar, Sitar ke bol.

- (b) Difference between Margi-Desi Sangeet.
- (c) Role of Music in national Integration.

SECTION-C

- (a) Describe in detail about Raag Vargikaran.
- (b) Different Gharana's of Khayal Gayaki/Sitar Vaadan .
- (c) Contribution towards Music by the followings:
 - (1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan
 - (3) Pt.Pannalal Ghosh (4) Pt. Buddhaditya Mukherjee

B.A. Honours (Music)
SEMESTER: 3rd

Paper- 2
BHM 232 : Musicology and Applied Theory-I

Credit: 06
Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1. The students will be able to describe the various theoretical terms of Indian classical music.
- 2 The students will be able to explain the pioneering work done by the legends of Hindustani music as well as ancient text.
3. The students will be able to explain the terminologies of Indian classical music.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt five, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Short notes on the following
- (1) Harmony (2) Melody (3) Jaati Gayan (4) Prabandh Gayan (5) Major Tone (6) Minor Tone (7) Dhrupad (8) Dhamaar
- (b) Development of Indian classical music during Medieval Period.
- (c) Difference between Hindustani and Karanatak sangeet paddhti?

SECTION-B

- (a) Contribution towards Music by the following Musicians:
- (1) Pt. Rajan - Sajan Mishra (2) Pt. Ajay Chakraborty (3) Pt. Shiv Kumar Sharma (4) Ustad Shahid Parvez
- (b) Short notes on the following ancient text:
- (1) Natya Shastra (2) Sangeet Ratnakar.
- (c) Raag ke Lakshan.

SECTION-C

(a) Difference between the following:

(1) Kajri - Chaiti (2) Dadra - Sadra (3) Gazal - Qawwali

(b) Relation between Raag And Ras

(c) Importance of Aesthetics in Indian Music.

B.A. Honours (Music)
SEMESTER: 3rd

Paper- 3
BHM 233 : Stage performance & viva (Practical)

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1 The students will be able to perform vilambit and drut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakarries with reciting bols.

3 The Students will be able to perform the different styles of light music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to sing Drut Khayals/Razakhani Gats With aalaps and Taans/Toras in all of the prescribed Ragas.

(c) Sing/Play one Tarana/Jhalla in any of the prescribed Ragas.

(d) Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakarries with reciting bols.

(e) Vande Matram/Saraswati Vandna on Sitar/Harmonium/Guitar will be presented.

B.A. Honours (Music)
SEMESTER: 4th

Paper- 1
BHM 241 : Musicology and General Theory-I

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1. The students will be able to define the ragas and Talas.
2. The students will be able to describe the various theoretical terms of Indian classical music.
3. The students will be able to explain the pioneering work done by the legends of Hindustani music as well as ancient text.

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. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Vilambit Khayal/Maseetkhani Gat in the prescribed Ragas.
- (c) Ability to write the notation of all Drut Khayals/Razakhani Gats in the following Ragas:
(1) Bhairavi (2) Kedar (3) Asawari
- (d) Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas:
(1) Tivra (2) Sooltaal
- (e) Comparison between the Ragas prescribed in the syllabus.
- (f) Comparison between the Talas prescribed in the syllabus.

SECTION-B

- (a) Definitions of the following:
Geet, Bhajan, Folk Song, Filmi Geet, Shabad, Maand, Heer, Ragini
- (b) Write in detail about Sahayak Naad (Swayambhu Swar).
- (c) Development of Indian classical music in Modern Period.

SECTION-C

(a) Short notes on the following ancient text.

(1) Sangeet parijat (2) Brihaddeshi

(b) Merits and Demerits of Notation System.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Bhimsen Joshi (2) Pt. Jasraaj

(3) Ustad Amjad ali Khan (4) Ustad Sujat Khan

B.A. Honours (Music)
SEMESTER: 4th
Paper- 2
BHM 242 : Musicology and Applied Theory-I

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1. The students will be able to describe the various theoretical terms of Indian music as well as western music.
2. The students will be able to explain the various theoretical aspects of Indian music and contribution of renowned musicians.
3. The students will be able to define the interdisciplinary aspects of music.

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. All questions carry equal marks.

SECTION-A

(a) Short notes on the following

(1) Kalavant - Pandit (2) Nyas - Apanyas Swar (3) Staff Notation (4) Consonance (5) Dissonance (6) Equally Tampered Scale (7) Kritanam (8) Geetam

(b) Taal ke Das Praan.

(c) Basic Theory of Western Cords.

SECTION-B

(a) Contribution towards Music by the following Musicians:

(1) Annapurna Devi (2) Nikhil Banerjee
(3) Ustad Rashid Khan (4) Pt. Channulal Mishra

(b) Short notes on the following ancient text:

(1) Swar Mel Kalaniddhi (2) Sangeet Darpan.

(c) Difference between the following:

(1) Triwat - Chaturang (2) Vrind Gaan - Vrind Vadan (3) Baoul - Bhatiyali

SECTION-C

(a) Globalization of Indian Music.

(b) Music and Spirituality

(c) Healing through music.

B.A. Honours (Music)
SEMESTER: 4th

Paper- 3
BHM 243 : Stage performance & viva (Practical)

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1 The students will be able to perform vilambit and dhruv Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakaries with reciting bols.

3 The Students will be able to perform the different styles of light music and classical music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to sing Dhruv Khayals/Rajakhani Gats With aalap and Taans/Toras in all of the prescribed Ragas.

(c) One Dhruv/Sargam Gat in any of the prescribed Ragas.

(d) Ability to demonstrate Tivra And Sooltaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) One Bhajan will be presented.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by teachers.

DEPARTMENT OF MUSIC (IIHS)
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

B.A. Honours (Music) IVth Semester
Skill Enhancement Course

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Skill Enhancement Course	SECM 241	Techniques of stage performance, recording studio work and electronic media (Theory)	2+0+0	2	3 Hours	40		10	50
Total			2+0+0	2	3	40		10	50

B.A. Honours (Music) SEMESTER: IVth
Skill Enhancement Course (SEC)

SECM 241 Techniques of stage performance, recording studio work and electronic media

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to describe the principals and techniques of recording.

2 The students will be able to explain the importance of electronic media in popularizing music.

3 The students will be able to present their performance according to the techniques of the stage.

NOTE: There shall be eight questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

Syllabus and course of reading

SECTION - A

Principles & Techniques of Recording

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

SECTION - B

Music and Media

- Importance of Internet in Popularizing the Indian Music.
- Role of Television in Popularizing the Indian Music.
- Description of L.P Recording, Tape Cassettes, CD/DVD, Micro Chips etc.

SECTION – C

Basic Principles of Stage Performance

- Psychology of Audience and its Relationship with the Artists.
- Relationship between Performer and accompanists.
- Modern trends of Stage performance in Indian Music.

Books Recommended

1. Sangeet Visharad- Basant
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Shastriya Sangeet ka vikas – Dr. Amita Sharma
5. Mixing secrets (for the small studio) - Mike Senior
6. Also Books Recommended by the teachers.

DEPARTMENT OF MUSIC (IHS)
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

B.A. (Honours) Vth Semester

Papers Category	Course Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BHM 351	Musicology and Applied Theory -I	6+0+0	6	3 Hours	120		30	150
	BHM 352	Stage performance & viva (Practical)	0+0+12	6	15 -20 min / Student		120	30	150
Total			6+0+12	6		120	120	60	300

B.A. (Honours) VIth Semester

Papers Category	Course Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BHM 361	Musicology and Applied Theory -II	6+0+0	6	3 Hours	120		30	150
	BHM 362	Stage performance & viva (Practical)	0+0+12	6	15 -20 min / Student		120	30	150
Total			6+0+12	6		120	120	60	300

B.A. Honours (Music)
SEMESTER: 5th

Paper- 1
BHM 351 : Musicology and General Theory-I

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1. The students will be able to define the ragas and Talas.
2. The students will be able to describe the various theoretical terms of Indian classical music.
3. The students will be able to explain the terminologies and depth of discipline.

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. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Vilambit Khayal/ Maseetkhani Gat in the prescribed Ragas.
- (c) Ability to write the notation of all Dhruv Khayals/Razakhani Gats in the following Ragas:
 - (1) Todi (2) Miyan ki Malhar (3) Darbari
- (d) Ability to write Thekas with dugun, Tigun And Chaugun in the following Talas:
 - (1) Dadra (2) Tilwara (3) Deepchandi
- (e) Comparison between the Ragas prescribed in the syllabus.
- (f) Comparison between the Talas prescribed in the syllabus.

SECTION-B

- (a) Definition of the followings:
Nibaddh Gaan, Anibaddh Gaan, Aalpti, Padam, Tillana, Kriti , Varnam , pallavi
- (b) Lalit Kalaon main Sangeet ka Sthan.
- (c) Role of Music in International Cultural Exchange.

SECTION-C

- (a) Role of string instruments in different styles of singing.
- (b) Describe in detail about Raag Vargikaran.
- (c) Contribution towards music by following:
 - (1) M.S. Subbulakshmi (2) Girija Devi
 - (3) Ustad Sultan Khan (4) Ustad Alla Rakha Khan

B.A. Honours (Music)
SEMESTER: 5th

Paper- 2
BHM 352 : Stage performance & viva (Practical)

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1 The students will be able to exhibit vilambit and dhnut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakarries with reciting bols.

3 The Students will be able to perform the different styles of light music and classical music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalap and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to play Drut Khayals/Razakhani Gats Aalap and Taans/Toras in all of the prescribed Ragas.

(c) One Filmy Geet in any of the prescribed Ragas.

(d) Ability to demonstrate taal Dadra, Tilwara and Deepchandi by hand in Thah, Dugun and Chaugun Layakarries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakarries with reciting bols as prescribed in the syllabus.

(f) One Thumri will be presented.

B.A. Honours (Music)
SEMESTER: 6th

Paper- 1
BHM 361 : Musicology and General Theory-I

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1. The students will be able to define the ragas and Talas.
2. The students will be able to describe the various theoretical aspects of music.
3. The students will be able to explain the terminologies of Indian music as whole.

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. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Vilambit Khayal/Maseetkhani Gat of the ragas prescribed in the syllabus.
- (c) Ability to write the notation of any all Dhnut Khayal/Razakhani Gats in the following Ragas:
(1) Kamod (2) Bheemplasi (3) Bihag
- (d) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas:
(1) Dhamaar (2) Roopak (3) Jhoomra
- (e) Comparison between the Ragas prescribed in the syllabus.
- (f) Comparison between the Talas prescribed in the syllabus.

SECTION-B

- (a) Definition of the following:
Polyphony, Time signature , Frequency , Vibration , Force Vibration , Free Vibration, Scale , Just Intonation
- (b) Difference Between Kathak - Kathakali, Kuchipudi - Oddisi , BHaratnatyam - Mohiniattam
- (c) Job opportunities in the field of Music.

SECTION-C

(a) Contribution towards Music by the following Musicians:

(1) Pt. Rajan - Sajan Mishra (2) Pt. Ajay Chakraborty

(3) Pt. Vishav Mohan Bhatt (4) Pt. Birju Maharaaj

(b) Importance of Sangeet Sammelan.

(c) Folk Instruments of Punjab And Haryana.

B.A. Honours (Music)
SEMESTER: 6th

Paper- 2
BHM 362 : Stage performance & viva (Practical)

Credit: 06

Time: 3Hrs.

Max. Marks: 150 (120 + 30 I.A.)

Course Learning Outcome

1 The students will be able to exhibit vilambit and dhnut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakaries with reciting bols.

3 The Students will be able to perform the different styles of light music and classical music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to play Drut Khayals/Razakhani Gats With aalaps and Taans/Toras in all of the prescribed Ragas.

(c) One Patriotic Song will be presented.

(d) Ability to demonstrate Taal Dhamaar, Roopak and Jhoomra taal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr. Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by teachers.

DEPARTMENT OF MUSIC (IHS)
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

B.A. Honours (Music) Vth Semester
Discipline Specific Elective (Guitar)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective	DSEG 351A	General Theory of Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEG 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Honours (Music) VIth Semester
Discipline Specific Elective (Guitar)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective	DSEG 361A	General Theory of Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEG 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Guitar)**

DSEG 351A General Theory of Guitar -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe the origion and development of guitar .
- 2 The students will be able to elubrate the terms and techniques of Guitar .
- 3 The students will be able to define the importance of Guitar in present scenario .

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions , selecting atleast one question from each section. All questions carry equal marks.

Section A

1. Origin and development of Guitar.
2. Structural knowledge of Guitar with Diagram.
3. Different Types of Guitar.

Section B

- 1 . Definition of the followings:
 - (a) Major Scale
 - (b) Minor Scale
 - (c) Barre Codes
 - (d) Plucking
 - (e) Scale
 - (f) Tempo
2. Techniques of using chords in Guitar.
3. Tuning of Guitar.

Section- C

1. Biography and contribution of following:
(a) Pt. Vishwa Mohan Bhatt (b) Brij Bhushan Kabra
2. Importance of Guitar in Classical Music.
3. Use of Guitar in Fusion Music.

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Guitar)**

DSEG 351B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of Playing.
- 2 The students will be able to demonstrate filmi songs and National anthem on Guitar.
- 3 The students will be able to tune their particular instrument .

Syllabus and course of reading

- Ability to play Five Basic alankaar on Guitar.
- Ability to play National Anthem on Guitar.
- Play/Sing one Filmi Song on Guitar.
- Tuning of Guitar.

**B.A. Honours (Music) SEMESTER: V with
Discipline Specific Elective (Guitar)**

DSEG 361A General Theory of Guitar -II

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe ragas and Taals .
- 2 The students will be able to define the terminologies of Indian classical music .
- 3 The students will be able to explain the depth of subject .

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions , selecting atleast one question from each section. All questions carry equal marks

Section A

1. Historical study & detailed description of ragas prescribed in the syllabus.
2. Ability to write the Notation of Drut Khayal of the Following:
(a) Yaman (b) Bhupali
3. Ability to write Thekas with Dugun in the following Taals.
(a) Kehrawa (b) Teentaal (c) Ektaal

Section - B

1. Short notes on the followings:
Sangeet, Swar, Alankar, Saptak, Raag, Thaata, Jati, Vadi, Samvadi, Anuvadi, Varjit Swar, Taal, Khyal, Taan, Sthai, Antra
2. Classification of string instruments .
3. Different techniques of playing Guitar and Mohan Veena.

Section C

1. Relationship between Guitar and Sitar.
2. Biography and contribution of following:
(a) Vidhushi Dr. Kamala Shankar (b) Chintoo Singh
3. Role of Guitar in Light Music

**B.A. Honours (Music) SEMESTER: Vith
Discipline Specific Elective (Guitar)**

DSEG 361B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the Ragas and Talas.
- 2 The students will be able to demonstrate light music on Guitar.
- 3 The students will be able to perform western song on Guitar.

Syllabus and course of reading

- Ability to play one Drut Khayal with aalaps & Taans
- Ability to demonstrate Kehrawa, Teentaal & Ektaal on hand with Dugun and Chaugun.
- Ability to Play and sing one Bhanjan
- Ability to Play and Sing one Western Song.
- Ability to Sing filmi song on Guitar.

Books Recommended

1. Bhartiya Sangeet me Guitar vadya - Ranjan Kumar
2. Guitar vadya ki vibhinn vadan shailiyaan - Dr. Anupama Kumari
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Raag Parichay Part (1-2) - Harishchand Shrivastav
- 5 . .Also Books Recommended by the teachers.

DEPARTMENT OF MUSIC (IHS)
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

B.A. Honours (Music) Vth Semester
Discipline Specific Elective (Harmonium)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSEH 351A	General Theory of Harmonium – I (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEH 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Honours (Music) VIth Semester
Discipline Specific Elective (Harmonium)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	DSEH 361A	General Theory of Harmonium-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEH 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (DSE) Harmonium

DSEH 351A General Theory of Harmonium-I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe the Ragas and Talas.
- 2 The students will be able to define the terminologies of Indian classical music.
- 3 The students will be able to explain the rich history of Harmonium and the contribution of renowned musician.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Drut Khayals in the following Ragas:
(1) Yaman (2) Bhupali
- (c) Ability to write Thekas with dugun in the following Talas:
(1) Kehrawa (2) Teentaal.

SECTION-B

- (a) Short notes on the followings:
Sangeet, Swar, Alankar, Saptak, Raag, Thaata, Jaati, Vaadi Samvaadi, Vivadi, Anuvadi Varjit Swar, Taal, Khayal, Taan, Sthai - Antra.
- (b) Structural knowledge of Harmonium with a sketch
- (c) Detailed history of Harmonium and its development in Indian music

SECTION-C

- (a) . Importance of Harmonium in Haryanvi folk music
- (b) Use of Harmonium as an Accompaniment with vocal and instrumental music
- (c) Biography and contribution of the following :
 - (1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (DSE) Harmonium**

DSEH 351B Stage Performance & Viva

Credit: 2

Time: 3Hrs.

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of playing.
- 2 The students will be able to demonstrate ragas and taalas.
- 3 The students will be able to play Nagma on Harmonium

- (a) Ability of play Alankar.
- (b) Ability to play drut Khyal with aalaps and taans of prescribe syllabus.
- (c) Ability to play National Anthem on Harmonium.
- (d) Play one dhun on Harmonium.
- (e) Play Nagma in Teen taal

B.A. Honours (Music) SEMESTER: VIth
Discipline Specific Elective (DSE) Harmonium

DSEH 361A General Theory of Harmonium

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe Ragas and Talas in detail.
- 2 The students will be able to define the terminologies of Indian classical music.
- 3 The students will be able to describe the rich history of harmonium.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of all Drut Khayals in the following Ragas:
(1) Charukeshi (2) Kaafi
- (c) Ability to write the Thekas with dugun Layakaries in the following Taals:
(1) Ek Taal (2) Dadra

SECTION-B

- (a) Short notes on the following:
Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, Laya.
- (b) Importance of Harmonium in Light Music.
- (c) Use of Harmonium in Classical Music.

SECTION-C

- (a) Playing techniques of Harmonium.
- (b) Description of different types of Harmoinium.
- (c) Biography and contribution by the following Musicians:
(1) Pt. Dinkar Sharma (2) Bhaiya Ganpat Rao

**B.A. Honours (Music) SEMESTER: Vith
Discipline Specific Elective (DSE) Harmonium**

DSEH 361B Stage Performance & Viva

Credit: 4

Time: 3Hrs.

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1 The students will be able to exhibit the techniques of playing.

2 The students will be able to demonstrate ragas and taals.

3 The Students will be able to play Nagma on harmonium.

(a) Ability to play Drut Khayals with allaps and Taans in each of the Ragas prescribed in the syllabus.

(b) Ability to play any song, Geet , Gazal , Bhajan Patroitic song on Harmonium with singing.

(c) Ability to play Shuddha and Vikrit Swaras on Harmonium.

(d) Playing of 5 Alankaar in any basic Thaata (Raag)

(e) Ability to play Nagma (Lehra) in Ektaal

Books Recommended

1. Samvadini (Harmonium) - Jayant Bhalodkar

2. Harmonium Vividhaayam - Dr. Vinay Mishra

3. Raag Parichay Part (1-2) - Harishchand Shrivastav

4. Shastriya Sangeet ka vikas – Dr. Amita Sharma

5. Also Books Recommended by the teachers.

**DEPARTMENT OF MUSIC (IHS)
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

**B.A. Honours (Music) Vth Semester
Discipline Specific Elective (DSE) Sitar**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSES 351A	General Theory of Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	DSES 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

**B.A. Honours (Music) VIth Semester
Discipline Specific Elective (DSE) Sitar**

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSES 361A	General Theory of Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSES 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Sitar)

DSES 351A General Theory of Music -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe the Ragas and Talas.
- 2 The students will be able to define the terminologies of Indian classical music.
- 3 The students will be able to explain the rich history of Indian music and contribution of renowned musician.

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Raza Khani gats in the following Ragas:
(1) Yaman (2) Bhupali
- (c) Ability to write Thekas with dugun in the following Talas:
(1) Teentaal (2) Kehrawa

SECTION-B

- (a) Short notes on the followings:
Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi Samvaadi Vivadi
Anuvadi Varjit Swar, Taal, Gat, Tora, Sthai - Antra.
- (b) Describe in detail about V.N Bhatkhande's Notation System.
- (c) Relationship between Folk and Classical Music.

SECTION-C

(a) History of India Music from Vedic period to 12th Century.

(b) Contribution towards Music by the followings:

(1) V.N. Bhatkhande (2) V.D. Palustkar

(c) Detailed study of the following Instruments.

(1) Sitar (2) Guitar

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Sitar)**

DSES 351B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of Playing.
- 2 The students will be able to demonstrate ragas and taalās.
- 3 The students will be able to tune their particular Instrument.

Syllabus and course of reading

- (a) Two Drut Gats with Toras in each of the Ragas prescribed in the syllabus.
- (b) Ability to play any Five basic alankars in Shudh Swaras.
- (c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakaries with reciting bols.
- (d) Ability to play National Anthem on Sitar or Guitar.
- (e) Tuning of Sitar.

B.A. Honours (Music) SEMESTER: VIth
Discipline Specific Elective (Sitar)

DSES 361A General Theory of Music -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe Ragas and Talas in detail.
- 2 The students will be able to illustrate the historical trends of Indian classical music.
- 3 The students will be to describe the various theoretical aspects of Indian classical music.

Syllabus and course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Any one Maseetkhani Gat in any Ragas prescribed in syllabus.
- (c) Ability to write the notation of Raza Khani Gats in the following Ragas:
(1) Hameer (2) Vrindavani Sarang (3) Bhairav
- (d) Ability to write the Thekas with dugun Layakaries in the following Talas:
(1) Ek Taal (2) Chautaal

SECTION-B

- (a) Short notes on the following:

Naad, Shruti, Varan, Aavartan, Jhala, Soot, Meend, Ghaseet, Jamjama, Kan, Khatka, Murki, Krintan, Gamak, Laya.

- (b) Classification of Indian Musical Instruments.
- (c) Concept of Time Theory in Indian Classical Music.

SECTION-C

- (a) Role of Media in the development of Indian Classical Music.
- (b) Sitar Vadakon ke Gun-Dosh.
- (c) Contribution towards Music by the following Musicians:
(1) Pt. Ravi Shankar (2) Ustad Vilayat Khan

B.A. Honours (Music) SEMESTER: VIth
Discipline Specific Elective (Sitar)

DSES 361B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to demonstrate ragas.
- 2 The students will be able to play taal as on hand.
- 3 The Students will be able to describe the different parts of their instrument.

Syllabus and course of reading

- (a) Three Drut Gats with Tora's and Jhala in each of the Ragas prescribed in the syllabus.
- (b) Ability to play any one vilambit gat with toras in any of the prescribed ragas.
- (c) Ability to play one dhun on Sitar/Guitar.
- (d) Ability to play Thah and dugun on hand of the following Talas with reciting Bols.
 - (1) Ek Taal (2) Chautaal
- (e) Tuning of Guitar.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr.Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr.Ashok Sharma
10. Also Books Recommended by the teachers.

DEPARTMENT OF MUSIC (IHS)
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

B.A. Honours (Music) Vth Semester
Discipline Specific Elective (DSE) Tabla

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSET 351A	General Theory of Tabla –I (Theory)	2+0+0	2	3 Hours	40		10	50
	DSET 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Honours (Music) VIth Semester
Discipline Specific Elective (DSE) Tabla

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSET 361A	General Theory of Tabla-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSET 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Tabla)**

DSET 351A General Theory of Tabla -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to describe the terminologies of Tabla and also exhibit

the various taals of the syllabus.

2 The students will be able to describe the various terms of Tabla and pioneering

work done by the legends of Hindustani music.

3 The students will be able to define the rich history of Tabla.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

(a) Origin and development of tabla.

(b) Definitions of following terms:

Taal, Laya, Matra, Theka, Sam, Taali, Khali, Avartan, Chinha, Bol, Vibhaag,

(c) Detailed Description of Teen taal, Kaharawa Taal, Ektaal and Jhap taal with thaah, dugun and chaugun.

SECTION-B

(a) Describe the different Parts of Tabla with Diagram

(b) Importance of Nagma (Lehra) in Tabla solo

(c) Biography and contribution of the following musicians

1. Pandit Anokhelal Mishra 2. Ustad Ahmad Jaan Thirakwa

SECTION-C

(a) History of prominent gharanas of Tabla.

(b) Relationship between Laya and Taal:

(c) Classification of instruments.

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Tabla)**

DSET 351B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of Playing Tabla.
- 2 The students will be able to demonstrate taals by hand in different layakaries.
- 3 The students will be able to tune their particular instrument.

(a) Knowledge of basic Bols of Tabla.

(b) Ability to demonstrate Teen taal, Kahrawa, Ektaal and Jhap taal by hand in Thah, Dugun and

Chaugun Layakaries with reciting bols.

(c) Ability to play Teen taal or Kaharawa on Tabla with Ekgun and Dugun.

(d) Ability to play one kayda, palta and tihaai in any one of the taals prescribed in the syllabus.

(e) Tuning of Tabla.

Books Recommended

1. Taal Prasoon- Chhote Lal Mishra
2. Sangeet Visharad- Basant
3. Taal Parichay – Girish Chandra Shrivastava
4. Taal Prabandha - Chhote Lal Mishra
5. Tabla Puran – Vijay Shankar Mishra
6. Also Books Recommended by the teachers.

**B.A. Honours (Music) SEMESTER: VIth
Discipline Specific Elective (Tabla)**

DSET 361A General Theory of Tabla -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to describe the different terminologies of the particular instrument.
- 2 The students will be able to illustrate about the different Avanadhya vadya.
- 3 The students will be to define the contribution of renowned musicians as well as the various theoretical terms related to the particular instrument.

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Origin and development of Pakhawaj.
- (b) Definition of the following terms:
Uthan, Kaayda, Palta, Rela, Tihaai, Chakardaar, Toda, Tukda, Paran
- (c) Detailed description of Rupak Taal, Dadra Taal, Dipchandi Taal and Chautaal taal

SECTION-B

- (a) Define the following:
Mridangam, Dhol, Tasha, Naal, Nagada
- (b) Taal ke Das Pran
- (c) Importance of Tabla in modern Indian music.

SECTION-C

- (a) Knowledge of Bhatkhande's Taal Notation system.
- (b) Tabla vadakon ke Gun-Dosh.
- (c) Biography and Contribution of the following musicians
(1) Pandit Kanthe Maharaj (2) Ustad Zakir Hussain

**B.A. Honours (Music) SEMESTER: Vith
Discipline Specific Elective (Tabla)**

DSET 361B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the techniques of Playing Tabla.
- 2 The students will be able to demonstrate taals by hand in different layakaries.
- 3 The students will be able to tune their particular instrument.

- (a) Knowledge of basic Terms of Tabla.
- (b) Ability to demonstrate Rupak taal, Dadra Taal, Deepchandi taal and Jhaptal by hand in Thah,
Dugun and Chaugun Layakaries with reciting bols.
- (c) Ability to play Rupak or Dadra on Tabla with Ekgun and Dugun. .
- (d) Ability to play one kayda, palta and tihaai in any one of the taals prescribed in the syllabus.
- (e) Tuning of tabla.

Books Recommended

1. Taal Prasoona- Chhote Lal Mishra
2. Sangeet Visharad- Basant
3. Taal Parichay – Girish Chandra Shrivastava
4. Taal Prabandha - Chhote Lal Mishra
5. Tabla Puran – Vijay Shankar Mishra
6. Also Books Recommended by the teachers.

DEPARTMENT OF MUSIC (IHS)
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

B.A. Honours (Music) Vth Semester
Discipline Specific Elective (DSE) Vocal

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSEV 351A	General Theory of Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEV 351B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

B.A. Honours (Music) VIth Semester
Discipline Specific Elective (DSE) Vocal

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSEV 361A	General Theory of Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEV 361B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Vocal)**

DSEV 351A General Theory of Vocal -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1. The students will be able to describe the Ragas and Talas
2. The students will be able to define the terminologies of Indian classical music.
3. The students will be able to explain the rich history of Indian music and contribution of renowned musician.

Syllabus and Course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of Drut Khayal in the following Ragas:

(1) Yaman (2) Bhupali

(c) Ability to write Thekas with dugun in the following Talas:

(1) Kehrawa (2) Teentaal.

SECTION-B

(a) Short notes on the followings:

Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi Samvaadi Vivadi Anuvadi VarjitSwar, Taal, Khayal, Taan, Sthai - Antra.

(b) Describe in detail about V.N Bhatkhande's Notation System.

(c) Relationship between Folk and Classical Music.

SECTION-C

(a) History of India Music from Vedic period to 12th Century.

(b) Contribution towards Music by the followings:

(1) V.N. Bhatkhande (2) V.D. Palustkar

(c) Detailed study of the following Instruments.

(1) Taanpura (2) Guitar

**B.A. Honours (Music) SEMESTER: Vth
Discipline Specific Elective (Vocal)**

DSEV 351B Stage Performance & Viva

Credit: 2

Time: 15-20 Minutes/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1. The students will be able to exhibit the techniques of Singing.
2. The students will be able to demonstrate ragas and taalas.
3. The students will be able to tune their particular Instrument.

Syllabus and Course of reading

- (a) Two Drut Khayal's with Taan in each of the Ragas prescribed in the syllabus.
- (b) Ability to sing any Five basic alankars in Shudh Swaras.
- (c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakaries with
reciting bols.
- (d) Ability to sing National Anthem on Harmonium OR Guitar.
- (e) Tuning of Tanpura.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr.Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet - Dr. Ashok Sharma
10. Also Books Recommended by the teachers.

**B.A. Honours (Music) SEMESTER: VIth
Discipline Specific Elective (Vocal)**

DSEV 361A General Theory of Vocal -I

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1. The students will be able to describe Ragas and Talas in detail.
2. The students will be able to illustrate the historical trends of Indian classical music.
3. The students will be able to describe the various theoretical aspects of Indian classical music.

Syllabus and Course of reading

NOTE: There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to Write the notation of any one vilambit Khayal in any of the prescribed ragas.
- (c) Ability to write the notation of all Drut Khayals in the following Ragas:
(1) Hameer (2) Vrindavani Sarang (3) Bhairav
- (d) Ability to write the Thekas with dugun Layakaries in the following Talas:
(1) Ek Taal (2) Chautaal

SECTION-B

- (a) Short notes on the following:
Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, Laya.
- (b) Classification of Indian Musical Instruments.
- (c) Concept of Time Theory in Indian Classical Music.

SECTION-C

- (a) Role of Media in the development of Indian Classical Music.
- (b) Gayakon ke Gun-Dosh.
- (c) Contribution towards Music by the following Musicians:
 - (1) Pt. Omkarnath Thakur (2) Ustad Abdul Kareem Khan

**B.A. Honours (Music) SEMESTER: VIth
Discipline Specific Elective (Vocal)**

DSEV 361B Stage Performance & Viva

Credit: 2

Time: 3Hrs.

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to demonstrate ragas.
- 2 The students will be able to play taal as on hand.
- 3 The Students will be able to describe the different parts of their instrument.

Syllabus and Course of reading

- (a) Three Drut Khayals with allaps and Taans in each of the Ragas prescribed in the syllabus.
- (b) Ability to sing any one vilambit Khayal with taans in any of the prescribed ragas.
- (c) Ability to sing one Bhajan with Harmonium.
- (d) Ability to play the Thah and dugun on hand of the following Talas with reciting Bols.
(1) Ek Taal (2) Chautaal
- (e) Tuning of Guitar.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harishchand Shrivastav
7. Shastriya Sangeet ka vikas – Dr.Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Also Books Recommended by the teachers.

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

Scheme and Syllabus

M.A. Music (Vocal and Sitar)
W.E.F Session 2020-21

**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.A. Music

1. Constructs strong foundation and in-depth knowledge of Classical Music.
 2. Introduced aesthetics and social significance of the Music.
 3. Imparts knowledge of folk traditions.
 4. Ability to be pursue for advance research in Music.
 5. Ensures the employability after post graduations.
- .

**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.A. (Vocal) Ist Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 411	General and Applied Music -I (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 412	History of Indian music (Vedic period to 13 th century) -I (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUV 413	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV 414	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV 415	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

M.A. (Vocal) IInd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 421	General and Applied Music – II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MMU 422	History of Indian music (Vedic period to 13 th century)-II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MMUV4 23	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV4 24	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV4 25	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-1	General History and Basics of Indian Music (Inter-Disciplinary) –I*	2+0+0	2	3 Hours	40		10	50
Total						20	400	100	500

M.A. (Vocal) IIIrd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 531	Applied Music Theory and Musical Compositions -I (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MMU 532	History of Indian music (13 th Century to Modern period) -I (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MMUV 533	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV 534	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV 535	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-2	General History and Basics of Indian Music (Inter-Disciplinary)-II*	2+0+0	2	3 Hours	40		10	50
Total						20	400	100	500

M.A. (Vocal) IVth Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 541	Applied Music Theory and Musical Compositions-II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MMU 542	History of Indian music (13 th Century to Modern period)- II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MMUV 543	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV 544	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV 545	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

***Note –1. In M.A. Music course (Vocal & Sitar) Theory paper’s are combined and have same syllabus as no changes in paper codes in scheme .**

2. Open Elective paper is an Inter -disciplinary paper . University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty .

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMU 411 General and Applied Music -I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Time	Lecture	Tutorial	Practical
1	MMU 411	4	100	80	20	3 Hours	4	0	0
Objects / Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about historical development of Raga of Indian classical music.								
3.	Enhances knowledge about various education systems and Gharanas in Indian classical music .								
4.	Enhances knowledge about classification of various musical Instruments of 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 ,compulsory and covers the whole syllabus . All questions Carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas :
 Devgiri Bilawal-Yamini Bilawal , Ahir Bhairav –Nat Bhairav ,
 Shuddha Kalyan- Bhupali
- (ii) General study of the following Ragas:
 Alhaiya Bilawal, Bhairav, Yaman
- (ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati.
 Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few
 Mukh Alaps Tanas and Bol Tanas.
- iii) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigon
 and chaugun Layakaries,---Teental, Jhaptal, Rupak and Keharva.

UNIT-II

- (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev
- (iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system .

UNIT-III

- (i) Origin and development of ancient , medieval and Modern Education system in Indian classical music.
- (ii) Origin and development of Gharana-system in Khayal/ Sitar-Vadan.
- (iii) Desirability and possibility of maintaining Gharana in Modern times.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments.
- (ii) Historical knowledge of the following Instruments:
Ektantri, Chitra, Vanshi, Patah, Kansya Tala.
- (iii) Detailed study of Voice- Culture with reference to ancient treatises and recent Scientific Research.

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KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMU 412 History of Indian Music (Vedic Period to 13th Century)- I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 412	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Ancient treatise of India.								
2.	Enhances knowledge about the various aspects of music described in Mahakavyakal and medieval period.								
3.	Enhances knowledge about historical development of swaras.								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be nine questions , Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I (i)Music in Samhitas, Brahmanas, Aranyakas.

UNIT-II (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata And Shrimad Bhagwad Geeta
 ii) Music in Smritis
 iii)Music in Kautilya's Arthashastra.

UNIT-III (i)Historical Development of Swaras up to 13th Century.
 (ii) A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar

UNIT-IV Study of the development of Music special reference to the following works:-

(i)Natya Shastra ,(ii)Brihaddeshi, (iii)Sangeet-Ratnakar

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KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMUV 413 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 413	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical vocal forms								
3.	Develops ability to perform semi classical vocal forms .								
4.	Enhances ability to perform Tarana .								

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas.

Alhaiya Bilawal, Bhairav, Yaman , 40
2. One Dhrupad / Dhamar or One Sadra in any one of the above mentioned ragas. 20
3. One Thumri or Dadra in raga Bhairavi 10
4. One Tarana in any raga of prescribed syllabus. 10

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KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

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

1. A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience .

(30)

Devgiri Bilawal-Yamini Bilawal , Ahir Bhairav –Nat Bhairav ,
Shuddha Kalyan- Bhupali
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla- Teental, Jhaptal, Rupak and Keharva. (10)
4. Ability to make notation of phrases ask by examiner.Tuning of particular Instruments : The Examiner may ask the candidate to tune some of the strings or his/her instrument .

(10)

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M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMUV 415 LECTURE DEMONSTRATION (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 415	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Develops ability to compose bandish .								
3.	Develops ability to make notation.								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (50)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan

b) Semi Classical Music

Student can choose any topic related to following semi classical forms and has to be submit a written before examination in the guidance of his class teacher . Student will prepare atleast three compositions in examination with his lecture demonstration.

i) Thumri ii) Dadra iii) Tappa iv) Kajari

c) Light Music

Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.

- i) Geet ii) Gazal

d) Devotional Music

Student can choose any topic related to following Devotional music forms and has to be submit a written report before examination in the guidance of his class teacher . Student will prepare atleast three compositions for examination with his lecture demonstration.

- i) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet iv) Geeta Shloka.

e) Folk Music

Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.

2. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)
3. Ability to make notation (10)
4. Capacity to demonstrate the following Talas on hand or on Tabla --Teental, Jhaptal, Rupak, Kaharwa. (10)

DEPARTMENT OF MUSIC AND DANCE
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M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMU 421 General and Applied Music -II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 421	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about classification of various Ragas of Indian Music.								
3.	Enhances knowledge about interdisciplinary areas of Music .								
4.	Enhances knowledge about classification of various musical Instruments of Indian Music.								

Note: There shall be ten questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I

- i) A critical and comparative study of the following Ragas with special reference to Kafi , Sarang and Malhar ragang ,

Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang

- ii) General study of the following Basic Ragas :
 Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar

(iii) Notation of Vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukh Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.

iv). A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, . Ektaal, ,Chautaal ,Tivra , Dadra

Note:- Candidate is required to know the Talas of 1st semester also

UNIT-II

Principals of classification of Raga :

Garma -Raga, Deshi-Raga, Dashvidhraag -Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

UNIT-III

- (i) Relationship between Music and Shrimad Bhagwad Geeta.
- (ii) Relationship of Music and Aesthetics.
- (iii) Relationship between Raga and Rasa. Definition of Rasa and its varieties types (according to Bharata and Abhinav Gupta)
- (iii) Role of Sound and Rythum in expressing a particular Bhava.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments:- Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical dances .
Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
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M.A. Music (Vocal) Semester- II

SYLLABUS AND COURSES OF READING

(W.E.F. 2020-21)

MMU 422 History of Indian Music (Vedic Period to 13th Century) -2 (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 422	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

ii) Music in Puranas with special reference to Harivansha and Markande.

UNIT-II (i) Music in Paninis and Patanjali's Gramatic Treaties.

(ii) Music in Buddha and Jain Gramatic Treaties.

(ii) Music in the Dramas and Mahakavya of Kalidas.

UNIT-III (i) A critical study of Sapta Swara Murchhana and Dvadash Swara Murchhana.

(iii) Relationship of Shruti and Swara with special reference to the following works :
Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

UNIT -IV Study of the development of Music special reference to the following works:-

Sangeet Parijat, Chaturdandi Prakashika, Sangeet Darpan

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M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMUV 423 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 423	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical vocal forms								
3.	Develops ability to perform semi classical vocal forms .								
4.	Enhances ability to perform Tarana .								

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 30+10= 40

Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar
2. One Dhrupad or Dhamar or One Sadra in any one of the above mentiond ragas. 20
3. One Thumari or Dadra in raag kafi . 10
4. One Tarana in any raga of prescribed syllabus. 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMUV 424 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 424	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								
4.	Develops ability to make notation .								

1. A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience (30)

Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas on hand and on Tabla- Ektaal, ,Chautaal ,Tivra , Dadra Talas of Ist Semester may be asked) (10)
4. Ability to make notation of phrases asked by the examiner and tuning the instruments (10)

Note- Knowledge of Raga, Talas of previous course is essential .

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M.A. Music (Vocal) Semester- II
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMUV 425 LECTURE DEMONSTRATION (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 425	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Develops ability to compose bandish .								
3.	Develops the ability to make notation.								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (40)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

i) Malhar ragang ,ii) Kafi ragang, iii) Sarang ragang

b) Semi Classical Music

Student can choose any topic related to following semi classical forms and has to be submit a written before examination in the guidance of his class teacher . Student will prepare atleast three compositions in examination with his lecture demonstration.

ii) Thumri ii) Dadra iii) Tappa ,Kajari

c) Light Music

Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.

- i) Geet ii) Gazal

d) Devotional Music

Student can choose any topic related to following Devotional music forms and has to be submit a written report before examination in the guidance of his class teacher . Student will prepare atleast three compositions for examination with his lecture demonstration.

- ii) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet iv) Shrimad Bhagwad Geeta

e) Folk Music

Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.

2. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)
3. Ability to make notation (10)
4. Capacity to demonstrate the following Talas on hand or on Tabla Ektaal, ,Chautaal ,Tivra , Dadra (Talas of Ist Semester may also be asked) (10)

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M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMU 531 Applied Music Theory and Musical Compositions-I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 531	4	100	80	20	3	4	0	0
Objects/ Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about classification of various Ragas of Indian Music.								
3.	Enhances knowledge about interdisciplinary areas of Music .								
4.	Enhances knowledge about classification of various musical Instruments of Indian Music.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions 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

- (i) A critical and comparative study of the following Ragas with special reference to Asawari , Kauns and Todi Ragangs :
Asawari – Komal Rishabh Asavari Chandrakauns, Madhukauns , Bilaskhani Todi -Gurjari todi, Madhuvanti – Multani
- (ii) Detailed study of following Basic Ragas:
Jaunpuri , Malkauns ,Miyani Ki Todi
- (iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner.
- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Ada Chautaal, Deepchandi , Jat taal

UNIT-II

- (i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time.
Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam. Harmonium
- (ii) Types of Musical Compositions.
Prabandha, Dhrupada and Dhamar.

UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:-
 - a. Basic principles of Rag Mishran.
 - b. Teaching techniques for virtual classroom .
 - c. Appreciation of Music.
 - d. Muslim contribution to Indian Music.
 - e. Principles of Musical compositions.
 - f. Role of Music in the promotion of Shrimad Bhagwad Geeta.

UNIT-IV

- (i) Folk music of Haryana styles of singing, Dancing and Instruments.
- (ii) The popular folk tunes of different states e.g.
Baul, Bhatiyali, Lawani and Bihu.

ˆ Note- Knowledge of Ragas, Talas of previous course is essential .

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MMU 532 History of Indian Music (13th Century to Modern period) – I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 532	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions 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

- i) Study of the development of Music special reference to the following works:-

Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,

- ii) Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridyanarayana Deva, Bhav Bhatt, Srinivasa.

UNIT-II

- (i) Detailed study of the following :
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.

- (iii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

UNIT-III Study of Western Music:

- (i) Elementary knowledge of Staff Notation.
- (ii) Harmony, Melody, Major Tone, Minor Tone

UNIT-IV Comparative study of Hindustani and Karnatak music with special reference to:
(i) Swara (ii) Tala (iii) Mela (iv) Raga (v) Forms of Vocal and Instrumental Music.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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MMUV 533 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 533	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical vocal forms								
3.	Develops ability to perform semi classical vocal forms .								
4.	Enhances ability to perform Tarana .								

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 30+10 = 40

Jaunpuri , Malkauns ,Miyan Ki Todi

2. One Dhrupad or Dhamar or One Sadra in any one of the above mention ragas. 20
3. One Thumari or Dadra in raga Pilu . 10
4. One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential .

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MMUV 534 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 534	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								
4.	Develops ability to make notation .								

1. A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience . (30)

Asawari – Komal Rishabh Asavari Chandrakauns, Madhukauns , Bilaskhani Todi -Gurjari todi, Madhuvanti – Multani

2. Comparative study and full description of all ragas. (30)

3. Capacity of demonstrate Talas on hand and on Tabla- Ada Chautaal, Deepchandi , Jat taal (10)
(Talas of Ist Semester may be asked)

4. Ability to make notaion and tuning of his/her instrument . (10)

Knowledge of Raga, Talas of previous course is essential .

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MMUV 535 LECTURE DEMONSTRATION(Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 535	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1.Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (50)

a)Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical developement and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

Asawari ,Kauns Ragang , Todi Ragang

b) Semi Classical Music

Student can choose any topic related to following semi classical forms and has to be submit a written before examination in the guidance of his class teacher . Student will prepare atleast three compositions in examination with his lecture demonstration.

iii) Thumri ii) Dadra iii) Tappa ,Kajari

c) **Light Music**

Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.

- i) Geet ii) Gazal

d) **Devotional Music**

Student can choose any topic related to following Devotional music forms and has to be submit a written report before examination in the guidance of his class teacher . Student will prepare atleast three compositions for examination with his lecture demonstration.

- iii) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet

e) **Folk Music**

Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.

4. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)

3. Capacity to demonstrate the following Talas on hand or on Tabla -- Ada Chautaal, Deepchandi , Jat taal

(10)

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(W.E.F. 2021-22)

MMU 541 Applied Music Theory and Musical Compositions-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 541	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about classification of various Ragas of Indian Music.								
3.	Enhances knowledge about interdisciplinary areas of Music .								
4.	Enhances knowledge about classification of various musical Instruments of Indian Music.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions 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

- (i) A critical and comparative study of the following Ragas with special reference to Bihag , Purvi and Kanhara Raganga,
 Bihag - Nat Bihag , Basant – Paraj , Shahana kanhara – Abhogi Kanhara
- (ii) General study of the following basic Ragas:
 Maru Bihag , Puriya Dhanasree ,Darbari
- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.
 Note:- To be put for previous Talas and Name.

UNIT-II

- (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical Musical Instrumental of North & South India prevalent in Modern Time:- Sarangi, Surbahar, Flute, Pakhawaj.
- (ii) Types of musical compositions:
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat.

UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
- (ii) Essays on the following topics from the view point of inter- disciplinary studies:
 - (a) Basic principles of Stage performance.
 - (b) Role of new Media in the Development of Indian Classical Music.
 - (c) Ravindra Sangeet.
 - (d) Haveli Sangeet.
 - (e) Natya Sangeet.
 - (f) Impact of Music and Shrimad Bhagwad Geeta on society.

UNIT-IV Study of Folk Music of Punjab:

- (i) Folk music of Punjab : styles of Singing, Dancing and Instruments.
- (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.

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MMU 542 History of Indian Music (13th Century to Modern period)-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 542	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Medieval treatise of India.								
2.	Enhances knowledge about the Origin and significance of Time theory in modern period.								
3.	Enhances knowledge about various aspects of western music.								
4.	Spreads awareness about the contribution of different musician and composers of India.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions 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 (a) Study of the development of Music special reference to the following works:

Hridaya-Kautak, Hridaya- Prakash, Raga Tatva- Vibodh, Raga-Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.

b) Shruti Swara relation as described by modern thinkers like Foxstrangways:

S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.

UNIT-II Time theory of Ragas:

- (i) Time theory of Ragas, its origin and development.
- (ii) Observation of time in the Ragas.
- (iii) Significance of time theory in Music.

UNIT-III Study of Western Music:

Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.

UNIT-IV Contribution of the following composers and Musicians:

- (i) Dr. Krishan Narayan Ratanjankar.
- (ii) Raja Man Singh Tomar
- (iii) Dr. K.C.D.Brihaspati
- (iv) Dr. Lal Mani Mishra
- (v) Kumar Gandharva

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MMUV 543 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 543	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical vocal forms								
3.	Develops ability to perform semi classical vocal forms .								
4.	Enhances ability to perform Tarana .								

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans . 40

Maru Bihag , Puriya Dhanasree ,Darbari

2. One Dhrupad or Dhamar in any one of the above mention ragas. 10
3. One Thumari or Dadra in raga Pilu or Jhinjhoti . 10
4. One Sadra or bandish in Jhap Taal in any raga of prescribed syllabus 10
5. One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas of previous course is essential .

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MMUV 544 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 544	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								
4.	Develops ability to make notation .								

1. A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience. (30)

Bihag - Nat Bihag , Basant – Paraj , Shahana kanhara – Abhogi Kanhara

2. Comparative study and full description of all ragas. (20)
3. Capacity to demonstrate Talas on hand and on Tabla : Dhamar ,Sultaal ,Tilwara (Talas of Ist Semester may be asked) (10)
4. Ability to make notaion an Tuning of Instruments. .(10)

Knowledge of Raga, Talas and of previous course is essential .

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MMUV 545 LECTURE DEMONSTRATION (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 545	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self-dependent in various areas i.e. performing , improvisation ,								
2.	Develops ability to compose bandish .								
3.	Develops Ability to make notation								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1.Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (40)

a)Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

i) Bihag Ang ii) Kanada Ang :

b) Semi Classical Music

Student can choose any topic related to following semi classical forms and has to be submit a written before examination in the guidance of his class teacher . Student will prepare atleast three compositions in examination with his lecture demonstration.

iv) Thumri ii) Dadra iii) Tappa ,Kajari

c) Light Music

Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.

- i) Geet ii) Gazal

d) Devotional Music

Student can choose any topic related to following Devotional music forms and has to be submit a written report before examination in the guidance of his class teacher . Student will prepare atleast three compositions for examination with his lecture demonstration.

- iv) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet

e) Folk Music

Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.

2. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)
3. Ability to make notaion (10)

3. Capacity to demonstrate the following Talas on hand or on Tabla -- . Dhamar ,Sultaal ,Tilwara. (10)

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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.A. (Sitar) SEMESTER-I

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 411	General and Applied Music -I (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 412	History of Indian music (Vedic period to 13 th century) –I (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS4 13	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUS 414	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS 415	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

M.A. (Sitar) IInd SEMESTER

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 421	General and Applied Music –II (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 422	History of Indian music (Vedic period to 13 th century) –II (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS4 23	Stage performance (Practical)	0+0+8	4	30-35 min/ Student		80	20	100
Core-4	MMUS4 24	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS4 25	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ Student		80	20	100
Open Elective	OEM-1	General History and Basics of Indian Music (Inter-Disciplinary) –I*	2+0+0	2	3	40		10	50
Total						20	400	100	500

M.A. (Sitar) IIIrd SEMESTER

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 531	Applied Music Theory and Musical Compositions -I (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 532	History of Indian music (13 th Century to Modern period) -I (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS 533	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUS 534	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS 535	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-2	General History and Basics of Indian Music (Inter-Disciplinary)-II*	2+0+0	2	3	40		10	50
Total						20	400	100	500

M.A. (Sitar) IVth SEMESTER

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 541	Applied Music Theory and Musical Compositions-II (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 542	History of Indian music (13 th Century to Modern period)-II (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS 543	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUS 544	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS 545	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

*Note –1. In M.A. Music course (Vocal & Sitar) Theory paper's are combined and have same syllabus as no changes in paper codes in scheme .

2. Open Elective paper is an Inter -disciplinary paper . University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty .

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KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SYLLABUS AND COURSES OF READING
M.A. Music Instrumental (Sitar) SEMESTER-I
(W.E.F. 2020-21)**

MMU 411 General and Applied Music Theory-I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 411	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about historical development of Raga of Indian classical music.								
3.	Enhances knowledge about various education systems and Gharanas in Indian classical music.								
4.	Enhances knowledge about classification of various musical Instruments of 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 whole syllabus. All questions Carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas :
Dev giri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav, Shyam Kalyan, Shuddha Sarang,
- (ii) General study of the following Ragas:
Alhaya-Bilawal, Bhairav, Madhumad Sarang
- (ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.
- iii) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigun and chaugun Layakaries, Teental, Jhaptal, Rupak and Keharva.

UNIT-II

- (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev
- (iii) ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system.

UNIT-III

- (i) Origin and Development of Gharana-system in Khayal/ Sitar-Vadan.
- (ii) Desirability and possibility of maintaining Gharana in Modern times.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments.
- (ii) Historical knowledge of the following Instruments:
Ektantri, Chitra, Vanshi, Patah, Kansya Tala.
- (iii) Detailed study of Voice- Culture with reference to ancient treatises and recent Scientific Research.

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MMU 412 History of Indian Music (Vedic Period to 13th Century) -I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 412	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Ancient treatise of India.								
2.	Enhances knowledge about the various aspects of music described in Mahakavyakal and medieval period.								
3.	Enhances knowledge about historical development of swaras.								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be nine questions , Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I (i)Music in Samhitas, Brahmanas, Aranyakas.

UNIT-II (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata
 ii) Music in Smritis
 iii)Music in Kautilya's Arthashastra.

UNIT-III (i)Historical Development of Swaras up to 13th Century.
 (ii) A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar

UNIT-IV (i)Study of the development of Music special reference to the following works:-
 (ii)Natya Shastra ,Brihaddeshi, Sangeet-Ratnakar

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MMUS 413 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 413	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level.								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical instrumental forms								
3.	Develops ability to perform semi classical instrumental forms .								
4.	Enhances ability to perform jhala .								

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Gat in any each of the following ragangs. General study of all the Ragas with one Drut Gat in each raga with Jor –Alap Jor –Jhala Alap and Taans/Todas and Jhala.

Alhaiya Bilawal, Bhairav, Yaman, Kirwani 40

2. One Gat In Other than Teen Taal in any one of the above mentioned ragas. 10
3. One Dhun in raga Bhairavi 10
4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10
5. National Anthem and Gita Shlokas (Sitar/Vocal) 10

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

1. A student is required has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani Gat asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience.

(20)

Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav,
Shuddha Kalyan- Bhupali

2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.(Talas of Ist Semester may be asked) (10)
4. Tuning and repairing of particular Instruments : The Examiner may ask the candidate to tune and repair some of the strings or his/her instrument and may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by examiner. (10)

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MMUS 415 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 415	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.

(30)

- (i) Bilawal Ang
- (ii) Bhairav Ang
- (iv) Kalyan Ang

2. An Intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and detailed description of your instrument with deep knowledge of its every part. (20)
3. Compose at least one composition/Gat in any one raga of the prescribed Syllabus . (10)
4. Capacity to demonstrate the following Talas by hand or on Tabla -Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (10)
- 5 Vande Mataram and Gita Shlokas (Sitar / Vocal) (10)

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MMU 421 General and Applied Music Theory-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 421	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about classification of various Ragas of Indian Music.								
3.	Enhances knowledge about interdisciplinary areas of Music .								
4.	Enhances knowledge about classification of various musical Instruments of 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 whole syllabus. All questions Carry equal marks.

UNIT-I

- i) A critical and comparative study of the following Ragas with special reference to Kafi, Sarang and Malhar ragang,

Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang

- ii) General study of the following Basic Ragas :
 Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar

(iii) Notation of vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukh Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.

- iv) A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, Tilwara, Sooltala, Tivra and Dadra.

Note:- Candidate is required to know the Talas of 1st semester also i.e. Ektaal, Deepchandi, Chautaal & Tivra

UNIT-II

Principals of classification of Raga :
 Garma -Raga, Deshi-Raga, Dashvidhraag -Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

UNIT-III

- (i) Relationship between music and Shrimad Bhagwad Gita
- (ii) Relationship of Music and Aesthetics.
- (iii) Relationship between Raga and Rasa. Definition of Rasa and its Verities (according to Bharta and Abhinav Gupta)
- (iii) Role of Sound and Rythum in expressing a particular Bhava.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments:-
Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical dances .
Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,

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MMU 422 History of Indian Music (Vedic Period to 13th Century) -II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 422	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

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 i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

ii) Music in Puranas with special reference to Harivansha and Markande

UNIT-II (i) Music in Paninis and Patanjalis Gramatic Treaties.

(ii) Music in Buddha and Jain Gramatic Treaties.

(ii) Music in the Dramas and Mahakavya of Kalidas.

UNIT-III (i)A critical study of Sapta swara Murchhana and Dvadash Swara Murchhana.

(iii) Relationship of Shruti and Swara with special reference to the following works :
 Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

UNIT -IV Study of the development of Music special reference to the following works:-

Sangeet parijat, Chaturdandi Prakashika, Sangeet Darpan

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MMUS 423 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 423	4	100	80	20	30-35 min/student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								
3.	Develops ability to play various classical instrumental forms.								
4.	Develops aptitude of patriotism and spirituality.								

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Gat in each of the following ragas. General study of all the Ragas with one Drut Gat in each raga with Alap ,Jor- Alap , Jhala and Taans/Todas. 40

Bhimpalasi, Vrindavani Sarang, Miyan Ki Malhar

2. One Gat In Other than Teentaal in any one of the above mention ragas. 10
3. One Dhun in raag Pilu. 10
4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10
5. Sare Jahan se Achha and Gita Shlokas (Sitar/Vocal) 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

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MMUS 424 Viva-Voce & Comparative Study of Ragas(Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 424	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								
4.	Develops ability to make notation .								

1. A student has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani Gat asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience.
(20)

Rageshree- Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, chautaal deepchandi, Tivra .(Talas of Ist Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notation of phrases asked by examiner. (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

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MMUS 425 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 425	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1.Student has to chose any one ang and have to prepare the ragas of that Ang with historical developement and detailed comparative study having atleast one Vilambit and drut Gat in each raga. (30)

(i) Puriya A. Puria Kalyan
 B. Shyama Kalyan

(iv) Kafi A. Bageshwari
 B. Rageshwari

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any prscribed Ragas with alap and Durt composition:-
 Deshkar, Yaman, Kafi (20)
3. Compose at least one composition/bandish in any one raga mention above. (10)
4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal,chautaal deepchandi,Tivra (Talas of Ist Semester may be asked) (10)
5. Any Patriotic song (Sitar/Vocal) (10)

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MMU 531 Applied Music Theory and Musical Compositions- I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 531	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about classification of various Ragas of Indian Music.								
3.	Enhances knowledge about interdisciplinary areas of Music .								
4.	Enhances knowledge about classification of various musical Instruments of 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 whole syllabus. All questions Carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas with special reference to Asawari , Kauns and Todi Ragangs :
Asawari – Komal Rishabh Asavari Chandrakauns, Madhukauns , Bilaskhani Todi -Gurjari todi, Madhuvanti – Multani
- (ii) General Detailed study of following Basic Ragas:
Jaunpuri, Malkauns ,Miyani Ki Todi
- (iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner.
- (iv) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Teen taal, Ektaal , Ada Chautal, Rupak , Tivra.

UNIT-II

- (i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time.
Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam.
- (ii) Types of Musical Compositions.
Prabandha, Dhrupada and Dhamar.

UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:-
 - a. Basic principles of Rag Mishran.
 - b. Pictorial Aspects of Ragas.
 - c. Appreciation of Music.
 - d. Muslim contribution to Indian Music.
 - e. Principles of Musical compositions.
 - f. Role of Music in the promotion of Shrimad Bhagwad Gita.

UNIT-IV

- (i) Folk music of Haryana styles of singing, Dancing and Instruments.
- (ii) The popular folk tunes of different states e.g.
Baul, Bhatiyali, Lawani and Bihu.

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MMU 532 History of Indian Music (to 13th Century to Modern Period) -2 (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 532	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

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

- i) Study of the development of Music special reference to the following works:-

Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,

- ii) Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.

UNIT-II

- (i) Detailed study of the following :
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.
- (ii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

UNIT-III Study of Western Music:-

- (i) Elementary knowledge of Staff Notation.
(ii) Harmony, Melody, Major Tone, Minor Tone

UNIT-IV

Comparative study of Hindustani and Karnatak music with special reference to:

- (i) Swara (ii) Tala (iii) Mela (iv) Raga (v) Forms of Vocal and Instrumental Music

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MMUS 533 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 533	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical instrumental forms								
3.	Develops ability to perform semi classical instrumental forms.								
4.	Enhances ability to perform Jhala.								

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit /Maseetkhani Gat in each of the following ragas. General study of all the Ragas with one Drut Gat in each raga with Alap Jor, Jhala and Taans/Todas. 30+10=40

Malkauns ,Miyani Ki Todi, Charukeshi

- | | | |
|----|---|----|
| 2. | One Gat In Other than Teentaal in any one of the above mention ragas. | 10 |
| 3. | One Dhun in any raga. | 10 |
| 4. | One Gat in Jhap Taal in any raga of prescribed syllabus. | 10 |
| 5. | Aye mere vatan ke logo and Gita Shlokas (Sitar/ Vocal) | 10 |

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MMUS 534 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 534	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								
4.	Develops ability to make notation.								

1. A student has to Present one Intensive raga asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce as his/her choice Raga and perform it for not less than 30 minutes before an invited audience. Alap, Jod Jhala, Maseetkhani and Razakhani Gat are required to be presented.
(20)

Miyani Malhar - Bahar, Chandrakauans- Madhukauns, Bilaskhani Todi -Gurjari todi, Madhuvanti – Multani
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, Chautaal, Deepchandi, Tivra .(Talas of Ist Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notation of phrases asked by the examiner. (10)

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar) SEMESTER-III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUS 535 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 535	4	100	80	20	30-35 min/student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical devlopement and detailed comparative study having atleast one Vilambit and drut Gat in each raga. (30)

- | | | |
|-------|---------------|----------------------------------|
| (i) | Kauns Ragang | Chandrakauns,
Madhukauns, |
| (ii) | Todi Ragang | Bilaskhani Todi

Multani, |
| (iii) | Malhar ragang | Sur Malhar,
Miyani ki Malhar. |

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
Puriya, Marwa, Kafi, (20)
3. Compose at least one composition/bandish in any one raga mention above. (20)
4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal,chautaal deepchandi,Tivra (Talas of Ist Semester may be asked) (10)
5. Any Patriotic Song (Sitar/Vocal) (10)

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar) SEMESTER-IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMU 541 Applied Music Theory and Musical Compositions -II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 541	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about classification of various Ragas of Indian Music.								
3.	Enhances knowledge about interdisciplinary areas of Music .								
4.	Enhances knowledge about classification of various musical Instruments of 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 whole syllabus. All questions Carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas with special reference to Bihag , Purvi and Kanhara Raganga,
Bihag - Nat Bihag, Basant – Paraj, Shahana kanhara – Abhogi Kanhara
- (ii) General study of the following basic Ragas:
Maru Bihag, Puriya Dhanasree, Darbari
- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigon, Chaugun and Chhaguna . Tivra, Ektal Tilwada.
Note:- To be put for previous Talas and Name.

UNIT-II

- (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical Musical Instrumental of North & South India prevalent in Modern Time:-
Sarangi, Surbahar, Flute, Pakhawaj.
- (ii) Types of musical compositions:
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat.

UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
- (ii) Essays on the following topics from the view point of inter- disciplinary studies:
 - (a) Basic principles of Stage performance.
 - (b) Role of Media in the Development of Indian Classical Music.
 - (c) Raviandra Sangeet.
 - (d) Haveli Sangeet.
 - (e) Natya Sangeet.
 - (f) Impact of Music and Shrimad Bhagwad Gita on the society.

UNIT-IV Study of Folk Music in Punjab:

- (i) Folk music of Punjab styles of Singing, Dancing and Instruments.
- (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar)
SEMESTER-IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMU 542 History of Indian Music (13th Century to Modern period)-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 542	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Medieval treatise of India.								
2.	Enhances knowledge about the Origin and significance of Time theory in modern period.								
3.	Enhances knowledge about various aspects of western music.								
4.	Spreads awareness about the contribution of different musician and composers of India.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions 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** (a) **Study of the development of Music special reference to the following works:**
Hridaya-Kautak, Hridaya- Prakash, Raga Tatva- Vibodh, Raga-Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.
b) **Shruti Swara relation as described by modern thinkers like Foxstrangways:**
S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.
- UNIT-II** **Time theory of Ragas:**
(i) Time theory of Ragas, its origin and development.
(ii) Observation of time in the Ragas.
(iii) Significance of time theory in Music.
- UNIT-III** **Study of Western Music:**
Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.
- UNIT-IV** **Contribution of the following composers and Musicians:**
(i) Dr. Krishan Narayan Ratanjankar.
(ii) Raja Man Singh Tomar
(iii) Dr. K.C.D.Brihaspati
(iv) Dr. Lal Mani Mishra
(v) Kumar Gandharva
(vi) Wajid Ali Shah

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar) SEMESTER-IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)**

MMUS 543 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 543	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical instrumental forms								
3.	Develops ability to perform semi classical instrumentals forms .								
4.	Enhances ability to perform Jhala.								

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Gat in any each of the following ragas. General study of all the Ragas with one Drut Gat in each raga with Alap Jor-Alap, Jhala and Taans/Todas.

Maru Bihag , Puriya Dhanasree ,Darbari	40
2. One Gat In Other than Teentaal in any one of the above mention ragas.	10
3. One Dhun/Folk Dhun in any raga.	10
4. One Gat in Jhap Taal in any raga of prescribed syllabus.	10
5. Any patriotic song and Gita Shlokas (Sitar/Vocal)	10

Knowledge of Raga, Talas and theory portion of previous course is essential.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar) SEMESTER-IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUS 544 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 544	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform, comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								
4.	Develops ability to make notation .								

1. A student is required has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience.
(30)

Abhogi Kanada, Shahana Kanada, Maru Bihag, Nat Bihag

(ii) Theoretical studies of the following basic Ragas:
Darbari, Bhimpalasi

2. Comparative study and full description of all ragas. (20)
3. Capacity of demonstrate Talas by hand and on Tabla : Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of Ist Semester may be asked)
(10)
4. Tuning of Instruments. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance.(10)
5. Ability to make notaion of phrases asked by examiner. (10)

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar) SEMESTER-IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUS 545 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 545	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self-dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical devlopement and detailed comparative study having atleast one Vilambit/Maseetkhani and drut/Razakhani Gat in each raga. (30)

A. Bihag Ang : (i) Maru Bihag (ii) Nat Bihag

B. Kanada Ang : (i) Darbari Kanada (ii) Aabhogi Kanada

2. An intensive study of only two from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
 Bhmpalasi , Charukeshi, (20)
3. Compose at least one composition/Gat in any one raga mention above. (10)
4. Capacity of demonstrate Talas by hand and on Tabla :
 Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar (Talas of Ist Semester may be asked) (10)
- 5 Any Patriotic Song and Gita Shlokas (Sitar/Vocal) (10)

Department of Music and Dance
Kurukshetra University Kurukshetra
Open Elective (Music) Semester - II
(W.E.F. 2020-21)

OEM-I General History and Basics of Indian Music –I (Theory)									
Open Elective	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	OEM-I	2	50	40	10	3	2	0	0
Objects/Purpose									
1.	To enhance the Students’ Creativity and ability in Field of Music .								
2.	To build Students’ Confidence and Artistic aptitude to perform as an Artist .								
Course Outcomes									
1.	Enhances Creativity and Basic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								
3.	Ability to perform various classical and Light music forms .								
4.	To Develops interest towards classical music .								

General History and Basics of Indian Music

Unit –I

I. Music and Sound

I.1 Music and its types – Classical , Semi Classical , Folk Music and Light music.

I.2 Sound ,Vibration , Frequeancy.

I.3 Naad and its types Aahat Naad ,Anhat Naad.

Unit –II

2. Musical terms

2.1 Shruti ,swar ,Shuddha Swar, Vikrit Swar

2.2 Laya and its types Vilambit laya Madhya laya drut laya.

Unit-III

3. Introduction to Taal ,

3.1 Theka , Avartan , Taali , Khali, Sam ,Vibhag.

3.2 Teen Taal , kaharwa , Dadra

3.3 Ability to write notation and demonstration on hands with Thah and Dugun .

Unit-IV

4. Practical and Exercise

4.1 Five basic Alankar in shuddha swaras.

4.2 Knowledge of Ten Thatas of Pt. Bhatkhande and introduction of their Aashraye Ragas .

4.3 Five film songs based on five Aashraye ragas.

4.4 National Anthem and National song with instruments.

Department of Music and Dance
Kurukshetra University Kurukshetra
Open Elective (Music) Semester- III
(W.E.F. 2021-22)

OEM-II General History and Basics of Indian Music –II (Theory)									
Open Elective	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	OEM-II	2	50	40	10	3	2	0	0
Objects/Purpose									
1.	To enhance the Students' Creativity and ability in Field of Music .								
2.	To build Students' Confidence and Artistic aptitude to perform as an Artist .								
Course Outcomes									
1.	Enhances Creativity and Basic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								
3.	Ability to perform various classical and Light music forms .								
4.	To Develops interest towards classical music .								

General History and Basics of Indian Music

Unit –I

I. History of music

I.1 Aspects of music ,practical and theory

I.2 Saptak and its types , Madhya Mandra and Taar saptak .

I.3 Origin and development of swar

Unit -II

2. Musical Terms

2.1 Raga , Vadi , Samvadi and Vivadi swar, Aroh ,Awroh ,pakad ,Samprakartik Raga , Gayan Samay

2.2 Khyal and its types Vilambit and Drut Khyal ,Bandish , Dhrupad ,Dhmar , Tarana,

Bhajan , Geet , Ghazal

Unit- III

3. Introduction to Taal

3.1 Ektaal ,Rupak , Deepchandi taal ,

3.2 Ability to write notation and demonstration on hands with Tah and dugun .

Unit- IV

4. Practical and Exercise

4.1 Ten Basic Alankars

4.2 Five film songs based on Aashraye ragas .

4.3 one Gazal or Bhajan with instruments.

**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
Total				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
Total				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)

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

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)

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

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 12th 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. Bhatkhende 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)

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

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)

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

1. Aspects of Music and Different terms

- I.I 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
KURUKSHERTRA 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
Total				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
Total				6		40	80	30	150

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

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

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

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

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

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

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 layakaries --
Ada Chautaal , Deepchandi,

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

MPAV 241B Musicology and General History of Music (Theory)									
Core Elective	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	MPAV 241B	2	50	40	10	3	2	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhance Knowledge about Historical musical treatise and Development of music in modern period.								
2.	Enhance knowledge about basic musical terms								
3.	Enhance knowledge about Prescribed ragas and talas with the ability to write notation .								
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) 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
Total				6		40	80	30	150

**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
Total				6		40	80	30	150

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.P.A. Music (vocal) Semester – Vth
(W.E.F 2022-23)

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

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) – Vth Semester
(W.E.F 2022-23)

MPAV 351B Musicology and General History of Music (Theory)									
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
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhance knowledge about development of music during 15th to 17th century onwards also enhance knowledge about famous musical treatise.								
2.	Essays on Important aspects of music and classification of music.								
3.	Enhance knowledge about prescribed ragas and talas with ability to write notation with alaps 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

- d) Historical survey of Indian music from 15th century to 17th 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)

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

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 layakarries
 Dhamar, Sultaal, Jhap Taal

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

MPAV 361B Musicology and General History of Music (Theory)									
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
Course Outcomes									
1.	Enhance knowledge about development of music during 17th 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 17th 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
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.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
Total			28	20		160	240	100	500

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 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
Total			30	22		200	240	110	550

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

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

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 13th 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)

MPAV412 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 412	4	100	80	20	3	4	0	0
Objects /Purpose	To Construct foundation about Principle and Techniques of Stage performance and basic aspects of recording studio work in music .								
	Course Outcomes								
1.	Imparts knowledge regarding Principles and Techniques of Stage performance and other aspects of Indian classical music								
2.	Gives awareness about recording studio work in music .								
3.	Gives awareness about role and importance of media in music .								
4.	Knowledge about education system of music in Gharanas and educational institution.								

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)

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

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)

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

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

10

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

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

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
Course Outcomes									
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
Course Outcomes									
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)

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

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)

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

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)

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

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 .

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 about Stereo Miking for Recording Purpose 10

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

Nuendo , Pro Tools

**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

MPA (Vocal) IXth 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
Total			30	22		200	240	110	550

MPA (Vocal) Xth 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
Total			28	20		160	240	100	500

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

MPAV 531 Interdisciplinary Aspects of Music (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MPAV 531	4	100	80	20	3	4	0	0
1.	Enhances knowledge about interdisciplinary aspects of music								
2.	Enhances knowledge about spiritual aspects of music and music therapy								
3.	Enhances knowledge about psychological aspects of music								
4.	Enhances knowledge about Aesthetical aspects of 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 , 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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MPA Music (Vocal)Semester –IX
(W.E.F. 2024-25)**

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

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 Defination 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) Ablity 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.

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

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

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)**

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

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)**

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

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
KURUKSHERTRA UNIVERSITY KURUKSHETRA
MPA Music (Vocal)Semester –X
(W.E.F. 2024-25)

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

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

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

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

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

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 Dnashree, 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)**

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

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)

MPAV 545 PROJECT WORK (Practical)									
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
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performance , improvisation ,								
2.	Enhances the ability to compose and records new musical compositions.								
3.	Imparts Knowledge to use Studio tools and others equipment's .								
4.	Enhances knowledge about various Recording softwares.								

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

Department of Music & Dance
Kurukshetra 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. (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
Total				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
Total				6		40	80	30	150

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
MPA (Instrumental - Sitar)
Semester – I
(W.E.F. 2020-21)
MPAS 113A Stage performance (Practical)

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

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 Layakaries 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,

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

MPAS 123A Stage performance (Practical)

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

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 Layakaries 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.

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
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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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. (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
Total				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
Total				6		40	80	30	150

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

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

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, Jaijaiwanti

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.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
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 Jajaiwanti
- 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.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
MPA (Instrumental - Sitar) Semester – IV
(W.E.F. 2021-22)
MPAS 243A Stage performance (Practical)

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

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.

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
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 12th century.

B. Write about Swayambhu Naad in detail.

Unit-IV

- A. Contribution towards Music of the following:
Ustad Inayat Khan, Pt. Nikhil Banerjee
- 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

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 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
Total				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
Total				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.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
MPA (Instrumental - Sitar)
(W.E.F 2022-23)
Semester –V
MPAS 353B 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 other instruments.
3.	Knowledge about notation system.
4.	Knowledge about the contribution of great maestros.

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 Layakarries: 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

**DEPARTMENT OF MUSIC AND DANCE
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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 Layakaries 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.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
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 Layakaries: 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 17th 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

**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
MPA (Sitar) Semester VIIth

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 VIIIth

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
Total						20	400	100	500

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
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.	Logical deep knowledge regarding different Raagas.
2.	Develop Capability to write composition with notation.
3.	Develop capacity of knowing different layakaries in practical methods.
4.	Enhances knowledge about Vedic history of Indian Music.

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
KURUKSHERTRA 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.	Enhances the knowledge about various principles of stage performance.
2.	Develop Capability to understand studio equipments.
3.	Develop capacity of knowing electronic media in Indian classical music.
4.	Enhances the knowledge about different methods in different 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-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-Taana, 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)

	Course Outcomes
1.	Enhances deep knowledge about different ragas.
2.	Enhances knowledge about tuning the instrument.
3.	Develop skills of singing different types of Alankars with Harmonium.
4.	Enhances knowledge about different swaras and scales 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 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.	Enhances knowledge about programming of musical compositions.
2.	Develop practical knowledge of recording studio and software.
3.	Develop skills to prepare documentary with Movie Maker software and basic recorder.
4.	Enhances knowledge about converting video file to mp3 file.

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&ChaugunLaykarries :-Ek-Taal, Jhap-Taal&Kaharwa.

Unit-IV (i) Classification 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.	Enhances the knowledge about various principles of stage performance.
2.	Developed Capability to understand studio recording techniques.
3.	Developed capacity of knowing electronic and print media in Indian classical music.
4.	Enhances the knowledge about tuning and teaching methods in different institutes.

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 Vidyalayas, Mahavidyalayas and Vishwavidyalayas.

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.	Enhances knowledge to prepare presentation of different ragas in traditional way.
2.	Enhances knowledge of Folk Music though various dhuns.
3.	Develop skills of playing different musical instruments.
4.	Enhances knowledge about playing raag based film song on Sitar.

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.	Enhances deep knowledge about different ragas.
2.	Enhances knowledge about playing taals on Tabla.
3.	Developed skills of playing different types of Alankars with Harmonium.
4.	Enhances knowledge about singing of different Alankars.

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 IXth

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
Total						20	400	100	500

MPA (Sitar) Semester Xth

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
Total						20	400	100	500

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

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 13th to 20th century.
- (ii) Principles of Orchestration and its possibilities and desirabilities in Indian Music at present time.
- (iii) A study of the followings:- Aalapti, Sathya, Giti, Kaku, Kutup, Gamak and Jaties of the Ragas.
- (iv) Contribution to Indian Classical Music of following Musicians: Pt. Ahobal, Srinivas, Vynkatmukhi, Omkarnath Thakur, Ustad Rajab Ali Khan & 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 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) Saarangi, 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.	Enhances knowledge to prepare presentation of different ragas.
2.	Enhances knowledge of other Musical forms with different taals.
3.	Developed 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 **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)

	Course Outcomes
1.	Logical deep knowledge regarding different raagas.
2.	Developed Capability to write composition with notation.
3.	Developed capacity of knowing different layakaries in practical methods.
4.	Enhances knowledge about different musical compositions, musical instruments and 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:-
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.	Enhances the knowledge about principles of stage performance.
2.	Developed skill to perform studio recording and knowledge about studio equipments.
3.	Developed capacity of tuning different Indian classical musical instruments.
4.	Enhances the knowledge about different methods in different institutions.

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, Mahavidyalas and Vishwavidyalas.

MPA (Sitar) Semester-X

(W.E.F. 2024-25)

Paper-III

MPAS 543 Stage Performance (Practical)

Credits – 4

Paper code- MPAS 543

Time: 30-35min/ student

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, Maseetkhani Gat, Razakhani Gat and Jhala are required to be presented.

20+20= 40

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

10+10=20

3. 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 Ist 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/st udent		80	20	100
	MPAT 115B	General History of Music & Musicology (Theory)	2+0+0	2	3 Hours	40		10	50
Total				6		40	80	30	150

M.P.A. Music Tabla IInd 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/st udent		80	20	100
	MPAT 125B	Basic introduction of Tabla & Musicology (Theory)	2+0+0	2	3 Hours	40		10	50
Total				6		40	80	30	150

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

Core Elective

MPAT 115A STAGE PERFORMANCE (Practical)									
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
Course Outcomes									
1.	Knowledge of basic structure of tabla and fingers used for tabla playing.								
2.	To Recognize basic syllables of tabla and ability to play theka of taal.								
3.	Capacity to play variations of taal and showing Thah, Dugun of taal on hand.								
4.	Demonstration of tabla solo in Teentaal.								

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)

MPAT 115B General History of Music & Musicology (Theory)									
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
Course Outcomes									
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

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

Section-1

- A) Recitation in Thah and Dugun laykari 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)

MPAT 125B Basic introduction of tabla & Musicology. (Theory)									
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
Course Outcomes									
1.	Characterize fundamentals of Indian classical music.								
2.	Understanding of Terminology of music and various theories of Indian classical music.								
3.	Knowledge of musical terms.								
4.	Capacity to describe taal and laya.								

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. Bhattacharya 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 Tihaai.

UNIT IV

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

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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
Total				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
Total				6		40	80	30	150

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

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

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)**

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

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)

MPAT 245A STAGE PERFORMANCE AND VIVA VOCE (Practical)									
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
Course Outcomes									
1.	Capacity to characterize different singing style								
2.	Perform tabla solo playing and various compositions.								
3.	Knowledge of layakari in some other taals								
4.	Enhances the aptitude of citation in different taals								

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)**

MPAT 245B GENERAL HISTORY, BASIC TERMES AND NOTATION SYSTEM (Theory)									
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
Course Outcomes									
1.	Knowledge of advance terms and sitting posture during tabla playing.								
2.	Understanding of notation system.								
3.	Capacity to secure ethical values through music.								
4.	Capacity to describe Delhi gharana.								

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.

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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
Total				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
Total				6		40	80	30	150

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

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

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)

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

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

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

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

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 layakarries on hand of Ektal- Thah, Dugun, Tigun and Chaugun.

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

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

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
Total						20	400	100	500

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/st udent	4	80	20	100
	Core-4	Viva -Voce	0+0+8	MPAT424	30 to 35 Min/st udent	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/st udent	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)

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

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)**

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

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)**

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

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)**

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

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)**

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

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)

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

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 Shastr.
- 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:

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

MPAT 422 Development of western music, studio and composition (Theory)									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
2	MPAT 422	4	100	80	20	3	4	0	0
Course Outcomes									
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)**

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

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
Course Outcomes									
1.	Knowledge of complete solo tabla performance.								
2.	Ability to demonstrate the compositions of various gharana.								
3.	Learning of elaborating Kayda of Delhi gharana.								
4.	Enhances mathematical approach in taal.								

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)**

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

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
Total						22	440	110	550

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
Total						20	400	100	500

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

MPAT 531 Ancient and modern Theory of Taal system & Gharanas (Theory)									
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
Course Outcomes									
1.	Ability to analyses ancient and modern taal system.								
2.	Knowledge of ancient musicologist and ability to write on different aspects of music.								
3.	Knowledge of Mughal period and rabindra sangit.								
4.	Knowledge of south Indian classical instruments and dance forms.								

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)**

MPAT 532 Multidisciplinary approach of music and contribution of musicologists (Theory)									
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
Course Outcomes									
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 Electronical instruments in Music.
- B) Comparative study of characteristics of Delhi Gharana & AjaradaGharana 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)**

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

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)**

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

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)**

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

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)

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

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)

MPAT 542 Multidisciplinary approach of music and contribution of musicologist (Theory)									
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
Course Outcomes									
1.	Knowledge about great scholar's contribution.								
2.	Advance knowledge of composition and creating new Taal.								
3.	Basic Knowledge of music production.								
4.	Knowledge about terms of kathak dance and contribution of eminent musicologist.								

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)**

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

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)**

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

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)**

MPAT 545 Project Work (Composition, Music Arrangement /Programming and Recording Studio work)(Practical)									
Core paper	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
5	MPAT 545	4	100	80	20	30-35 min/ student	0	0	4
Course Outcomes									
1.	Ability to prepare project report.								
2.	Capability to prepare musical composition.								
3.	Knowledge of music production.								

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
KURUKSHETRA 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
Total				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
Total				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.

Course Outcomes	
1.	Knowledge about importance of Indian Classical Dance in Indian music & Arts.
2.	Basic knowledge of classical dances
3.	Basic Knowledge of Kathak Tradition
4.	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 Layakaris:- 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

Course Outcomes	
1.	Knowledge about importance of Indian Classical Dance (Kathak)
2.	Knowledge of basic technical terms of Kathak Dance.
3.	Knowledge of basic Taal of Kathak Dance.
4.	Knowledge of basic Layakari of Taal of Kathak Dance.

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 Thaat-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.

Course Outcomes	
1.	Detailed Knowledge about Origin and development of Indian Classical Dance (kathak) and Contribution of eminent artists.
2.	Knowledge of basic technical terms of Kathak and Haryanvi folk dance
3.	Basic knowledge of Gayan and Vaadan in Kathak.
4.	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
Total				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
Total				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.
	Course Outcomes
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) Permelo- 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, Permelo, 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.
	Course Outcomes
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 Darpana:- 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

Objects /Purpose	To provide a Foundation & enhance the Knowledge about performance in Dhamar taal and fluent citation on hand of different taal.
	Course Outcomes
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 Thaat, Tihai & Chakkradar Tihayi
 4. Two Amads & one Paran Judi amad.
 5. Two simple Tukdas/Toda.
 6. Two simple Paran and one Chakradar 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 Layakarries 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.
	Course Outcomes
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)- Thaah, 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		
Discipline Specific Course (DSC)	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
Total				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		
Discipline Specific Course (DSC)	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
Total				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

Objects /Purpose	To prepare the students with skillful performance in teentaal, advance footworks, Gat-Nikas, Bhav & Abhinaya.
Course Outcomes	
1.	Ability to perform a complete solo item in teentaal.
2.	Develop the aptitude of Abhinaya, Gat-Nikas, Bhav & advance footworks.

1. Study of Chautaal in detail-

- I. Tatkar in Thah, Dugun, Tigun, Chaugun, Four Paltas and Four Tihai.
 - II. Two Thaah.
 - 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. Kavita
 - 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 Thaah, 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: - Thaah, 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, Kavita.

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.

Objects /Purpose	To enhance the knowledge of technical terms like Nayak-Naika bhed, Kinkini Lakshana, Sanyukta Hasta Mudras mentioned in Abhinaya Drapna & brief study of NatyaShastra.
	Course Outcomes
1.	Detailed Knowledge of technical terms related to dance mentioned in ancient granths.
2.	Brief knowledge of technical terms related to 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)

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, Thaat, 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-VIth
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

Objects /Purpose	To enhance the Students ability to perform and build their Artistic aptitude.
	Course Outcomes
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- VIth

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.
	Course Outcomes
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, Kaviti 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, Thaata, Amad, Toda, Tukda, Tihai, Paran, Chakkardar Paran/Tukda, Pramelu, Kaviti.
ii)- Notation of Theka in Thaata, 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) VIIth 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
Total						20	400	100	500

MPA (Kathak Dance) VIIIth 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
Total						20	400	100	500

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.**

Objects /Purpose	To enhance the knowledge of Ancient and Modern History & origin of dance with Indian and western concept.
	Course Outcomes
1.	Develop aptitude towards origin of dance according to Indian and western concept and contribution of eminent scholars.
2.	Ability to write different talas with differene layakarries.

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.

Objects /Purpose	To enhance the knowledge of Dance in Granthas and Temple & Folk dance.
	Course Outcomes
1.	Develops the interest towards Dance tradition in Temples, courts (Darbar) & Modern Stage in Indian.
2.	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)

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

Objects /Purpose	To enhance the ability of kathak dance solo performance with the knowledge of new compositions in teentaal and other taal.
	Course Outcomes
1.	Ability to perform complete kathak dance solo performance for 15-20 minutes.
2.	Enhancement in Creativity and Systematic improvisation ability of students of katak dance.

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

Objects /Purpose	To enhance the Students' ability to perform and demonstrate the kathak dance performance in different taals of prescribed syllabus.
Course Outcomes	
1.	Develops the confidence level of students to perform in rare taals as well as in teen taal.
2.	Increased confidence to perform as a musically mature and sensible artist.

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) Thaath
- 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

Objects /Purpose	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.
	Course Outcomes
1.	Develop the aptitude of creative work among the students.
2.	Develop the interest to understand the global dance among the students.
3.	Enhance the ability to make 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 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 -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.

Objects /Purpose	To enhance the knowledge about Dance and drama references in Indian and other literature.
Course Outcomes	
1.	Develops interest about the knowledge of dance references in Indian and south East Asian literature and Contribution of eminent scholars.
2.	Ability to write down various talas in different layakaries and their comparative study.

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.

	Course Outcomes
1.	To develops the interest towards technical terms related to dance performance and study of Raas sutra and its exposition.
2.	Knowledge about the relation of aesthetics with dance.
3.	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) Audience (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

Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level.
	Course Outcomes
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

Objects/ Purpose	To enhance the Students' ability to perform and demonstrate the kathak dance performance in different taals of prescribed in syllabus.
Course Outcomes	
1.	Develops the confidence level of students to perform in rare taals as well as in teen taal.
2.	Develops confidence to perform as a musically mature and sensible dance artist.
3.	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

Objects /Purpose	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.
Course Outcomes	
1.	Develop the aptitude of creative work among the students.
2.	Develop the interest to understand the global dance among the students.
3.	Enhance the ability to make composition in different taals.

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 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.**

**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
Total						20	400	100	500

MPA (Kathak Dance) Xth 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.

Course Outcomes	
1.	Develops interest towards origin of dance mentioned in Purans.
2.	Develops aptitude about the application of different theoretical Aspects and their techniques related to Dance.

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.

Course Outcomes	
1.	Motivates the students to acquire knowledge about Interdisciplinary Aspects of Indian dance.
2.	Develops aptitude about the application of different theoretical Aspects.

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 (Prampura) 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

Course Outcomes	
1.	Ability to perform complete kathak dance solo performance for 15-20 minutes.
2.	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

Objects /Purpose	To enhance the Students' ability to perform and demonstrate the kathak dance performance in different taals of prescribed syllabus.
	Course Outcomes
1.	Develops confidence to perform like a skilful and sensible artist.
2.	Increased confidence to perform as a musically mature and sensible artist.

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) Gathbhav 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

Course Outcomes	
1.	Develops interest to understand the structure, body posture and costume of ancient Indian dance as well as western ballet dance in context of globalization.
2.	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) - Notataion 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

Course Outcomes	
1.	Develops the interest about the Indian dance tradition and the structure of modern dance in Gharana teaching as well as university teaching.
2.	Develops aptitude about research methodologies in dance.

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

Objects /Purpose	To enhance the Students' ability to perform and build their Artistic approach and compatibility to perform as an skillful artist.
Course Outcomes	
1.	Enhance Creativity and Systematic improvisation ability in students.
2.	Develop 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)

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

Objects/ Purpose	To enhance the Students' ability to perform and demonstrate the kathak dance performance in different taals of prescribed in syllabus.
	Course Outcomes
1.	Develops the knowledge about the performance in rare taals as well as in teen taal.
2.	Develops confidence about citation of compositions in different talas.
3.	Ability to perform various semi classical, folk and light dance forms.

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) Tatkar of Boljati ----(Tishra,chatusra,khanda, mishra, sankirna etc.)
 - 6) Farmaishi /Kamali (Any one)
 - 7) Kramlaya up to athgun.
 - 8) Special advance Gatnikas & Gatbhav 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

Course Outcomes	
1.	Develop the aptitude of creative work among the students.
2.	Develop the interest to understand the global dance among the students.
3.	Enhance the ability to make composition in different taals.

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 Nrirtang 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
IInd	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	Generic Elective	6+0+0	6	3 Hours	120	30	150
VIth	GE-2	MPAE 362	Generic Elective	6+0+0	6	3 Hours	120	30	150
Total					36		720	180	900

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:

Name of the writer	Name of the story
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
KURUKSHERTRA 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)

Q5 This question will be based on grammar exercises 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 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 Poetic 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

Total Marks- 150(120 + 30 I.A.)

Course Code- MPAE 242

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

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).

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Semester	Papers	Course Code	Nomenclature	L+T+P	Credits	Time	External	Internal	Total Marks
Ist	Core	MPAH 111		6+0+0	6	3 Hours	120	30	150
IIInd	Core	MPAH 121		6+0+0	6	3 Hours	120	30	150
			-I						
IIIrd	Core	MPAH 231		6+0+0	6	3 Hours	120	30	150
			()						
IVTh	Core	MPAH 241		6+0+0	6	3 Hours	120	30	150
			()						
			-II						
Vth	GE-1	MPAH 351		6+0+0	6	3 Hours	120	30	150
VIth	GE-2	MPAH 361		6+0+0	6	3 Hours	120	30	150
Total					36		720	180	900

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MPAH 111-
Hindi (Core)

क्रेडिट - 6
समय- 3 घंटे,

कुल अंक- 150
परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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MPAH 121-
Hindi (Core)

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क्रेडिट - 6
समय- 3 घंटे,

कुल अंक- 150
परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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MPAH 241-

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Hindi (Core)

क्रेडिट - 6

कुल अंक- 150

समय- 3 घंटे,

परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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MPAH 351

Generic Elective(GE)

क्रेडिट - 6
समय- 3 घंटे,

कुल अंक- 150
परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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MPAH 361

Generic Elective(GE)

क्रेडिट - 6
समय- 3 घंटे,

कुल अंक- 150
परीक्षा अंक - 120, आंतरिक मूल्यांकन - 30

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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		
Skill Enhancement Course (SEC)	SECT356	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		
Skill Enhancement Course (SEC)	SECT366	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)**

SECT356 Fundamentals of Tabla-1 (Theory)									
skill	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
Skill Enhancement Course (SEC)	SECT356	2	50	40	10	3 Hours	2	0	0
Course Outcomes									
1.	Knowledge of basic musical terminology.								
2.	To Recognize basic parts & syllables of tabla.								
3.	Knowledge of Laya & Swar								
4.	Capacity to understand taal & notation.								

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.

Department of Music & Dance
Kurukshetra University, Kurukshetra

Syllabus and Course of reading According to CBCS LOCF
M.P.A. Semester-VI
Skill Enhancement Course (SEC) Tabla
(W.E.F. 2022-23)

SECT 366 Fundamentals of Tabla-2 (Theory)									
Skill Enhancement Course (SEC)	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
	SECT 366	2	50	40	10	3 Hours	2	0	0
Course Outcomes									
1.	Knowledge of musical terms.								
2.	Knowledge of basic taal & Bol.								
3.	Knowledge of indian instruments.								
4.	Role of table in Indian music.								

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
Total				2		40		10	50

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
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-Vth
Skill Enhancement Course (SEC) Harmonium
(W.E.F. 2022-23)

SECH356 Basic Principles and Techniques of Playing Harmonium-I (Theory)									
skill	Code	Credits	Total Marks	External Marks	Internal Marks	Hours	Lecture	Tutorial	Practical
Skill Enhancement Course (SEC)	SECH352	2	50	40	10	3 Hours	2	0	0
Course Outcomes									
1.	Imparts Knowledge about various parts and historical development of Harmonium								
2.	Ability to play Basic alankars on Harmonium with different Talas								
3.	Ability to play various composition on Harmonium								
4.	Improves ability to Accompaniment with Tabla.								

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 Layakaries 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)

SECH356 Basic Principles and Techniques of Playing Harmonium-II (Theory)									
Course	Code	Credits	Total Marks	External Marks	Internal Marks	Time	Lecture	Tutorial	Practical
Skill Enhancement Course (SEC)	SECH352	2	50	40	10	3 Hours	2	0	0
	Course Outcomes								
1.	Imparts Knowledge about various types of Harmonium and Its importance in Haryanvi folk music								
2.	Ability to play Basic alankars on Harmonium with different Talas								
3.	Ability to play various composition on Harmonium								
4.	Improves capability to Accompaniment with Tabla and Vocal forms								

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.