

FACULTY OF VISUAL & PERFORMING ARTS

SYLLABUS

FOR

MPA MUSIC VOCAL

(SEMESTER: I – IV)

(Credit Based Evaluation and Grading System)

EXAMINATIONS: 2019-20



GURU NANAK DEV UNIVERSITY AMRITSAR

Note: (i) Copy rights are reserved.
Nobody is allowed to print it in any form.
Defaulters will be prosecuted.

(ii) Subject to change in the syllabi at any time.
Please visit the University website time to time.

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

Programme Code: MUB (V)

SEMESTER – I: SCHEME

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MVL 401	C	THEORITICAL SURVEY OF INDIAN MUSIC	4	0	0	4	100
MVL 402	C	APPLIED THEORY OF PERFORMING ARTS	3	0	0	3	100
MVL 403	C	STAGE AND SOUND ARRANGEMENT	3	0	0	3	100
MVP 421	C	PRACTICAL APPROACH TO PERFORMING ARTS-I(MUSIC, DANCE, THEATRE & TABLA)	0	0	3	3	100
MVP 422	C	STAGE PERFORMANCE	0	0	3	3	100
MVP 423	C	COMPARATIVE STUDY OF RAGAS	0	0	2	2	50
MVS 424	C	MUSIC APPRECIATION (SEMINAR)	-	1	1	2	50
		TOTAL CREDITS	-	-	-	24	700

General Instructions for All papers (Semester I to IV)

1. Minor written paper shall be of one hour duration and practical paper shall be of 20 minutes.
2. Major written paper shall be three hours duration and practical paper shall be of 30 minutes duration.
3. After every Minor-II in all papers, there will be a Quiz of 10 marks based upon the whole syllabus before the Major Test.

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

PAPER: MVL 401 (THEORY)
THEORITICAL SURVEY OF INDIAN MUSIC

Credits : 4			Total Marks 100
L	T	P	
4	0	0	

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION A

- Write short notes on the following in the context of musicology:-
 - Aptitude, Interest, Learning, Memory, musicology, environment, imitation.
- Detailed study of Murchana and its relevance in Present context.

SECTION B

- Critical survey of Ancient to Medieval Rag Vargikaran (Classification of Ragas).
- Comparative study of Rag, Shailies and Thata of Uttari and Dakshini systems of Music.

SECTION C

- Importance of 'Swarit' (Key note) in Music.
- Detailed study of 'Prabandha' and its components in modern compositional form.
- Comparative study of different Notation System including western notation system.

SECTION D

- Origin and development of Khayal Gayan Shaili.
- Detailed knowledge of different Sufi Singing Styles.
- Modern Trends in Indian Classical Music.

Extra Readings:

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet:	Dr. Arun Mishra, Kanishka Publishers, New Delhi 2002
2. Nibandh Sangeet:	Laxmi Naryan Garg, Sangeet Karyala Hathras, 1989
3. Punjab Ki Sangeet Parampara:	Dr. Geeta Pental, Radha Publication, New Delhi.1989
4. Bhartiya Sangeet Ka Adhiyatmik Sawroop:	Dr. Rajiv Verma & Neelam Parikh, Amar Granth Parkashan, 2004
5. Indian Music in Professional & Academic Institutions:	Dr. Manju Shree Chowdry, Sanjay Parkashan, New Delhi.1999.
6. Sangeet Aur Manovigyan	Dr. Kiran Tiwari, Kanishka Publishers, Delhi.
7. Bhartiya Shastri Sangeet Manovigyanik Aayam:	Dr. Sahitya Kumar Nahar, Pratibha Parkashan, Delhi.
8. Bhartiya Sangeet : Vignayik Vishleshan:	Prof. Swatantarta Sharma, Anubhav Publishing House, Allahabad.

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

PAPER: MVL 402 (THEORY)
APPLIED THEORY OF PERFORMING ARTS

Credits : 3			Total Marks
L	T	P	
3	0	0	100

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION A

- Brief knowledge of the following technical terms:
 - Alap, Jod, Jhala, Meend, Krintan, Ghaseet, Soot, Jamjama.
- Classification of Indian Classical Instruments.

SECTION B

- Biographical sketch and contribution of following Musicians
 - Pt. Ravi Shankar, Ustad Allaudin Khan
- Biographical sketch and contribution of following Exponents.
 - Birju Maharaj, Rajinder Gangani, Mohan Rakesh, Balwant Gargi
- Biographical sketch and contribution of following Tabla Exponents
 - Pt. Kishan Maharaj, Ustad Zakir Hussain

SECTION C

- Knowledge of basic technical terms of Dance:
 - Stuti, Uthan, Salami, Amad, Paran, Chakradar Paran, Farmaishi Paran, Pakshi Paran, Parmelu, Tihayi
- Brief knowledge of the following technical terms of Tabla:
 - Sam, Khali, Avartan, Kayeda, Palta, Paran, Rela, Peshkar

SECTION D

- Brief knowledge of the following technical terms: Blocking, Movement, Stage Craft, Stage Design, Acting, Play Writing, Background Music
- Study of Folk Dances of Punjab with their Style, Costumes, Music.
- Detailed knowledge of Tan Pranas of Tala.

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

Extra Readings:

- | | |
|---|--|
| 1. Tal Prabandh | Pt. Chhote Lal Mishar Knishka Publishers 2006 |
| 2. Sangeet Visharad | Basant, Sangeet Karyala Hathras, 2004 |
| 3. Bhartiye Sanskriti Me Kathak Prampara | Mandavi Singh |
| 4. Sangeetayan | Seema Johri Radha Publication, Nedw Delhi. 2003 |
| 5. Tal Martand | Satya Narayan Vashishath, Sangeet Karyala Hathras |
| 6. Tal Prakash | Bhagwant Saran Sharma, Snageet Karyalaya
Hathras |
| 7. Bhartiya Sangeet Vadhya | Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan
1973 |
| 8. Kathak Nritya Ka Prichey | Subhash Kapoor, Radha Publications, New Delhi,
1997 |
| 9. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005 |
| 10. Kathak Naritya Shiksha | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP) |
| 11. Rang Manch | Balwant Gargi Navyug Publishers, New Delhi |
| 12. Performance Traditions in India | Suresh Awasthi, National Book Trust of India, New
Delhi |

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

PAPER: MVL 403 (THEORY)
STAGE AND SOUND ARRANGEMENT

Credits : 3			Total Marks
L	T	P	
3	0	0	100

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION A

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

SECTION B

- Principles of Stage Performance.
- Main Components of Stage Performance.
- Technique and Methods of Sound Arrangement in live performance.

SECTION C

- Historical Development of Sound Recording System.
- Importance of Home Studio Recording in promoting new talent.

SECTION D

- Introduction of following Softwares of Digital Sound Recording
 - Cubase, Nuendo
- Detailed knowledge of sequence adopted in Studio Recording.
- Importance and Utilization of Sound Library.

Extra Readings:

1. Home recording for Musicians: Jeff Strong, Wiley Publishing Inc. New York, 2002
2. Music information Retrieval: Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
3. Sangeet Vishard: Vasant, Sangeet Karyalaya, Hathras
4. Music Perception and Recognition: Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
5. Modern Recording Techniques: David Miller Huber & Robert E Rustin, Elsevier, New Delhi 2005
6. Bhartiye Sangeet Main Vaigyanik Upkarno Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi. 2002
7. New Dimensions of Indian Music: Tripti Watwe, Kanishka Publishers, New Delhi, 2013

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

PAPER: MVP 421 (PRACTICAL)
PRACTICAL APPROACH TO PERFORMING ARTS-I
(MUSIC, DANCE, THEATRE & TABLA)

Credits : 3			Total Marks
L	T	P	
0	0	3	100

Time: 30 Minutes

Note: Student can opt any instrument

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

NOTE: Ability to Tune your instrument is compulsory.

Extra Readings:

- | | |
|---|---|
| 1. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 2. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 3. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |
| 4. Tal Prakash | Bhagwant Saran Sharma, Snageet Karyalaya Hathras |
| 5. Bhartiya Sangeet Vadhya | Dr. Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan
1973 |
| 6. Kathak Nritya Ka Prichey | Subhash Kapoor, Radha Publications, New Delhi,
1997 |
| 7. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005 |
| 8. Kathak Naritya Shiksha | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP) |
| 9. Rang Manch | Balwant Gargi Navyug Publishers, New Delhi |
| 10. Nrit Saar | Dr. Sneha Lata |

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

**PAPER: MVP 422 (PRACTICAL)
STAGE PERFORMANCE**

Credits : 3			Total Marks 100
L	T	P	
0	0	3	

Note :

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

Time: 30 Minutes

- Two Vilambit and Six Drut Khayals with proper singing style in the following mentioned Ragas:
 - Bihag, Kalawati, Bheemplasi, Kalyan, Shudh Sarang and Ahir Bhairav.

Extra Readings:

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashraye Jha |

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

**PAPER: MVP 423 (PRACTICAL)
COMPARATIVE STUDY OF RAGAS**

Credits : 2			Total Marks
L	T	P	
0	0	2	50

- **Tuning of Instruments Sitar/Tabla is mandatory.**
- **Basic Talas on Hands/Tabla will be the part of syllabus.**
- **Accompaniment of Manual Tanpura is compulsory during performance.**

Time : 30 Minutes

- Critical & Comparative demonstration of the following Ragas: Bihag, Kalawati, Bheemplasi, Kalyan, Shudh Sarang and Ahir Bhairav
- One Tarana in any of the prescribed Raga.
- Ability to play the Thekas of Teental and Jhaptal on Tabla in Thah, Dugun, Tigun, and Chaugun Layakaries.
- One Punjabi Marital Folk Song.
- One Tirvit in the prescribed Raga.

Extra Readings:

- | | |
|---|--------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Anbhinav Geetanjali Part I to V | Pt. Ramashraye Jha |

MPA Music (Vocal) Semester – I
(Credit Based Evaluation and Grading System)

PAPER: MVS 424 (SEMINAR)
MUSIC APPRECIATION

Credits : 2			Total Marks
L	T	P	
0	1	1	50

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

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

Programme Code: MUB (V)

SEMESTER – II: SCHEME

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MVL 451	C	HISTORICAL DEVELOPMENT OF INDIAN MUSIC	4	0	0	4	100
MVL 452	C	TECHNICAL THEORY OF PERFORMING ARTS	3	0	0	3	100
MVL 453	C	AESTHETICAL STUDY OF INDIAN MUSIC	3	0	0	3	100
MVP 471	C	PRACTICAL APPROACH TO PERFORMING ARTS-II	0	0	3	3	100
MVP 472	C	STAGE PERFORMANCE	0	0	3	3	100
MVP 473	C	CRITICAL STUDY OF RAGAS	0	0	2	2	50
MVS 474	C	DEVELOPMENT OF LISTENING SKILLS (SEMINAR)	0	1	1	2	50
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	4	100
		TOTAL CREDITS:	-	-	-	24	700

Note:-

PSL-053 ID Course Human Rights & Constitutional Duties (Compulsory ID Course) Students can opt. in any semester except Semester 1st. This ID Paper is one of the total ID Papers of this course.

General Instructions for All papers (Semester I to IV)

1. Minor written paper shall be of one hour duration and practical paper shall be of 20 minutes.
2. Major written paper shall be three hours duration and practical paper shall be of 30 minutes duration.
3. After every Minor-II in all papers, there will be a Quiz of 10 marks based upon the whole syllabus before the Major Test.

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

PAPER: MVL 451 (THEORY)
HISTORICAL DEVELOPMENT OF INDIAN MUSIC

Credits : 4			Total Marks
L	T	P	
4	0	0	100

Time: 03 Hrs.

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

Instructions for the Paper Setters:

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

SECTION A

- Historical Development of Indian Classical Music during ancient to medieval period.
- Biography and contribution of the following Musicians and Scholars:
 - V. D. Pluskar
 - Pt. V.N. Bhatkhande
 - Abdul Karim Khan
 - Pt. Bheem Sen Joshi

SECTION B

- Historical background of learning Indian Classical Music.
- Historical development of Gazal Gayaki.
- Development of Indian Music after independence.

SECTION C

- Historical development of Swar from Vedic to Medieval period.
- Works and Contribution of following musicologists towards Indian Music:
 - Pt. Matang Muni, Pt. Sharangadeva, Pt. Onkar Nath Thakur

SECTION D

- Contribution of Sikh Gurus towards Indian Music.
- Sikh religion & other contemporary religious musical traditions of Punjab.
- Salient Features of Gurmat Sangeet

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

Extra Readings:

1. Bhartiye Kanth Sangeet Avam Vadya Sangeet: Dr. Arun Mishra Kanishka Publishers, New Delhi. 2002
2. On Indian Music: Pt. Debu Chaudhary Roshan Press. 2005
3. Nibandh Sangeet: Laxmi Naryan Garg, Sangeet Karyala Hathras. 1989
4. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi. 2002
5. Bhartia Talo Ka Shastriya Vivechan: Arun Kumar Sen, Madhaya Pardesh Academy, Bhopal. 2002
6. Indian Music in Professional and Academic Institutions: Dr. Manju Shree, Sanjay Parkashan, New Delhi
7. Indian Concept of Rhythem A.K. Sen, Knishka Publishers, New Delhi.1994
8. Man and Music in India Rashmi Goswami Indian Institute at Advance Study.1992.
9. Gurmat Sangeet Parbandh te Parsar Dr. Gurnam Singh, Punjabi University, Patiala, 2002
10. Sangeet Ka Saundrya Bodh Dr. Uma Garg, Sanjay Parkashan, Delhi.
11. Natya Shastra 28th Adhyaya-Swaradhaya: Acharaya Brahaspati, Brahaspati Publications, New Delhi.

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

PAPER: MVL 452 (THEORY)
TECHNICAL THEORY OF PERFORMING ARTS

Credits : 3			Total Marks
L	T	P	
3	0	0	100

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION A

- Difference between Tantrakari and Gayaki Ang in Instrumental Music.
- Use and importance of Indian Musical instruments in classical Dance.
- Origin and development of the following Instruments: Sitar, Harmonium, Violin, Guitar.

SECTION B

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

SECTION C

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

SECTION D

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

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

Extra Readings:

1. Tal Prabandh Pt. Chhote Lal Mishar Knishka Publishers 2006
2. Sangeet Visharad Basant, Sangeet Karyala Hathras.2004
3. Bhartiye Sanskriti Me Kathak Prampara Mandavi Singh
4. Sangeetayan Seema Johri Radha Publication, New Delhi. 2003
5. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
6. Tal Prakash Bhagwant Saran Sharma, Snageet Karyalaya
Hathras
7. Bhartiya Sangeet Vadhya Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan
1973
8. Kathak Nritya Ka Prichey Subhash Kapoor, Radha Publications, New Delhi,
1997
9. Aitihashik Pripeksh Mein Kathak Nritya Maya Tak Kanishka Publishers, New Delhi, 2005
10. Kathak Naritya Shiksha Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)
11. Rang Manch Balwant Gargi Navyug Publishers, New Delhi
12. Performance Traditions in India Suresh Awasthi, National Book Trust of India, New
Delhi

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

PAPER: MVL 453 (THEORY)
AESTHETICAL STUDY OF INDIAN MUSIC

Credits : 3			Total Marks 100
L	T	P	
3	0	0	

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION A

- Aesthetics: its origin, expression and appreciation.
- Critical study of prescribed Ragas.

SECTION B

- Study of Melody & Harmony in the context of Indian Music.
- Definition and Principles of aesthetics in music
- Basic Principles of Thematic Music.

SECTION C

- The role of Layakaries in different Gayan Shailies.
- Four facets of Aesthetics.

SECTION D

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

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

Extra Readings:

1. Art Experience M. Hiriyana
2. Saundarya Shastra Dr. Hardawari Lal
3. Saundarya Tatva Dr. Surinder Nath Das Gupta
4. On Indian Music: Pt. Debu Chaudhary Roshan Press. 2005
5. Nibandh Sangeet: Laxmi Naryan Garg, Sangeet Karyala Hathras. 1989
6. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi, 2002
7. Bhartia Talo Ka Shastriya Vivechan: Arun Kumar Sen, Madhaya Pardesh Academy, Bhopal. 2002
8. Indian Music in Professional and Academic Institutions: Dr. Manju Shree, Sanjay Parkashan, New Delhi
9. Indian Concept of Rhythem A.K. Sen, Knishka Publishers, New Delhi. 1994
10. Man and Music in India Rashmi Goswami Indian Institute at Advance Study. 1992.
11. Sangeet Ka Saundrya Bodh Dr. Uma Garg, Sanjay Parkashan, Delhi.
12. Natya Shastra 28th Adhyaya-Swaradhaya: Acharaya Brahaspati, Brahaspati Publications, New Delhi.

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

PAPER: MVP 471 (PRACTICAL)
PRACTICAL APPROACH TO PERFORMING ARTS – II

Credits : 3			Total Marks
L	T	P	
0	0	3	100

Time: 30 Minutes

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

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

Extra Readings:

1. Tal Prabandh Pt. Chhote Lal Mishar Knishka Publishers 2006
2. Sangeet Visharad Basant, Sangeet Karyala Hathras.2004
3. Bhartiye Sanskriti Me Kathak Prampara Mandavi Singh
4. Sangeetayan Seema Johri Radha Publication, Nedw Delhi. 2003
5. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
6. Tal Prakash Bhagwant Saran Sharma, Snageet Karyalaya
Hathras
7. Bhartiya Sangeet Vadhya Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan
1973
8. Kathak Nritya Ka Prichey Subhash Kapoor, Radha Publications, New Delhi,
1997
9. Aitihashik Pripeksh Mein Kathak Nritya Maya Tak Kanishka Publishers, New Delhi, 2005
10. Kathak Naritya Shiksha Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)
11. Rang Manch Balwant Gargi Navyug Publishers, New Delhi
12. Performance Traditions in India Suresh Awasthi, National Book Trust of India, New
Delhi.

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

**PAPER: MVP 472 (PRACTICAL)
STAGE PERFORMANCE**

Credits : 3			Total Marks
L	T	P	
0	0	3	100

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

Time: 30 Minutes

- Two Vilambit and SixDrut Khayals with proper singing style in the following mentioned Ragas:
 - Malkauns, Puriya Kalyan, Bageshwari, Maru Bihag, Nat Bhairav & Darbari Kanhara.

Extra Readings:

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay Part I to IV | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

**PAPER: MVP 473 (PRACTICAL)
CRITICAL STUDY OF RAGAS**

Credits : 2			Total Marks
L	T	P	
0	0	2	50

- **Tuning of Instruments Sitar/Tabla is mandatory.**
- **Basic Talas on Hands/Tabla will be the part of syllabus.**
- **Accompaniment of Manual Tanpura is compulsory during performance.**

Time: 30 Minutes

- Critical & Comparative demonstration of the following Ragas:
 - Malkauns, Puriya Kalyan, Bageshwari, Maru Bihag, Nat Bhairava and Darbari Kahnada.
- One Dhrupad or Dhamar in any of the prescribed Raga.
- One Cinematic song based on any Raga.
- One Chaturng in the prescribed Raga.

Extra Readings:

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay Part I to IV | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |

MPA Music (Vocal) Semester – II
(Credit Based Evaluation and Grading System)

PAPER: MVS 474
DEVELOPMENT OF LISTENING SKILLS (SEMINAR)

Credits : 2			Total Marks
L	T	P	
0	1	1	50

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

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

PROGRAMME CODE: MUB (V)

SEMESTER – III: SCHEME

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MVL 501	C	SCIENTIFIC STUDY OF INDIAN MUSIC	4	0	0	4	100
MVL 502	C	BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION	4	0	0	4	100
MVL 503	C	THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC (MUSIC THERAPY)	3	0	0	3	100
MVP 521	C	PRACTICAL APPROACH TO PERFORMING ARTS	0	0	3	3	100
MVP 522	C	STAGE PERFORMANCE	0	0	3	3	100
MVP 523	C	ANALYTICAL STUDY OF RAGAS	0	0	2	2	50
MVS 524	C	MUSIC CRITICISM & APPRECIATION (SEMINAR)	0	1	1	2	50
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	4	100
TOTAL CREDITS			-	-	-	25	700

General Instructions for All papers (Semester I to IV)

1. Minor written paper shall be of One hour duration and practical paper shall be of 30 minutes.
2. Major written paper shall be of three hours duration and Practical paper shall be of 30 minutes duration.
3. After every Minor-II in all papers, there will be a Quiz of 10 marks based upon the whole syllabus before the Major Test.
4. Student can opt any instrument of his/her own choice, capable of playing classical Music.

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

PAPER: MVL 501 (THEORY)
SCIENTIFIC STUDY OF INDIAN MUSIC

Credits : 4			Total Marks 100
L	T	P	
4	0	0	

Time: 01 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

Section-A

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

Section-B

1. Correct intonation of Swars in various Ragas.
2. Voice culture and its importance in Indian Music.
3. Methods and Techniques of Tuning Tanpura in various Ragas.

Section-C

1. Detailed knowledge of 72 Melas and division of Ragas of Pt. Venkatmukhi.
2. Raga Lakshanas of Indian Music and practical uses of its helping elements.

Section-D

3. Time Theory of Indian Music – A Scientific Study
4. Concept of Saarana – Chatushtai.

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

Extra Readings:-

1. Bhartiye Kanth Sangeet Avam Vadya : Dr. Arun Mishra Kanishka Publishers,
Sangeet New Delhi. 2002
2. On Indian Music : Pt. Debu Chaudhary Roshan Press. 2005
3. Nibandh Sangeet : Laxmi Naryan Garg, Sangeet Karyala
Hathras, 1989
4. Bhartia Sangeet Main Vigianik Upkarnon : Aneeta Gautam, Kanishka Publishers, New
Ka Paryog, Delhi. 2002
5. Bhartia Talo Ka Shastriya Vivechan : Arun Kumar Sen, Madhaya Pardesh
Academy, Bhopal. 2002
6. Indian Music in Professional and Academic:
Institutions: Dr Manju Shree, Sanjay Parkashan, Delhi
7. Indian Concept of Rhythm : A.K. Sen, Knishka Publishers, New
Delhi. 1994
8. Man and Music in India : Rashmi Goswami Indian Institute at
Advance Study. 1992.
9. Swara Aur Ragon Ke Vikas Mei Vadyon : Dr. Indrani Chakarvati Ka Yogdaan
10. Natya Shastra 28th Adhyaya-Swaradhaya: Acharaya Brahaspati, Brahaspati
Publications, New Delhi.

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

PAPER: MVL 502 (THEORY)
BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION

Credits : 4			Total Marks
L	T	P	
4	0	0	100

Time: 01 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

Section-A

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

Section-B

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

Section-C

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

Section-D

3. Brief knowledge of following terms:
Bibliography, Foot Notes, References, Appendix and Preface
4. Preparation of a Research Report.

Extra Readings:

- | | | | |
|----|---|---|--|
| 1. | Research in Education | : | G. John W. Best |
| 2. | Sangeet Mein Anusandhan Ki Smasayian | : | Dr. Subhadra Chaudhary.
Aur Kshetar |
| 3. | Shodh Parvidhi | : | Dr. Manorma Sharma |
| 4. | Shodh Parvidhi | : | Dr. Vinay Mohan Sharma. |
| 5. | Problems and Areas of research in Music | : | Dr. Subhadra Chaudhary |
| 6. | Research Methodology | : | Dr. B.M. Jain |
| 7. | Bhartiya Sangeet Mein Shodh Parvidhi | : | Dr. Alka Nagpal |
| 8. | Bhartiya Sangeet Mein Anusandhan
Ki Smasayian. | : | Dr. Vandana Sharma. |

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

PAPER: MVL 503 (THEORY)
THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC
(MUSIC THERAPY)

Credits : 3			Total Marks
L	T	P	
3	0	0	100

Time: 01 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

Section-A

Interrelationship Study of Music with :

1. Psychology
2. Yoga
3. Dance

Section-B

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

Section-C

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

1. Hypertension
2. Depression & Stress Management

Section-D

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

3. Insomnia
4. Pain-Relief

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

PAPER: MVP 521 (PRACTICAL)
PRACTICAL APPROACH TO PERFORMING ARTS

Credits : 3			Total Marks 100
L	T	P	
0	0	3	

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

UNIT-I

Time: 20 Minutes

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

UNIT-II

Time: 20 Minutes

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

UNIT-III

Time: 30 Minutes

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

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

Extra Readings:

1. Tal Prabandh Pt. Chhote Lal Mishar Knishka Publishers 2006
2. Bhartiye Sanskriti Me Kathak Prampara: Mandavi Singh
3. Sangeetayan Seema Johri Radha Publication, Nedw Delhi. 2003
4. Tal Martand Satya Narayan Vashishath, Sangeet Karyala Hathras
5. Tal Prakash Bhagwant Saran Sharma, Snageet Karyalaya Hathras
6. Bhartiya Sangeet Vadhya Dr. Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan, 1973
7. Kathak Nritya Ka Prichey Subhash Kapoor, Radha Publications, New Delhi, 1997
8. Aitihashik Pripeksh Mein Kathak Nritya Maya Tak Kanishka Publishers, New Delhi, 2005
9. Kathak Naritya Shiksha Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP)
10. Rang Manch Balwant Gargi Navyug Publishers, New Delhi
11. Performance Traditions in India Suresh Awasthi, National Book Trust of India, New Delhi

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

**PAPER: MVP 522 (PRACTICAL)
STAGE PERFORMANCE**

Credits : 3			Total Marks 100
L	T	P	
0	0	3	

Note:

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Stage performance will be conducted in the presence of invited audience including all students and teachers.**
4. **Accompaniment of Manual Tanpura is compulsory during performance.**

UNIT-I

Time: 20 Minutes

1. Two Drut Khayals with proper singing style in the following mentioned Ragas:
Sri and Kedar

UNIT-II

Time: 20 Minutes

1. One Vilambit Khayal & two Drut Khayals of your own choice with proper singing style from the following mentioned Ragas:
Sham Kalyan and Madhuwanti

UNIT-III

Time: 30 Minutes

1. One Vilambit and Three Drut Khayal with traditional development of Raga in the following Ragas: Rageshwari, Abhogi Kahnada and Miyan ki Todi

Extra Readings:

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay Part I to IV | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

**PAPER: MVP(V) 523 (PRACTICAL)
ANALYTICAL STUDY OF RAGAS**

Credits : 2			Total Marks
L	T	P	
0	0	2	50

Note:

1. **Tuning of Instruments Sitar/Tabla is mandatory in all units.**
2. **Basic Talas in Hands/Tabla will be the part of every Unit.**
3. **Accompaniment of Manual Tanpura is compulsory during performance.**

Unit I

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas:
Sri and Kedar
2. One Lakshan Geet in any Raga.

Unit II

Time : 20 Minutes

1. Critical & Comparative demonstration of the following Ragas:
Sham Kalyan and Madhuwanti
2. One Partal in Nirdharit Raga of Gurmat Sangeet.

Unit III

Time : 30 Minutes

1. Critical and Comparative demonstration of the following Ragas:
Rageshwari, Abhogi Kahnada and Miyan ki Todi
2. One Ghazal based on any Raga.

Extra Readings:

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay Part I to IV | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |

MPA Music (Vocal) Semester – III
(Credit Based Evaluation and Grading System)

PAPER: MVS 524
MUSIC CRITICISM & APPRECIATION

Credits : 2			Total Marks
L	T	P	
0	1	1	50

1. Any one Topic to be chosen from the prescribed syllabus.
2. Criteria for evaluation of seminar will be based on:
 - a. Power Point Presentation
 - b. Attendance
 - c. General Conduct
 - d. Participation in Extra Activities
 - e. Membership of different committees constituted time to time.

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

SCHEME

Course No.	C/E/I	Course Title	Credits			Total Credits	Total Marks
			L	T	P		
MVL 554	C	EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC	4	0	0	4	100
MVL 555	C	MULTIMEDIA AND PERFORMING ARTS	3	0	0	3	100
MVL 556	C	RESEARCH PROJECT	4	0	0	4	100
MVP 581	C	PRACTICAL APPROACH TO PERFORMING ARTS	0	0	3	3	100
MVP 582	C	STAGE PERFORMANCE	0	0	3	3	100
MVP 583	C	INTENSIVE STUDY OF RAGAS	0	0	2	2	100
MVS 584	C	MUSIC CRITICISM & APPRECIATION (SEMINAR)	0	1	1	2	100
	I	INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC	4	0	0	4	100
		TOTAL CREDITS:	-	-	-	25	800

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

**MVL 554 : EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC
(THEORY)**

Credits : 4			Total Marks 100
L	T	P	
4	0	0	

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION- A

- Basic fundamentals of Composition.
- Basic fundamentals of Fusion Music.

SECTION-B

- Concept of Music Therapy in India.
- Impact of music on other living beings except human (Animals, Birds, Plants).

SECTION-C

- New experimental study of Indian Orchestra.
- Basic fundamentals of preparing group songs.

SECTION-D

- Basic fundamentals of background music.
- Definition, Role of Creativity and Innovation in Performing Arts.

Extra Readings:

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi.
2. Nibandh Sangeet, Laxmi Naryan Garg, Sangeet Karyala, Hathras.
3. Punjab Ki Sangeet Parampara, Dr. Geeta Pental, Radha Publication, New Delhi.
4. Bhartiye Sangeet Ka Adhiyatmik Sawroop, Dr. Rajiv Verma & Neelam Parikh, Amar Granth Parkashan.
5. Indian Music in professional & Academic Institutions, Dr. Manju Shree Chowdry, Sanjay Parkashan, New Delhi.
6. Sangeet Aur Manovigyan, Dr. Kiran Tiwari, Kanishka Publishers, Delhi.
7. Bhartiya Shastri Sangeet Manovigyanik Aayam, Dr. Sahitya Kumar Nahar, Pratibha Parkashan, Delhi.
8. Bhartiya Sangeet: Vignayik Vishleshan, Prof. Swatantarta Sharma, Anubhav Publishing House, Allahabad.

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

**MVL 555 : MULTIMEDIA AND PERFORMING ARTS
(THEORY)**

Credits : 3			Total Marks
L	T	P	
3	0	0	100

Time: 03 Hrs.

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Instructions for the Paper Setters:

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

SECTION-A

1. Meaning, definition and types of Media.
2. Role of Print Media in the promotion of different Performing Arts.

SECTION-B

3. Detailed knowledge of Multimedia.
4. Role of Electronic Media in the promotion of different Performing Arts.

SECTION-C

5. Importance of Digital Equipment in Teaching and learning of Indian classical music.
6. Role of multimedia in promoting different performing Arts.

SECTION- D

7. Role of Mobile Applications in enhancement of Teaching/Learning of music.
8. Role of internet Platforms & websites in preservation and promotion of Indian classical music.

Books Recommended

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

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

MVL 556 : RESEARCH PROJECT

Credits : 4			Total Marks
L	T	P	
4	0	0	100

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

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

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

**MVP 581 : PRACTICAL APPROACH TO PERFORMING ARTS
(PRACTICAL)**

Credits : 3			Total Marks
L	T	P	
0	0	3	100

Time : 30 minutes

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

1. Experimentation of Fusion music.
2. One Peshkaar with four Paltas in Ektaal
3. Ability to demonstrate Classical dance on Kavita.
4. One Drut Gat in Raag Marwa with proper playing techniques.
5. Ability to play Ektal with One Kayda, four Paltas and one Tihayi.
6. Ability to perform Tandav and Lasya.
7. One Vilambit Gat in Raag Puriya Dhanashree with proper playing techniques.
8. Practical demonstration of an Orchestra.
9. Expressional parts of Dance with Thumri/Bhajan.
10. Ability to perform/Create different characters through script and Makeup.

Extra Readings:

- | | |
|---|---|
| 1. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 2. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 3. Rag Parichay part I to IV | Harish Chander Shrivastav |
| 4. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |
| 5. Tal Prakash | Bhagwant Saran Sharma, Sangeet Karyalaya
Hathras |
| 6. Bhartiya Sangeet Vadya | Dr. Lal Mani Mishra, Bhartiye Gayan Peeth Prakashan
1973 |
| 7. Kathak Nritya Ka Prichey | Subhash Kapoor, Radha Publications, New Delhi,
1997 |
| 8. Aitihashik Pripeksh Mein Kathak Nritya | Maya Tak Kanishka Publishers, New Delhi, 2005 |
| 9. Kathak Nritya Shiksha | Dr. Puru Dadhich, Bindu Parkashan, Ujjain (MP) |
| 10. Rang Manch | Balwant Gargi Navyug Publishers, New |

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

**MVP 582 : STAGE PERFORMANCE
(PRACTICAL)**

Credits : 3			Total Marks
L	T	P	
0	0	3	100

Time : 30 minutes

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Note:

- 1. Tuning of Instruments Sitar/Tabla is mandatory in all units.**
- 2. Basic Talas in Hands/Tabla will be the part of syllabus.**
- 3. Stage performance will be conducted in the presence of invited audience including all students and teachers.**
- 4. Accompaniment of Manual Tanpura is compulsory during performance.**

1. Two Vialmbit Khayals and Six Drut Khayals with proper singing style in the following mentioned Ragas:
 - a. Lalit
 - b. Puriya Dhanashree
 - c. Jog Kauns
 - d. Bairagi Bhairav,
 - e. Jai Jaivanti
 - f. Basant.

Extra Readings:

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashraye Jha |

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

**MVP 583 : INTENSIVE STUDY OF RAGAS
(PRACTICAL)**

Credits : 2			Total Marks
L	T	P	
0	0	2	100

Time : 30 minutes

Mid Semester Examination: 20% weightage

End Semester Examination: 80% weightage

Note:

- 1. Tuning of Instruments Sitar/Tabla is mandatory in all units.**
- 2. Basic Talas in Hands/Tabla will be the part of every Unit.**
- 3. Accompaniment of Manual Tanpura is compulsory during performance.**

1. Critical & Comparative demonstration of the following Ragas:
 - a. Lalit
 - b. Puriya Dhanashree
 - c. Jog Kauns
 - d. Bairagi Bhairav,
 - e. Jai Jaivanti
 - f. Basant.
2. One Bhajan/Shabad based on cinematic music.
3. Any Folk Song other than Punjab.
4. One Thumri in any of the following Ragas: Khamaj, Pilu and Bhairvi

Extra Readings

- | | |
|---|---------------------------------------|
| 1. Sangeetanjali, Part-I to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Part-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak Malika Parts-II to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Part-I & II | J.K. Pataki |
| 5. Abhinav Geet Manjari Parts-I & II | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay Part I to IV | Harish Chander Shrivastav |
| 7. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | Prof. Kartar Singh, Published by SGPC |
| 9. Anbhinav Geetanjali Part I to V | Pt. Ramashray Jha |

MPA Music (Vocal) Semester – IV
(Credit Based Evaluation and Grading System)

**MVS 584 : MUSIC CRITICISM & APPRECIATION
(SEMINAR)**

Credits : 2			Total Marks
L	T	P	
0	1	1	100

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

1. Any one Topic to be chosen from the prescribed syllabus.
2. Criteria for evaluation of seminar will be based on:
 - a. Power Point Presentation
 - b. Attendance
 - c. General Conduct
 - d. Participation in Extra Activities
 - e. Membership of different committees constituted time to time.