

**KURUKSHETRA UNIVERSITY**  
**KURUKSHETRA**  
**Scheme of Examination and Syllabus for**  
**Master of Performing Arts (M.P.A.)**  
**(5-Year Integrated)**



**Under Multiple Entry-Exit, Internship and CBCS-LOCF in  
accordance to NEP-2020w.e.f. 2023-24 (In phased manner)**

**KURUKSHETRA UNIVERSITY, KURUKSHETRA**  
**Scheme of Examination for Integrated Programme under Multiple Entry-Exit, Internship and CBCS-LOCF in accordance to NEP-2020**  
**w.e.f. 2023-24 (In phased manner),**  
**Master of Performing Arts (M.P.A.) (5-Year Integrated) under Scheme D**

(First Year: Semester-1)										
Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/Week	Internal marks	External Marks	Total Marks	Exam Duration	
<b>SEM-1</b>	<b>CC-A1 4 credit</b>	B23-PAS-101	Concepts of Indian Music	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-B1 4 credit</b>	B23-PAS-102	Basic Introduction of String Instruments	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-C1 4 credit</b>	B23-PAS-103	Fundamentals of Percussion instruments	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-M1 2 credit</b>	*From All Available CC-M1 of two credits as per NEP								
	<b>MDC-1 3 credits</b>	From All Available MDC-1 of three credits as per NEP								
	<b>AEC-1 2 credit</b>	From All Available AEC-1 of two credits as per NEP								
	<b>SEC-1 3 credit</b>	From All Available SEC-1 of two credits as per NEP								
<b>VAC-1 2 credit</b>	From All Available VAC-1 of two credits as per NEP									

\*Minor subject from Art discipline other than Music available in the discipline

<b>(First Year: Semester-2)</b>										
<b>Semester</b>	<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>	
<b>SEM-2</b>	<b>CC-A2 4 credit</b>	B23-PAS-201	Concept of Raga in Indian Classical Music	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-B2 4 credit</b>	B23-PAS-202	Technical Aspects of Sitar	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-C2 4 credit</b>	B23-PAS-203	Basic Introduction of Tabla & Musicology	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-M2 2 credit</b>	*From All Available CC-M2 of two credits as per NEP								
	<b>MDC-2 3 credits</b>	From All Available MDC-2 of three credits as per NEP								
	<b>AEC-2 2 credit</b>	From All Available AEC-2 of two credits as per NEP								
	<b>SEC-2 3 credit</b>	From All Available SEC-2 of two credits as per NEP								
<b>VAC-2 2 credit</b>	From All Available VAC-2 of two credits as per NEP									
<b>Internship of 4 credits after 2<sup>nd</sup> Semester</b>										

\*Minor subject from Art discipline other than Music available in the discipline

**KURUKSHETRA UNIVERSITY, KURUKSHETRA**

**Scheme of Examination for Integrated Programme under Multiple Entry-Exit, Internship and CBCS-LOCF in accordance to NEP-2020**

**w.e.f. 2023-24 (In phased manner),**

**Master of Performing Arts (M.P.A.) (5-Year Integrated) under Scheme D**

(Second Year: Semester-3)										
Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/Week	Internal marks	External Marks	Total Marks	Exam Duration	
SEM-3	CC-A3 4 credit	B23-PAS-301	Principles of North Indian Classical Music	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	CC-B3 4 credit	B23-PAS-302	History of Sitar and other Instruments	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	CC-C3 4 credit	B23-PAS-303	Introduction of Indian Dance	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	CC-M3 4 credit	*From All Available CC-M3 of four credits as per NEP								
	MDC-3 3 credits	From All Available MDC-3 of three credits as per NEP								
	AEC-3 2 credit	From All Available AEC-3 of two credits as per NEP								
	SEC-3 3 credit	From All Available SEC-3 of two credits as per NEP								
<b>Internship of 4 credits after 2<sup>nd</sup> Semester</b>										

\*Minor subject from Art discipline other than Music available in the discipline

<b>(Second Year: Semester-4)</b>									
<b>Semester</b>	<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>
<b>SEM-4</b>	<b>CC-A4 4 credit</b>	B23-PAS-401	History of Indian Music	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	<b>CC-B4 4 credit</b>	B23-PAS-402	Technical aspects of Sitar Education	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	<b>CC-C4 4 credit</b>	B23-PAS-403	Therapeutic Aspects of Indian Classical Dance	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	<b>CC-M4* (V) 4 credit Select one option</b>	B23-PAS-404	Various Forms of Hindustani Classical Music	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-PAS-405	Musical Instruments : History and Structure	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-PAS-406	Teaching System of Tabla and its development	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	B23-PAS-407	General Introduction of Indian Classical Dance & Folk Dance	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
	<b>AEC-4 2 credit</b>	From All Available AEC-4 of two credits as per NEP							
<b>VAC-3 2 credit</b>	From All Available VAC-3 of two credits as per NEP								
<b>Internship of 4 credits after 4th Semester (if not done after second semester)</b>									

\* A Student will opt one specialization out of the four areas (i)Vocal (ii) sitar (iii) Tabla (iv) Kathak for CC-M4 (V) will carry that specialization forward upto 10<sup>th</sup> semester .

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**w.e.f. 2023-24 (In phased manner),**

**Master of Performing Arts (M.P.A.) (5-Year Integrated) under Scheme D**

(Third Year: Semester-5)									
Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/Week	Internal marks	External Marks	Total Marks	Exam Duration
SEM-5	CC-A5 4 credit	B23-PAS-501	Inter-relation of Music with Various Subjects	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	CC-B5 4 credit	B23-PAS-502	Basic terms and aesthetical components of Tabla	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	CC-C5 4 credit	B23-PAS-503	Aesthetics of Kathak Dance	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
	CC-M5 (V) 4 credit	B23-PAS-504	Various Vocal Forms of North Indian Music	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-PAS-505	Development of Indian Musical Instruments from Vedic period to 1 <sup>st</sup> Centaury	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-PAS-506	History and development of Taal System from ancient to modern era.	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-PAS-507	Components & Techniques of Stage Performance In Kathak Dance	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Internship 4 credits	<b>Internship#4 credit after 4<sup>th</sup> semester</b>								

<b>(Third Year: Semester-6)</b>										
<b>Semester</b>	<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/Week</b>	<b>B23ter nal marks</b>	<b>Extern al Marks</b>	<b>Total Mark s</b>	<b>Exam Duratio n</b>	
<b>SEM-6</b>	<b>CC-A6 4 credit</b>	B23-PAS-601	Music Education System	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-B6 4 credit</b>	B23-PAS-602	Classification of instruments and their description	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-C6 4 credit</b>	B23-PAS-603	Comparative Study of Kathak with other Dance Forms	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
	<b>CC-M6 4 credit</b>	*From All Available CC-M6 of 4 credits as per NEP								
	<b>CC-M7 (V) 4 credit</b>	B23-PAS-604	Principles of Khyal Style of Hindustani Classical Music	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
		B23-PAS-605	Musical Instruments from 1 <sup>st</sup> Century to Modern period	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
		B23-PAS-606	Compositional forms of Avnadhya –Vadya	2	2	15	35	50	3 hrs.	
			Practical	2	4	15	35	50	6 hrs.	
		B23-PAS-607	Importance of Instrument in Kathak Dance	2	2	15	35	50	3 hrs.	
Practical			2	4	15	35	50	6 hrs.		

\*Minor subject from Art discipline other than Music available in the discipline

<b>(Fourth year: Semester-7) (FOR HONOURS/HONOURS WITH RESEARCH)</b>								
<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>
<b>CC-H1 4 Credits</b>	B23-PAS-701	Theoretical survey of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-711	Origin and Development of Strings instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-721	History of Indian Percussion Instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-731	Ancient History of Kathak Dance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>CC-H2 4 Credits</b>	B23-PAS-702	Principles and Techniques of Stage Performance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-712	String instruments in Ancient period	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-722	Concept of different Tabla Gharana	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-732	Aesthetic Principles of Dance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>CC-H3</b>	B23-PAS-703	Applied theory of Performing Arts	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-713	Non percussion instruments and Indian	2	2	15	35	50	3 hrs.

<b>4 credit</b> <b>Select one option</b>		music in medieval period						
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-723	Analytical study of South Indian Taal system.	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-733	Study of Folk Dances of India and treatise	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>DSE-H1</b> <b>4 credit</b> <b>Select one Option</b>	B23-PAS-704	Basic training of Stage and Sound Arrangement and Music Appreciation	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-714	Comparative study between North Indian and South Indian music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-724	Technical and Mathematical studies of Tabla compositions	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-734	General introduction to the classical Dances of India	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>PC-H1</b> <b>4 credit</b> <b>Select one Option</b>	B23-PAS-705	Vocal Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-715	Sitar Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-725	Tabla Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-735	Kathak Stage Performance	4	4	30	70	100	6 hrs.
<b>CC-HM1</b> <b>4 credit</b>	From the available courses as per NEP Ordinance							

\*The Course Codes according to different specializations are given below .

Sem VII - Vocal -701 to705 ,Sitar- 711-715 ,Tabla – 721-725 ,Kathak -731-735

<b>(Fourth Year: Semester-8) (FOR HONOURS)</b>								
<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>
<b>CC-H4 4 credit Select one option</b>	B23-PAS-801	Historical Development of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-811	Indian Musical education in pre Muslim Era	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-821	Conventional music and Instruments of India	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-831	History and Development of Kathak Dance in Literature	2	2	15	35	50	3 hrs.
Practical		2	4	15	35	50	6 hrs.	
<b>CC-H5 4 credit Select one option</b>	B23-PAS-802	Principles and techniques of Stage Performance & Recording Studio Works	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-812	Historical development of Voice recording	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-822	Study of musical acoustics and its implications in music.	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-832	Aesthetic of Dance in Literature	2	2	15	35	50	3 hrs.
Practical		2	4	15	35	50	6 hrs.	
<b>CC-H6 4 credit Select one option</b>	B23-PAS-803	Aesthetical Study of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-813	Different schools of Indian musical instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-823	Various non-percussion instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-833	Principles and Techniques of Stage Performance	2	2	15	35	50	3 hrs.
Practical		2	4	15	35	50	6 hrs.	
<b>DSE-H2 4 credit</b>	B23-PAS-804	Digital Era Recording Techniques and Application of Music	2	2	15	35	50	3 hrs.
<b>Select one Option</b>		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-814	Sitar in different forms of classical, semi	2	2	15	35	50	3 hrs.

		classical and light music						
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-824	Functioning of music production	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-834	General Introduction of Vocal in Kathak Dance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>PC-H2 4 credit Select one Option</b>	B23-PAS-805	Vocal Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-815	Sitar Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-825	Tabla Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-835	Kathak Stage Performance	4	4	30	70	100	6 hrs.
<b>CC-HM2 4 credit</b>	From the available courses as per NEP Ordinance							

\*The Course Codes according to different specializations are given below

Sem VIII - Vocal -801 to 805 ,Sitar- 811-815 ,Tabla – 821-825 ,Kathak -831-835

<b>OR SEMESTER-8 (FOR HONOURS WITH RESEARCH)</b>								
<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/ Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>

<b>CC-H4 4 credit Select one option</b>	B23-PAS-801	Historical Development of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-811	Indian Musical education in pre Muslim Era	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-821	Conventional music and Instruments of India	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
B23-PAS-831	History and Development of Kathak Dance in Literature	2	2	15	35	50	3 hrs.	
	Practical	2	4	15	35	50	6 hrs.	
<b>CC-H5 4 credit Select one option</b>	B23-PAS-802	Principles and techniques of Stage Performance & Recording Studio Works	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-812	Historical development of Voice recording	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-822	Study of musical acoustics and its implications in music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
B23-PAS-832	Aesthetic of Dance in Literature	2	2	15	35	50	3 hrs.	
	Practical	2	4	15	35	50	6 hrs.	
<b>Project/ Dissertation 12 credit</b>	B23-PAS-806	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>Project/ Dissertation 12 credit</b>	B23-PAS-816	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>Project / Dissertation 12 credit</b>	B23-PAS-826	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>Project/ Dissertation 12 credit</b>	B23-PAS-836	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>CC-HM2 4 credit</b>	From the available courses as per NEP Ordinance							

\*The Course Codes according to different specializations are given below

Sem IX - Vocal -801 to 806 ,Sitar- 811-816 ,Tabla – 821-826 ,Kathak -831-836

**(Fifth Year: Semester-9)**

Course	Paper(s)	Nomenclature of Paper	Credits	Hours/Week	Internal marks	External Marks	Total Marks	Exam Duration	
<b>CC-PG1</b>	B23-PAS-901	Interdisciplinary Approach in Indian Music	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
	B23-PAS-911	Structure and school of Indian string instruments	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
	B23-PAS-921	Musicology and essay compositions.	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
	B23-PAS-931	History and Development of Dance in Purans	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
	<b>CC-PG2</b>	B23-PAS-902	Aesthetics of Indian Music	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
B23-PAS-912		Notation system and Gatas of Sitar	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
B23-PAS-922		Aesthetical components of rhythm.	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
B23-PAS-932		Aesthetic of Dance in Purans	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	
B23-PAS-903		Voice Modulation Voice Culture & Application of Sound in Indian Music	2	2	15	35	50	3 hrs.	
		Practical	2	4	15	35	50	6 hrs.	

<b>CC-PG3</b>  <b>4 credit</b> <b>Select one option</b>	B23-PAS-913	Schools of non-percussion instruments and their player	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-923	Principals of accompaniment	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-933	Therapeutic Aspects of Classical Dance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>DSE-PG1</b> <b>4 Credits</b>  <b>Select one Option</b>	B23-PAS-904	Multidimensional Aspects of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-914	Fundamentals of recording studio and sitar recording	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-924	Multidisciplinary Aspects of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-934	Study of Compositional Patterns of Kathak	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>PC-PG1</b> <b>4 credit</b> <b>Select one Option</b>	B23-PAS-905	Vocal Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-915	Sitar Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-925	Tabla Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-935	Kathak Stage Performance	4	4	30	70	100	6 hrs.
<b>CC-PGM1</b> <b>4 credit</b>	From the available courses as per NEP Ordinance							

\*The Course Codes according to different specializations are given below  
Sem IX - Vocal -901 to905 ,Sitar- 911-915 ,Tabla – 921-925 ,Kathak -931-935

<b>(Fifth Year: Semester-10) for those who have done Dissertation at 8<sup>th</sup> semester</b>								
<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>
<b>CC-PG4 4 credit</b>	B23-PAS-1001	Research Methodology	3+1	4	30	70	100	3 hrs.
<b>CC-PG5 4 credit Select one option</b>	B23-PAS-1002	Interdisciplinary Aspects of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-1012	New concepts in musical instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-1022	Ancient and Medieval History of Hindustani Percussion Instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-1032	Study of Folk Dances Of Different Zone of India	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>CC-PG6 4 credit Select one option</b>	B23-PAS-803	Aesthetical Study of Indian Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-813	Different schools of Indian musical instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-823	Various non-percussion instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-833	Principal and Techniques of Stage Performance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>DSE-PG2 4 credit Select one Option</b>	B23-PAS-804	Digital Era Recording Techniques and Application of Music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-814	Sitar in different forms of classical, semi classical and light music	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-824	Functioning of music production	2	2	15	35	50	3 hrs.

		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-834	General Introduction of Vocal in Kathak Dance	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
<b>PC-PG2 4 credit Select one Option</b>	B23-PAS-805	Vocal Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-815	Sitar Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-825	Tabla Stage Performance	4	4	30	70	100	6 hrs.
	B23-PAS-835	Kathak Stage Performance	4	4	30	70	100	6 hrs.
<b>CC- PGM2 4 credit</b>	From the available courses as per NEP Ordinance							

\*The Course Codes according to different specializations are given below

Sem X – Course 1001 is Compulsory for all students , Vocal -1002,803,804,805 ,Sitar- 1012-813,814,815 ,Tabla – 1022 ,823,824,825, Kathak - 1032,833,834,835,

<b>(Fifth Year: Semester-10) for those who have not done Dissertation at 8<sup>th</sup> semester</b>								
<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of Paper</b>	<b>Credits</b>	<b>Hours/ Week</b>	<b>Internal marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam Duration</b>
<b>CC-PG4</b>	B23-PAS-1001	Research Methodology	3+1	4	30	70	100	3 hrs.

<b>CC-PG5 4 credit Select one option</b>	B23-PAS-1002	Interdisciplinary Aspects of Indian Music	2	4	15	35	50	6 hrs.
		Practical	2	2	15	35	50	3 hrs.
	B23-PAS-1012	New concepts in musical instruments						
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-1022	Ancient and Medieval History of Hindustani Percussion Instruments	2	2	15	35	50	3 hrs.
		Practical	2	4	15	35	50	6 hrs.
	B23-PAS-1032	Study of Folk Dances Of Different Zone of India	2	2	15	35	50	3 hrs.
Practical		2	4	15	35	50	6 hrs.	
<b>Project/ Dissertation 12 credit</b>	B23-PAS-1006	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>Project/ Dissertation 12 credit</b>	B23-PAS-1016	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>Project/ Dissertation 12 credit</b>	B23-PAS-1026	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>Project/ Dissertation 12 credit</b>	B23-PAS-1036	<b>Project/Dissertation</b>	8+4	-	-	-	-	-
<b>CC-PGM2 4 credit</b>	From the available courses as per NEP Ordinance							

\*The Course Codes according to different specializations are given below

Sem X – Course 1001 is Compulsory for all students , Vocal -1002 to 1006 ,Sitar- 1012-1016 ,Tabla – 1022-1026 ,Kathak -1032-1036

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<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	Music Vocal		
Semester	Ist		
Name of the Course	Concepts of Indian Music		
Course Code	B23-PAS-101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A1		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>1. Enhance his/her knowledge about different types of music</li> <li>2. Enhance his/her knowledge about Sound and scientific aspects of Music</li> <li>3. Enhance his/her knowledge about basic terminology of Music.</li> <li>4 Enhance his/her knowledge about given ragas and taal as and able to write notation</li> </ol> <hr style="width: 50%; margin-left: auto; margin-right: auto;"/> 5*.Practically demonstrate or Perform the given Contents		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b>		<b>Time: 3 Hours (Theory) and</b>	

<b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>6 Hours Practical</b>
<b>Part B- Contents of the Course</b>		
<b><u>Instructions for Paper- Setter</u></b>		
<ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</li> </ol>		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
<b>I</b>	<b>1. Aspects of Indian Music</b> I.I Aspects of music ,practical and theory I.2 Music and its types – Classical , Semi Classical , Folk Music and Light music.	8
<b>II</b>	<b>2. Music and Sound</b> 2.1 Sound ,Musical Sound ,Vibration , Frequency. 2.2 Naad and its types Aahat naad ,Anahad Naad.Pitch Intansity ,Timber	8
<b>III</b>	<b>3. Terms of Indian Music</b> 3.1 Shruti ,Swar ,Shuddha Swar, Vikrit Swar , 3.2 Saptak and its types , Madhya, Mandra and Taar Saptak 3.3 Meaning ,definition and types of Varn 3.4 Meaning ,definition and types of Alankar	7
<b>IV</b>	<b>4. Raga and Taalas</b> 4.1Detailed description and Ability to write natation of following Drut Khyals with alaps and Taans Bilawal, Yaman , 4.2 Detail description of following taalas and ability to write in taal lipi in Thah and Dugun layakaries Teen Taal , Kaharwa	7
<b>V*</b>	<b>Practical</b> 5.1 Drut Khyals with alaps and Taans	60

	Bilawal, Yaman , 5.2 Detail description of following talas : Teen Taal , Kaharwa	
<b>Suggested Evaluation Methods</b>		
	<p style="text-align: center;"><b>Internal Assessment: 30(15+15*)</b></p> <p>➤ <b>Theory</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ <b>Practicum</b> Class Participation: 5 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:</p>	<b>End Term Examination: 70 (35+35*)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b>		
<ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> </ol>		

\*Applicable for courses having practical component.

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**(5 Year Integrated Programme)  
Under NEP- 2020 W.E.F. 2023-24**

<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	Music Vocal		
Semester	IInd		
Name of the Course	Concept of Raga in Indian Classical Music		
Course Code	B23-PAS-201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A2		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Enhance his/her knowledge about various aspects of Indian music .</li> <li>2. Enhances knowledge about various musical forms.</li> <li>3. Enhance his/her knowledge about basic terminology of Taal and develops the ability to write Talas in Taal lipi</li> <li>4. 4 Enhance his/her knowledge about given ragas and taalal and able to write notation</li> </ol> <hr/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours (Theory) and</b> <b>6 Hours Practical</b>	
<b>Part B- Contents of the Course</b>			

**Instructions for Paper- Setter**

7. There shall be Nine Questions in all.
8. The Question paper will be divided into five units.
9. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
10. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
11. All questions Carry equal marks.
12. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
<b>I</b>	<p style="text-align: center;"><b>1. Concept of Raga in Indian Classical Music</b></p> <p>1.1 Meaning and definition of Raga 1.2 Raga Lakshan 1.3 Jaties of Ragas</p>	8
<b>II</b>	<p style="text-align: center;"><b>2. Terminology of Ragas</b></p> <p>2.1 Raga , Vadi , Samvadi and Vivadi swar, Aroh ,Awroh ,Pakad ,Samprakartik Raga , Gayan Samay, Aasraye Ragas</p>	8
<b>III</b>	<p style="text-align: center;"><b>3. Classification of Ragas</b></p> <p>3.1 Different types of Classification of Ragas 3.2 Detailed study of Mel system in classical music 3.3 Knowledge of thaat system and Ten Thaats of pt. Bhatkhande</p>	7
<b>IV</b>	<p style="text-align: center;"><b>Ragas and Taalas</b></p> <p>4.1 Detailed description and Ability to write notation of Vilambit and Drut khyals of following ragas with alaps and Taans Durga , Bhupali 4.2 Detail description of following taalas and ability to write in taal lipi in Thah and Dugun layakaries Ektaal ,Dadra</p>	7
<b>V*</b>	<p style="text-align: center;"><b>Practical</b></p> <p>5.1 Vilambit and Drut Khyals with alaps and Taans in</p>	60

	<p>following ragas Durga , Bhupali</p> <p>5.2 Detail description and ability to demonstrate following talas :</p> <p>Ektaal ,Dadra</p>	
<b>Suggested Evaluation Methods</b>		
	<p style="text-align: center;"><b>Internal Assessment: 30(15+15*)</b></p> <p>➤ <b>Theory</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ <b>Practicum 15</b> Class Participation: 5 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:</p>	<p><b>End Term Examination:</b> 70 (35+35*)</p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> </ol>		

\*Applicable for courses having practical component.

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**Syllabus and Course of Reading for Master of Performing Arts  
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<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	Music Vocal		
Semester	IIIrd		
Name of the Course	Principles of North Indian Classical Music		
Course Code	B23-PAS-301		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A3		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Enhance his/her knowledge about basic terminology of music and scientific aspects of sound</li> <li>2. Enhance his/her knowledge about the application of basic terminology of music and various theories of Indian classical music .</li> <li>3. Know how to write the notation of Vilambit and Drut khyals with Taans and Alaps .</li> <li>4. know about various Vocal forms and contribution of famous musician</li> </ol> <p style="text-align: center;">_____</p> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours (Theory) and 6 Hours Practical</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
<b>I</b>	<p><b>Placement of Swaras</b></p> <p>1.1 Placement of Swaras on Shruties by following authors Bharat ,Matang, Loochan,Pundrik Vitthal and Ramamatya</p> <p>1.2 Sarna Chatushtayi by Bharat Avirbhav –Tirobhav, Nayak-Nayaki</p>	8
<b>II</b>	<p><b>Concept of Gram and Murchhna</b></p> <p>2.1 Meaning and definition of Gram</p> <p>2.2 Different types of Gram – Madhyam , Shadaj and Gandhar</p> <p>2.3 Meaning and defination of Murchhna</p> <p>2.4 Detailed study of Dwadash Swar Murchhna</p>	8
<b>III</b>	<p><b>Taanpura and Sahayak Naad</b></p> <p>3.1 Tanpura and Sahayak Naad</p> <p>3.2 Knowledge about different parts of Taanpura</p>	7
<b>IV</b>	<p><b>Ragas and Taalas</b></p> <p>Detailed description and ability to write notation of one Vilambit and drut khyals following ragas with alaps and taans.</p> <p style="text-align: center;">Bhairav , Kafi</p> <p>1. Detailed description and ability to write notation of following talas inThah, Dugun and Tigun layakaries : Tivra, Rupak, Dadra</p>	7
<b>V*</b>	<p><b>Practical</b></p> <p>2. One Vilambit and Drut khyal in raga Bhairav with alaps</p>	60

	<p>and taans.</p> <p>3. Drut khyal in raga Kafi with comparative study of ragas</p> <p>4. Study of following talas with detailed Demonstrate inThah Dugun and Tigun layakaries : Tivra, Rupak, Dadra</p>	
<b>Suggested Evaluation Methods</b>		
	<p style="text-align: center;"><b>Internal Assessment: 30 (15+15*)</b></p> <p>➤ <b>Theory</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ <b>Practicum 10</b> Class Participation: 5 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:</p>	<p><b>End Term Examination:</b> (35+35*)</p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> </ol>		

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Session: 2023-24

<b>Part A - Introduction</b>			
Subject	Music Vocal		
Semester	IVth		
Name of the Course	History of Indian Music		
Course Code	B23-PAS-401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A4		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Enhance his/her knowledge about historical development of music in Vedic and post vedic</li> <li>2. Enhance his/her knowledge about prescribed ragas and talas with the ability to write notation.</li> <li>3. Enhance his/her knowledge about development of music in medieval period</li> <li>4. Enhance his/her knowledge about music in Musical treatise</li> </ol> <hr style="width: 20%; margin-left: 0;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<ol style="list-style-type: none"> <li>7. There shall be Nine Questions in all.</li> <li>8. The Question paper will be divided into five units.</li> <li>9. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8</li> </ol>			

questions from all 4 units.

10. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.

11. All questions Carry equal marks.

12. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(V<sup>th</sup> Unit) will be compulsory to attempt.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
<b>I</b>	1.1 Music in Vedas 1.2 Music in Puranas 1.3 Music in Ramayana 1.4 Music in Mahabharata	8
<b>II</b>	2.1 Historical development of Indian Music in Medieval Period 2.2 Historical development of Indian Music in Modern Period	8
<b>III</b>	Music in Historical Treatise a. Natya Shastra b. Brihaddeshi c. Sangeet Ratnakar	7
<b>IV</b>	Ragas and Taalas Detail Description, comparative study and ability to write notation of one vilambit and drut khyals with alaps and taans. in rags prescribed in syllabus Malkauns , Kedar , 2. Ability to write the following taalas in taal lipi in Thah Dugun and Tigun layakaries : Ada Chautaal , Deepchandi,	7
<b>V*</b>	<b>Practical</b> 3. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Malkauns , Kedar , a) Detail Description and comparative study of ragas prescribed in syllabus b) Ability to demonstrate the following taalas in Thah Dugun and Tigun layakaries : Ada Chautaal , Deepchandi,	60

<b>Suggested Evaluation Methods</b>	
<p style="text-align: center;"><b>Internal Assessment: 30(15+15*)</b></p> <p>➤ <b>Theory</b>  Class Participation: 4  Seminar/presentation/assignment/quiz/class test etc.: 4  Mid-Term Exam: 7</p> <p>➤ <b>Practicum-</b>  Class Participation: 5  Seminar/Demonstration/Viva-voce/Lab records etc.: 10  Mid-Term Exam:</p>	<p><b>End Term Examination:</b> 70 (35+35*)</p>
<b>Part C-Learning Resources</b>	
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> </ol>	

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(5 Year Integrated Programme)  
Under NEP- 2020 W.E.F. 2023-24**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
<b>Subject</b>	Music Vocal

Semester	IVth		
Name of the Course	Various Forms of Hindustani Classical Music		
Course Code	B23-PAS-404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-M4		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>5. Enhance his/her knowledge about given classical music Vocal forms of Medieval period</li> <li>6. Enhance his/her knowledge about given classical music Vocal forms of Medieval period</li> <li>7. Enhance his/her knowledge about given classical music Vocal forms</li> <li>8. Enhance his/her knowledge about given semi-classical music Vocal music of music</li> </ol> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.</li> </ol>			

<p>5. All questions Carry equal marks.</p> <p>6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</p>		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
<b>I</b>	<p>1.1 Dhruva Gayan</p> <p>1.2 Prabandh Gayan</p> <p>1.3 Jati Gayan</p>	8
<b>II</b>	<p>2.1 Dhruvad Gayan ,</p> <p>2.2 Dhmar Gayan</p> <p>2.3 Gities and various types of Gities</p>	8
<b>III</b>	<p>3.1 Thumri Gayan</p> <p>3.2 Tappa Gayan</p> <p>3.3 Trivat ,Chaturang, Dadra , Kajri, Chaiti</p>	7
<b>IV</b>	<p>1. Detail Description and comparative study of ragas prescribed in syllabus</p> <p>2. Ability to write notation of One Vilambit and Drut khyals in each ragas of prescribed syllabus with alaps and taans. Malkauns , Kedar ,</p> <p>3. Ability to write the following taalal in taal lipi in Thah, Dugun and Tigun layakaries : Ada Chautaal , Deepchandi,</p>	7
<b>V*</b>	<p><b>Practical</b></p> <p>4. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Malkauns , Kedar ,</p> <p>5. Detail Description and comparative study of ragas prescribed in syllabus</p> <p>6. Ability to demonstrate the following taalal in Thah Dugun and Tigun layakaries : Ada Chautaal , Deepchandi,</p>	60
<b>Suggested Evaluation Methods</b>		
<p style="text-align: center;"><b>Internal Assessment: 30(15+15*)</b></p> <p>➤ <b>Theory -</b> Class Participation: Seminar/presentation/assignment/quiz/class test etc.: 15</p>		<p><b>End Term Examination:</b> 70 (35+35*)</p>

<p>Mid-Term Exam:</p> <p>&gt; <b>Practicum-</b></p> <p>Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 15 Mid-Term Exam:</p>	
<p><b>Part C-Learning Resources</b></p>	
<p style="text-align: center;"><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> </ol>	

\*Applicable for courses having practical component.

**KURUKSHETRA UNIVERSITY KURUKSHETRA**  
**Syllabus and Course of Reading for Master of Performing Arts**  
**(5 Year Integrated Programme)**  
**Under NEP-2020 W.E.F. 2023-24**

<b>Session: 2023-24</b>			
<b>Part A – Introduction</b>			
Subject	<b>Music instrumental (Sitar)</b>		
Semester	I		
Name of the Course	Basic Introduction of String Instruments		
Course Code	B23-PAS-101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-B1		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li><b>1 Developed Capability to write composition with notation and Knowledge about Ragas.</b></li> <li><b>2. Enhances Knowledge about Taals.</b></li> <li><b>3. Knowledge about different terms of Indian Classical Music.</b></li> <li><b>4. Knowledge about the contribution of great maestros.</b></li> </ol> <hr/> <p>5*. Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	<b>Practical</b>	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50*)</b>		<b>Time: Time: 3 Hours (Theory) /</b>	

<b>Internal Assessment Marks:30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>6 Hours (Practical)</b>
<b>Part B- Contents of the Course</b>		
<b><u>Instructions for Paper- Setter</u></b>		
There shall be <b>Nine</b> Questions; Question number <b>one</b> must be objective type which is compulsory. The candidate is required to attempt <b>FIVE</b> questions in all, selecting <b>ONE</b> question from each unit. All questions carry equal marks.		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	i) Definition of Vadya ii) Importance of string instruments. iii)	8
II	i) Veena : An ancient string instrument ii) Types of Veena	8
III	i) Classification of Indian classical musical Instruments. ii) Importance of Folk Instruments.	7
IV	A. Relationship between Folk and Classical Music. B. Contribution towards music of the following :- Pt. Ravi Shankar, Ustad Vilayat Khan,	7
V*	<b>Practical</b> B) One Drut Gat in Raag Bhupali With Two Toras. A. Historical study and detailed description of the Ragas as given below –Bhupali B. Ability to play Razakhani Gat of Ragas on Sitar- Bhupali C. Vande Mataram on Sitar D. Five Alankars on Sitar in Shuddha Swaras	60
<b>Suggested Evaluation Methods</b>		
<b>InternalAssessment: 30 (15+15*)</b> <b>&gt; Theory</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.:4 Mid-Term Exam: 7		<b>End Term Examination: (35+35*)</b>

<p>➤ <b>Practicum:</b>  Class Participation: 5  Seminar/Demonstration/Viva-voce/Lab records etc.: <b>10</b>  Mid-Term Exam:</p>	
<b>Part C-Learning Resources</b>	
<p><b>Recommended Books/e-resources/LMS:</b>  Raag Shastra- Dr. Geeta Banarjee  Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava  Sitar and its compositions- Dr. Vinay Kumar Aggrawal  Hamare Sangeet Ratna – Luxmi Narayan Garg  Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe</p>	

\*Applicable for courses having practical component.

### MPA (Instrumental- Sitar) Semester – II

<b>Session: 2023-24</b>
<b>Part A – Introduction</b>

Subject	<b>Music Instrumental -Sitar</b>		
Semester	II		
Name of the Course	Technical Aspects of Sitar		
Course Code	B23-PAS-201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-B2		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li><b>1 Developed Capability to write composition with notation and Knowledge about Ragas.</b></li> <li><b>2. Enhances Knowledge about Taals and its different terms.</b></li> <li><b>3. Knowledge about structural and historical aspects of Sitar.</b></li> <li><b>4. Knowledge about the contribution of Media in music popularity.</b></li> </ol> <p>— 5*.</p>		
Credits	Theory	<b>Practical</b>	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50*)</b> <b>Internal Assessment Marks:30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: Time: 3 Hours (Theory) /</b> <b>6 Hours (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
There shall be <b>Nine</b> Questions; Question number <b>one</b> must be objective type which is compulsory. The candidate is required to attempt <b>FIVE</b> questions in all, selecting <b>ONE</b> question from each unit. All questions carry equal marks.			

Unit	Topics	Contact Hours
I	A. Sitar ke Gharane B. Contribution towards music of the following :- Pt. Nikhil Bainsarjee, Ustad Imdad Khan,	8
II	A. Introduction to the following terms : Mizrab, Baithak, Maseetkhani Gat, Razakhani Gat B. Detailed description of the following : Meend, Ghaseet, Krintan, Alaap, Tora, Jhala, Mukhada, Sam, Vibhag, Zamzama	8
III	A. Detailed Description of Flute B. Concept of Tumba in String Instruments	7
IV	A. Role of Media in the development of Indian Classical Music. B. Vadkon ke Gun aur Dosh	7
V*	<b>A) Practical-</b> B) Historical study and detailed description of the Ragas as given below –Yaman, Kafi C) Ability to play Raza Khani Gat of above mentioned Ragas. D) A) Ability to play Vande Mataram on Sitar.	60
<b>Suggested Evaluation Methods</b>		
<p style="text-align: center;"><b>Internal Assessment: 30 (15+15*)</b></p> <p>➤ <b>Theory</b>            Class Participation: 4            Seminar/presentation/assignment/quiz/class test etc.: 4            Mid-Term Exam: 7</p> <p>➤ <b>Practicum:</b>            Class Participation: 5            Seminar/Demonstration/Viva-voce/Lab records etc.: 10            Mid-Term Exam:</p>		<b>End Term Examination: (35+35*)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> Raag Shastra- Dr. Geeta Banarjee Taal Parichay- Bhaag 1 –Pt. Girish Chandra Srivastava Sitar and its compositions- Dr. Vinay Kumar Aggrawal		

Hamare Sangeet Ratna – Luxmi Narayan Garg  
Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe

\*Applicable for courses having practical component.

**MPA (Instrumental- Sitar) Semester – III**

<b>Session: 2023-24</b>	
<b>Part A – Introduction</b>	
Subject	<b>Music Instrumental –Sitar</b>
Semester	<b>III</b>
Name of the Course	History of Sitar and other Instruments
Course Code	B23-PAS-301
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA	CC-B3

C)			
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li><b>1 Enhances Knowledge about Taals and Ragas.</b></li> <li><b>2. Developed Capability to write composition with notation and Knowledge about Ragas.</b></li> <li><b>3. Knowledge about structural and historical Knowledge of tuning of Sitar.</b></li> <li><b>4. Knowledge about the contribution of great maestros.</b></li> </ol> <p>— 5*.</p>		
Credits	Theory	<b>Practical</b>	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50*)</b> <b>Internal Assessment Marks:30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: Time: 3 Hours (Theory) / 6 Hours (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
There shall be <b>Nine</b> Questions; Question number <b>one</b> must be objective type which is compulsory. The candidate is required to attempt <b>FIVE</b> questions in all, selecting <b>ONE</b> question from each unit. All questions carry equal marks.			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	A. Historical Development of Sitar B. Parts of Sitar C. Importance of Sitar among string instruments		8
II	A. Short Notes on the following terms:  Alpatva-Bahutva, Nad, Shruti, Laya, Amir Khani Gat , Firozkhani Gat and Avirbhav-Tirobhava.		8

III	A. Sushir Vadya : Bansuri, Shehnai, Clarnet B. Tantri Vadya : Sarangi, Santoor, Violin	7
IV	A. Contribution towards Music of the following:  1. Abdul Halim Zafar Khan 2. Pt. Debu Chaudhary 3. Ustad Inayat Khan 4. Pt. Manilal Naag	7
V*	Practical A. ii) Historical study and detailed description of the Ragas prescribed in the syllabus.  Ragas : Bhairav and Vrindavani Sarang B) i) One Drut Gat in Raag Bhairav and Raag Vrindavani Sarang With Two Toras. ii) Ability to play National Anthem on Sitar.	60
<b>Suggested Evaluation Methods</b>		
<p style="text-align: center;"><b>InternalAssessment: 30 (15+15*)</b></p> <p>➤ <b>Theory</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.:4 Mid-Term Exam: 7</p> <p>➤ <b>Practicum:</b> Class Participation: 5 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:</p>		<b>End Term Examination: (35+35*)</b>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b> Raag Shastra- Dr. Geeta Banarjee Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava Sitar and its compositions- Dr. Vinay Kumar Aggrawal Hamare Sangeet Ratna – Luxmi Narayan Garg Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe</p>		

\*Applicable for courses having practical component.

**MPA (Instrumental- Sitar) Semester – IV**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	<b>Music Instrumental -Sitar</b>
Semester	IV
Name of the Course	Technical aspects of Sitar Education
Course Code	B23-PAS-401
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-B4
Level of the course (As per Annexure-I	200-299
Pre-requisite for the course (if any)	

Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <b>1 Enhances Knowledge about Ragas and Taals.</b> <b>2. Developed Capability to write composition with notation and Knowledge about different terms of classical music.</b> <b>3. Knowledge of history of music.</b> <b>4. Knowledge about the contribution of science and knowledge of other musical instruments.</b>  <b>5*.</b>		
Credits	Theory	<b>Practical</b>	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50*)</b> <b>Internal Assessment Marks:30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: Time: 3 Hours (Theory) /</b> <b>6 Hours (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	A. Time theory of Ragas B. Importance of Radio and Television in Music		8
II	A. Short Notes on the following terms:  Parmel –Praveshak -Raag, Sandhi –Pakash- Raagas, Gram, Murchhana and Lakshan Geet, Sangat, Jugalbandi		8
III	A. Concept of Electronic Musical Instruments B. Write about Aahat Naad and Anahat Naad in detail.		7
IV	A. Contribution towards Music of the following:  Ustad Shahid Parvez Khan, Pt. Buddhaditya Mukharji, Ustad Shujat Khan B. Role of Science in promoting the Educational and		7

	<p>Cultural aspects of Music during modern period.</p> <p>C. Detailed description of the following Instruments : Tabla and Pakhawaj</p>	
V*	<p>Practical</p> <p>A. Historical study and detailed description of the Ragas prescribed in the syllabus.</p> <p>Deshkar, Bahar</p> <p>Ability to play National Anthem on Sitar.</p> <p>B) One Drut Gat in Deshkar, Bahar With Two Toras.</p> <p>C) Five Alankars in Komal Swaras.</p>	60
<b>Suggested Evaluation Methods</b>		
<p style="text-align: center;"><b>InternalAssessment: 30 (15+15*)</b></p> <p>➤ <b>Theory</b>  Class Participation: 4  Seminar/presentation/assignment/quiz/class test etc.:4  Mid-Term Exam: 7</p> <p>➤ <b>Practicum:</b>  Class Participation: 5  Seminar/Demonstration/Viva-voce/Lab records etc.: 10  Mid-Term Exam:</p>		<p><b>End Term Examination: (35+35*)</b></p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b>  Raag Shastra- Dr. Geeta Banarjee  Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava  Sitar and its compositions- Dr. Vinay Kumar Aggrawal  Hamare Sangeet Ratna – Luxmi Narayan Garg  Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe</p>		

\*Applicable for courses having practical component.

**MPA (Instrumental- Sitar) Semester – IV**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	<b>Music Instrumental -Sitar</b>
Semester	IV
Name of the Course	Musical Instruments : History and Structure
Course Code	B23-PAS-401
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-M4
Level of the course (As per Annexure-I	200-299
Pre-requisite for the course (if any)	
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <b>1 Enhances Knowledge about Ragas and Taals.</b> <b>2. Developed Capability to write composition with notation and Knowledge about different terms of classical music.</b> <b>3. Knowledge of history of music.</b>

	<b>4. Knowledge about the contribution of science and knowledge of other musical instruments.</b>		
	5*.		
Credits	Theory	<b>Practical</b>	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50*)</b>		<b>Time: Time: 3 Hours (Theory) /</b>	
<b>Internal Assessment Marks:30 (15+15*)</b>		<b>6 Hours (Practical)</b>	
<b>End Term Exam Marks: 70 (35+35*)</b>			
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	A. Detailed description of Sitar B. Veena : Tantri Vadyon ki Janani		8
II	A. Short Notes on the following terms:  Daand, Targahan, Atti, Manka, Gudri, Thaap, Tihaie, Jod Jhala, Jamjama, Soot, B. Use of frets (Parda) in String Instruments.		8
III	A. Ghan Vadya : Ghanta, Ghanti, Chimta, Kansya taal B. Folk Instruments : Dholak, Khadtaal, Dhapli, Nagara, Algoja		7
IV	D. Contribution towards Music of the following:  Ustad Abdul Haleem Jafar Khan, Pt. Kartik Kumar, Ustad Rais Khan, Pt. Lalmani Mishra E. Role of Science in promoting the Educational and Cultural aspects of Music during modern period.  F. Detailed description of the following Instruments : Shankh, Flute, Sarod and Mridang		7

V*	<p>Practical</p> <p>B. Historical study and detailed description of the Ragas prescribed in the syllabus.</p> <p>Puriya Dhanashri, Miyan Malhar, Bahar</p> <p>Ability to play National Anthem on Sitar.</p> <p>B) One Maseetkhani Gat in Raag Puriya Dhanashri and Razakhani Gat in Miyan Malhar, Bahar With Two Toras.</p>	60
<b>Suggested Evaluation Methods</b>		
<p style="text-align: center;"><b>Internal Assessment: 30 (15+15*)</b></p> <p>&gt; <b>Theory</b>  Class Participation: 4  Seminar/presentation/assignment/quiz/class test etc.:4  Mid-Term Exam: 7</p> <p>&gt; <b>Practicum:</b>  Class Participation: 5  Seminar/Demonstration/Viva-voce/Lab records etc.: 10  Mid-Term Exam:</p>		<p><b>End Term Examination: (35+35*)</b></p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b>  Raag Shastra- Dr. Geeta Banarjee  Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava  Sitar and its compositions- Dr. Vinay Kumar Aggrawal  Hamare Sangeet Ratna – Luxmi Narayan Garg  Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe</p>		

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<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	<b>Music Instrumental –Tabla</b>		
Semester	<b>I</b>		
Name of the Course	Fundamentals of Percussion instruments		
Course Code	B23-PAS-103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	<b>CC-C1</b>		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li><b>1. Knowledge about structure of tabla and basic terms.</b></li> <li><b>2. Capability to write composition with notation.</b></li> <li><b>3. Memorizing taals and contribution of great maestro.</b></li> <li><b>4. Knowledge of percussion instruments &amp; essay writing skill.</b></li> </ol> <hr/> <p>5*</p> <ol style="list-style-type: none"> <li><b>1. Capacity to comprehend principles and fundamentals of Taal and laya.</b></li> <li><b>2. Develops aptitude about the Laya and Citation.</b></li> <li><b>3. Knowledge of systematic solo performance.</b></li> <li><b>4. Effective accompaniment</b></li> </ol>		
Credits: <b>4</b>	<b>Theory</b>	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50)</b>		<b>Time: 3 Hours</b>	

<b>Internal Assessment Marks: 30 (15+15*)</b>		
<b>End Term Exam Marks: 70 (15+15*)</b>		
<b>Part B- Contents of the Course</b>		
There shall be <b>Nine</b> Questions; Question number <b>one</b> must be objective type which is compulsory. The candidate is required to attempt <b>FIVE</b> questions in all, selecting <b>ONE</b> question from each unit. All questions carry equal marks.		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
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.	8
II	A) Brief Knowledge of Bhatkhande notation system. B) Ability to write Theka, Kayda, Palta and Tihai in Teentaal with notation.	8
III	A) Introduction of the following taals in brief: Teentaal, Dadra.	7
IV	A) Knowledge of Basic syllables of Tabla. Ten Varna, Sanyukta-Varna,	7
V*	<b>Practical</b> A) Practical knowledge of the basic syllables of Tabla (Dahina and Bayan) like: NA, GE, DHA, DHIN, DIN, GHE, TE, TE etc. B) One Kayda in Teentaal With Two Palta and Tihai. C) Ability to play Theka and its variations in Thah and Dugun of Teentaal. D) Practice of Theka recitation of Teentaal on hand.	60
<b>Suggested Evaluation Methods</b>		

<p><b>Internal Assessment: 30 (15+15*)</b></p> <ul style="list-style-type: none"> <li>&gt; <b>Theory 15</b> <ul style="list-style-type: none"> <li>Class Participation: 4</li> <li>Seminar/presentation/assignment/quiz/class test etc.:4</li> <li>Mid-Term Exam: 7</li> </ul> </li> <li>&gt; <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>Class Participation: 5</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul> </li> </ul>	<p><b>End Term Examination: 70 (35+35*)</b></p>
<p><b>Part C-Learning Resources</b></p>	
<p><b>Recommended Books/e-resources/LMS:</b></p> <p>Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava  Taal Prasoon –Bhag 1- Pt. Chhotelal Mishra  Taal Sarvang- Dr.Vidyanaath Singh  Taal Deepika- Mannu ji Mridangacharya</p>	

**Syllabus and Course of Reading for Master of Performing Arts  
(5 Year Integrated Programme)  
Under NEP-2020 W.E.F. 2023-24**

<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	Music Instrumental –Tabla		
Semester	II		
Name of the Course	Basic Introduction of Tabla & Musicology.		
Course Code	B23-PAS-203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC –C2		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li><b>1. Knowledge about origin of Percussion instruments.</b></li> <li><b>2. Comprehensive assertion of Tabla.</b></li> <li><b>3. Knowledge of basic taals.</b></li> <li><b>4. Knowledge of Popular percussion instrument.</b></li> </ol> <hr style="width: 50%; margin-left: 0;"/> 5*. Practically demonstrate or Perform the given Contents		
Credits: 4	<b>Theory</b>	Practical	Total
	3	1	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (70+30*)</b> <b>Internal Assessment Marks: 30 (20+10*)</b> <b>End Term Exam Marks: 70 (50+20*)</b>		<b>Time: 3 Hours</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
There shall be <b>Nine</b> Questions; Question number <b>one</b> must be objective type which is compulsory. The candidate is required to attempt <b>FIVE</b> questions in			

all,selecting **ONE** question from each unit. All questions carry equal marks.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	A) Initiation of Avanaddha Vadyas. (According to Bharat & Sharangdev)	8
II	A) Review of different opinions on origin of Tabla. (Ancient, Medieval and Modern theory)	8
III	A) Introduction of the following taals in bief: Kaherwa, Dadra.	7
IV	A) Knowledge of parts of following percussion instruments: Naal, Pakhawaj.	7
V*	<b>Practical</b> A) Recitation of Teentaal in Barabar, Dugunan, ChaugunLaya. B) One Kayda in Teentaal with Two Palta and Tihai in Teentaal of Tirkit syllables. C) Two Tukda of Teentaal. D) Practice of above mentioned compositions with nagma (Saring/Harmonium)	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30(15+15*)</b> > <b>Theory</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.:4 Mid-Term Exam: 7  > <b>Practicum:</b> Class Participation: 5 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:		<b>End Term Examination: 70(35+35)*</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava Taal Prasoon –Bhag 1- Pt. Chhotelal Mishra Taal Sarvang- Dr.Vidyanaath Singh Taal Deepika- Mannu ji Mridangacharya		



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## MPA IV Sem

Session: 2023-24			
Part A - Introduction			
Subject	Music Instrumental -Tabla		
Semester	IV		
Name of the Course	Teaching System of Tabla and its development		
Course Code	B23-PAS-406		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M4 (V)		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Enhances the knowledge of musical terms.</li> <li>2. Capability to differentiate instruments.</li> <li>3. Knowledge about great performers of tabla and various singing styles.</li> <li>4. Knowledge of notation with laykari and musical traditions.</li> </ol> <hr style="width: 20%; margin-left: 0;"/> <p>5*</p> <ol style="list-style-type: none"> <li>1. Capacity to comprehend principles and fundamentals of Taal and laya.</li> <li>2. Develops aptitude about the laya and citation.</li> <li>3. Knowledge of systematic solo performance.</li> <li>4. Effective accompaniment</li> </ol>		
Credits :4	<b>Theory</b>	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70(35+35*)</b>		<b>Time: 3 Hours</b>	
Part B- Contents of the Course			

**Instructions for Paper- Setter**

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.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	A) Historical Evaluation & Developments of Gharanas of Tabla. Delhi, Punjab,Ajrada, Lucknow, Banaras, Farrukhabad	8
II	A) Brief study of Pakahawaj Gharana- Kudau Singh and Nana Panse	8
III	A) Brief study of Baaj and its Characteristics- Porab Baj And Pashchim Baj	7
IV	A) Brief knowledge of characteristics of prominent Gharanas. Playing Techniques, Bols And Compositions	7
V*	<b>Practical-</b> A) Praactice of Theka in Teentaal. B) Tigun and chaugun Layakari of Teentaal. C) Knowledge of Theka of the following Taals: Jhaptaal, Ektaal, D) Demonstration of one kayda of Adi Laya in Teentaal with its Paltas & Tihai with two Tukda & One Chakkardar.	60

**Suggested Evaluation Methods**

**Internal Assessment: 25 (20+05\*)**

> **Theory 15**

Class Participation: 4

Seminar/presentation/assignment/quiz/class test etc.: 4

Mid-Term Exam: 7

> **Practicum 15**

Class Participation:5

Seminar/Demonstration/Viva-voce/Lab records etc.: 10

Mid-Term Exam:

**End Term Examination:  
70 (35+35\*)**

**Part C-Learning Resources**

**Recommended Books/e-resources/LMS:**

Taal Parichay- Bhaag 2 –Pt.Girish Chandra Srivastava  
Bhartiya Sangit Vadya- Pt. Lalmani Mishra  
Taal Vadya Shastra- Bhalchandra Rao Marathe

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<b>Session: 2023-24</b>			
<b>PartA - Introduction</b>			
Subject	Kathak		
Semester	IIIrd		
Name of the Course	Introduction of Indian Dance		
Course Code	B23-PAS-303		
CourseType:	CC-C3		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>1. Knowledge of basic structure of Kathak Dance.</li> <li>2. Knowledge of basic syllables of Kathak Dance.</li> <li>3. Knowledge of basic Talas of Kathak Dance.</li> <li>4. Knowledge of basic Layakari of Taal of Kathak Dance.</li> </ol> <hr/> 5*.Perform Basics of Kathak on Stage		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50)</b> <b>Internal Assessment Marks:30 (15+15*)</b> <b>End Term Exam Marks:70(35+35*)</b>		<b>Time: 3 Hours</b>	
<b>PartB-Contentsofthe Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
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	Topics	Contact Hours
I	A. Meaning, definition and Kinds of the following terms- a)- Kala, b)- Lalit Kala, c)- Sangeet, d)-Natya, e)- Nritya, f)- Nritya	8
II	A. History and Origin of Kathak Dance	8
III	A. Detail study of Gharana and its Importance in Kathak dance	7
IV	A. Ability to write the full description of the following Taals with notation of Thaah, Dugun, and Chaugun Layakar:- a)- Teen Taal, b) Dadra	7
V*	Practical demonstration of Teentaal – 1. Tatkar in Thaah, Dugun & Chaugun Layakar. 2. Ability to take spins of 5 feet & 3 feet .  3. 5 types of handmovements with tatkar. 4. Thaat, Amad, tihai & two simple tukras 5. Padhant of Thah, Dugun & Chaugun layakar on hand of the following taals with its introduction - a) Teentaal b) Dadra	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30 (15+15*)</b> > <b>Theory 15</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.: 4 Mid-Term Exam: 7  > <b>Practicum 15</b> Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:		<b>End Term Examination:</b> 70 (35+35*)
<b>Part C-Learning Resources</b>		

**Recommended Books/e-resources/LMS:**

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya ( By- Shikha Khare)
5. Kathak Nritya ( By- Dr. Laxmi Narayan garg)
6. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)

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<b>Session: 2023-24</b>			
<b>PartA - Introduction</b>			
Subject	Kathak		
Semester	IV		
Name of the Course	Therapeutic Aspects of Indian Classical Dance		
Course Code	B23-PAS-403		
CourseType:	CC-C4		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Knowledge of basic structure of Kathak Dance.</li> <li>2. Knowledge of basic syllables of Kathak Dance.</li> <li>3. Knowledge of basic Talas of Kathak Dance.</li> <li>4. Knowledge of basic Layakari of Taal of Kathak Dance.</li> </ol> <hr/> <p>5*.Perform Basics of Kathak on Stage</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*)</b>		<b>Time: 3 Hours</b>	

<b>End Term Exam Marks:70(35+35*)</b>		
<b>PartB-Contentsofthe Course</b>		
<b><u>Instructions for Paper- Setter</u></b>		
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.		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	<b>Unit –I</b> A. General Introduction of the classical dances of india a) Odissi b) Bharatnatyam	8
II	A. Detailed study of Guru Shishya Parampara.	8
III	A. Life Skecteches of a) Pt.Bindadin Maharaj ji b) Pt. Sundar Parsad ji	7
IV	A)- Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakarīs:- a)- Jhaptaal b)- Kehrwa	7
V*	Study of <b>Teen Taal</b> in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakarīs. 2. Thaah , ParanJudi amad, Paran , Kavitt 3.Abhinay- Bhajan / Stuti / Vandana 4. Padhant of Thah, Dugun & Chaugun layakarīs on hand of the following taals with its introduction - a) Jhaptaal b) Kehrwa	60
<b>SuggestedEvaluationMethods</b>		
<b>InternalAssessment:30 (15+15*)</b> ➤ <b>Theory 15</b>		<b>End Term Examination:</b>

Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.:4 Mid-Term Exam: 7 > <b>Practicum 15</b> Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	70 (35+35*)
<b>PartC-Learning Resources</b>	
<b>Recommended Books/e-resources/LMS:</b> <ol style="list-style-type: none"> <li>1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)</li> <li>2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)</li> <li>3. AitihasicParipekshya me Kathak Nritya ( By. Dr. Maya Tak)</li> <li>4. Kathak SaundrayatmakShashtriya Nritya ( By- Shikha Khare)</li> <li>5. Kathak Nritya ( By- Dr. Laxmi Narayan garg)</li> <li>6. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)</li> <li>7. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)</li> <li>8. Kathak ( Indian Classical Dance series) – ( by Shovana Narayan)</li> <li>9. Abhinaya Darpan ( by- Dr. Puru Dadheech)</li> </ol>	

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<b>Session: 2023-24</b>			
<b>PartA - Introduction</b>			
Subject	Kathak		
Semester	IV		
Name of the Course	General Introduction of Indian Classical Dance & Folk Dance		
Course Code	B23-PAS-407		
CourseType:	<b>CC-M4 (V)</b>		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (ifany)	Na		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of basic structure of Kathak Dance. 2. Knowledge of basic syllables of Kathak Dance. 3. Knowledge of basic Talas of Kathak Dance. 4. Knowledge of basic Layakari of Taal of Kathak Dance. <hr/> 5*.Perform Basics of Kathak on Stage		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks:100 (50+50)</b> <b>Internal Assessment Marks:30 (15+15*)</b> <b>End Term Exam Marks:70 (35+35*)</b>		<b>Time: 3 Hours</b>	
<b>PartB-Contentsofthe Course</b>			

### Instructions for Paper- Setter

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	Topics	Contact Hours
I	A. General Introduction of Classical Dance & Folk Dance.	8
II	A. Impact of Makeup, Costume & Jewellery in Dance.	8
III	A)- Brief Knowledge of Folk Dance of Haryana & Punjab.	7
IV	A )Ability to Write the notation of the following in Jhap taal :- a)- Tatkar, b)- Thaat, c)- Tihai, d)- Amad, e)- Tukda, f)- Paran, g)- Paran Judi Amad, h)- Chakardar Paran, i)- Chakardar Tukda, j)- Kavitt k)- Parmelu.	7
V*	Study of <b>Jhaptaal</b> in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries 2. Two Thaat & Tihai 3. One Paran Judi Amad, Parmelu & chakkardar Tukra 4. One chakkardar Paran & Kavitta 5. One gat nikas in teen taal.	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30 (15+15*)</b> > <b>Theory 15</b> Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.: 4 Mid-Term Exam: 7 > <b>Practicum 15</b>		<b>End Term Examination:</b> 70 (35+35*)

Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	
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**PartC-Learning Resources**

**Recommended Books/e-resources/LMS:**

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya ( By- Shikha Khare)
5. Kathak Nritya ( By- Dr. Laxmi Narayan garg)
6. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)
7. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)
8. Kathak ( Indian Classical Dance series) – ( by Shovana Narayan)
9. Abhinaya Darpan ( by- Dr. Puru Dadheech)