

[CBCS BASED]
ORDINANCE, REGULATION & SYLLABUS
For
[MASTER OF PERFORMING ARTS]



Offered by

NEHRU GRAM BHARATI

**(DEEMED TO BE UNIVERSITY),
KOTWA-JAMUNIPUR-DUBAWAL
PRAYAGRAJ-221505
UTTAR PRADESH**

Session:

From 2019 – 2020

POST GRADUATE -PROGRAMME

Performing Arts

PREAMBLE AND OBJECTIVE

With the idea to maintain the uniform policy in art education at national level and make the curriculum more flexible to promote mobilization of students in other universities/institutions for the sake of connectivity., the UGC has formed a Curriculum Development Committee for re-framing/up-dating the curricula for the subject – History of Art, Visual Arts, Performing Arts (Music, Dance, Drama/Theatre). Museology and conservation under the panel – History of Art and Fine Arts. Certain guidelines were issued by the UGC for the Committee which have been kept in view in the re-framing/up-dating of the curricula.

The Committee examined the existing curricula of different universities in respective subject in terms of content and quality and pattern of teaching and examination and other related matters to make the entire curricula more broad based to cater to the need of the society and the nation in present day context.

To complete this task, the feedback in the form of existing curricula of different universities / institutions and also the opinion, experience and suggestions of the subject experts were arranged. Several meetings were held at the Faculty of Performing Arts, Nehru Gram Bharti University, Prayagraj with the teachers and experts (like Pro. Geeta Bannerjee, Pro. Swatantra Sharma, Pro. Prem Kumar Malik, Pro. Renu Jauhary, Pro. Jatashankar Tiwari, Dr. Kaveri Tripathi, Dr. Manju Srivastava) to finalize the work of reframing/up-grading of curriculum for the subject. After intensive discussions with experts the re-framing/ up-dating of the curricula in the subjects Performing Arts (Vocal Music, Tabla) was done in accordance with the directives given by the UGC.

Features of the Curriculum

1. The committee found several discrepancies in nomenclature of the subjects in different universities/institutions and suggested suitable nomenclatures for uniformity and also to avoid confusion in admissions/appointments from universities/institutions to universities/institutions.
2. The courses under curriculum are so designed that the students during their academic carrier will be profusely exposed to various cultural aspects of India and will be able to know more about the achievements of India.
3. The restructuring of the curriculum is based on providing by offering electives, identifying thrust areas for different universities/institutions and also by providing opportunity for the students at

the Post-Graduate level to have the study of some of the courses even outside the present institution.

4. While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.
5. At the Post-Graduate level the Department have to develop their own thrust areas by promoting their own distinct identity. The regional land-marks should be incorporated in the courses. When the students come for the electives the thrust area of the department or institute would be taken-up as special study. This will promote the diversity for which our country stands for.
6. In present day context semester examination would be more feasible.
7. The entrance qualification for the degree course will be the passing of the +2 examination orequivalent.
8. Dissertation, Documentation,Viva-Voice and Practicals will be given due attention in the Performing Arts.

Iam grateful to all the Honourable Members of the committee who took great care and worked hard in the process of developing and up-dating the curriculum.

I am thankful to Pro. Geeta Banerjee (Retired Head and Professor, Department of Music) & Pro. Swatantra Sharma (Retired V.C. of Raja Mansingh Tomar Music & Arts University) for their cooperation in preparing the updated curriculum for Vocal Music.

Dr.Kaveri Tripathi

Co-Ordinator

Performing Arts

दिनांक
24/05/19

विद्या अध्ययन परिषद की बैठक
Faculty of Arts N.G. B. DU
Deptt of MUSIC N.G. B. U
C. B. C. S

परिवार -
विश्विन लाइन
इलाहाबाद

आज दिनांक 25/05/19 को faculty of Arts के
सर्वांग 'संगीत विभाग' की विद्याअध्ययन परिषद की
बैठक हुयी :- जिसमें पाठ्यक्रम विस्तृत विचार
विमर्श के उपरान्त कतिपय संशोधनों के साथ ही 2018
2019
पुस्तक पाठ्यक्रम को लागू करने की संरुक्ति
की गई। बैठक C. B. C. S क्रेडिट कोर्स के लिए
हुई।

बैठक में विषय विशेष के रूप
में गायन में प्रो. प्रेम कुमार मुखिक जी
एवं वादन में डॉ. रेणु जोहर जी इलाहाबाद
विश्व विद्यालय, संगीत एवं प्रदर्शन कला
विभाग, डू. वि. वि. प्रयागराज

डा. कावेरी त्रिपाठी - नेहरू ग्राम भा० वि०
डा. मन्जु श्रीवास्तव - नेहरू ग्राम भा० वि०
उपस्थित रहे।

1. Prof. Jata Shankar: Chairman - Deam. Faculty of Arts 25/5/19
2. Dr. Kaveri Tripathi - HOD - Department of MUSIC Dr. Kaveri Tripathi
25/5/19
3. Dr. Manju Srivastava - Men Assistant Professor - Manju Srivastava
25/5/19
4. Prof. P.K. Mallik, Department of music BU - Expert - P.K. Mallik
25/5/19
5. Dr. ~~Reena~~ Reenu Johri " " " " 25-5-19

दिनांक संगीत विभाग
24/05/19 सा. क. अ. अ.

Date - 27th May 2019

The Board of faculty of Arts has been convened by the Dean faculty of Arts M.G.B.V (DU) Prayagraj, on 27th May 2019 at 11:00 a.m in the hall of Research Centre.

The agenda of meet was to discuss the courses for P.G. programmes in accordance with C.B.C.S. System. These courses shall be effective from the session 2019-20. The following members were present:-

Sr. No.	NAME	Department	Signature
1.	Dr. Jata Shankar	Dean Arts.	[Signature]
2.	Dr. Birendra Mani Tripathi	Deptt of Ancient history, culture & Archaeology	[Signature]
3.	Dr. Chhaya Malviya	Deptt of English	[Signature]
4.	U.S. Rai (S.P.L in)	Dean Commerce	[Signature]
5.	Dr. Ramesh Ch. Mishra	Deptt of Political Science	[Signature]
6.	Dr. Prabuddha Mishra	Deptt of Philosophy.	[Signature]
7.	Sanjay Sharma.	Deptt of Education	[Signature]
8.	Dr. Radhe Shyam Das	Deptt. of Geography	[Signature]
9.	Dr. Ravi Shankar	Deptt. of History	[Signature]
10.	Dr. Kailash Tripathi	Deptt. of Sanskrit	[Signature]
11.	Dr. DEVI NARAYAN PATHAK	Deptt of Sanskrit	[Signature]
12.	Dr. Smta. Mishra	Deptt. of Sanskrit	[Signature]
13.	Dr. Alok Tripathi	LIS	[Signature]
14.	Dr. Anand K. Shukla	Deptt of Philosophy	[Signature]
15.	Dr. Santosh K. Shukla	Yoga & Philosophy	[Signature]
16.	Dr. SAVYASACHI	Hindi	[Signature]
17.	Sau. Rajendra	Political Sc	[Signature]
18.	Shikha Khare	Home Science	[Signature]
19.	Ashna Pareen	"	[Signature]

Sr. No.	NAME	Department	Signature
20.	Pankaj Kumar Yadav	Journalism & Mass Communication	[Signature]
21.	Jitendra Kumar Saroj	Department of Sociology	[Signature]
22.	Dr. Gyanesh Kumar Trivedi	Social Work	[Signature]

Resolution No-1.

The Board considered the proposed courses for P.G. (C.B.C.S.) of different departments & after thorough discussion unanimously resolved that these courses shall be implemented from Session 2019-20.

There was no other issue to be discussed, therefore the meeting ended with a vote of thanks to the chair.

[Signature]
27.5.19

Department of Performing Arts

NEHRU GRAM BHARATI (DEEMED TO BE UNIVERSITY)

M.P.A. Syllabus (Choice Based Credit System)

(To be implemented from the Academic Year 2019-20)

The syllabus of M.P.A. (Vocal) based on **Choice Based Credit System** pattern comprises of Four Semesters. The examination in 1st, 2nd, 3rd and 4th semesters shall consist of 01 core theory paper of 04 credits (4x1=4 credits); one elective of 03 credits (3x1=3 credits); one practical of 04 credits (4x1=4 credits); one Dissertation based paper of 04 credits (4x1=4 credits); one Skill Development of 02 credits (2x1=2 credits); one Inter-Disciplinary based paper of 03 credits (3x1=3 credits). Thus, each semester offers 20 credits (4x20=80 credits).

Each 03 credit theory paper is equivalent to 100 marks and the laboratory course consists of modules from the two core papers. The Examination in each theory paper and laboratory course shall be of three hours duration.

Following is the tabular summary of the four semesters followed by detailed syllabus of each course:

1st Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PA 101	Analytical Studies of Ragas and Tals-1	4	72	40	60	100
Paper 2 (Elective)	PA 102	History of Indian Music	3	54	40	60	100
Paper 3 (Practicle)	PA 103	Based on PA101, PA102	4	72	40	60	100
Paper 4 (Dessert.)	PA 104	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PA 105	Lokgeet (Kajri)	2	36	20	30	50
Paper 6 (Inter-Disci.)	PA 106	Folk Song	3	54	20	30	50
Total			20				500

2nd Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PA 201	Analytical Studies of Ragas and Tals-2	4	72	40	60	100
Paper 2 (Elective)	PA 202	Science of Music	3	54	40	60	100
Paper 3 (Practicle)	PA 203	Based on PA201, PA202	4	72	40	60	100
Paper 4 (Dessert.)	PA 204	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PA 205	Lokgeet (Thumri)	2	36	20	30	50
Paper 6 (Inter-Disci.)	PA 206	Gharana & Styles of Music	3	54	20	30	50
Total			20				500

3rd Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PA 301	Analytical Studies of Ragas and Tals-3	4	72	40	60	100
Paper 2 (Elective)	PA 302	Aesthetic and beauty of Music	3	54	40	60	100
Paper 3 (Practicle)	PA 303	Based on PA301, PA302	4	72	40	60	100
Paper 4 (Dessert.)	PA 304	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PA 305	Sugam Sangeet	2	36	20	30	50
Paper 6 (Inter-Disci.)	PA 306	History of Indian Music	3	54	20	30	50
Total			20				500

4th Semester

Paper	Cod e	Paper Title	Credit	Lectur es	Maximum Marks		
					Internal assessment	End Semeste r Exam	Total
Paper 1 (Core)	PA 401	Analytical Studies of Ragas and Tals-4	4	72	40	60	100
Paper 2 (Elective)	PA 402	Gharana & Style of Music	3	54	40	60	100
Paper 3 (Practicle)	PA 403	Based on PA401, PA402	4	72	40	60	100
Paper 4 (Dessert.)	PA 404	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PA 405	Music Therapy	2	36	20	30	50
Paper 6 (Inter-Disci.)	PA 406	Science of Music	3	54	20	30	50
Total			20				500

SYLLABUS

M. P. A. – Previous (Semester - I)

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas– I)

Unit – I

1. Study of different Rag angas of your syllabus with a comparative analysis between various kinds of each ang.
2. Short description of the above mentioned Ragas with illustration of Alaps and tans.

Unit – II

3. Comparative study of the above mentioned Ragas with their distinction (contrast) Sam Prakrati Ragas with illustration of Allap, Nyasa, combination of Swaras and other chief characteristics.
4. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachar tal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Lakshmi.
Defination of Laya and explanation of different Layakaries with illustrations.

Unit – III

5. Study of Ragas with their typical combinations like Alpatva, Bahutva, Abirbhav and Tirobhav.
6. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.

Unit – IV

7. Identification of Ragas of your course with Swara-Combinations, Alaps and Tans.
8. Writing in notation of any Drut/Vilambit Khayal in the Ragas of your course with Alaps and Tans.

Elective – Paper II

Course Credit - 3

(History of Indian Music)

Unit – I

1. Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods.
2. Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.

Unit – II

3. Rag Ragini classification upto Modern Period.

4. Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.

Unit – III

5. Origin of Indian Music (Different views of the Scholars)
6. Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.

Unit – IV

7. Music Education : Different aspects of Music Education, Objectives of Higher education like imparting knowledge, imparting skills, imparting teaching techniques. All round development of students personality.
8. Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.s

Practicle – Paper III

Course Credit – 4

(Viva-Voice+Seminar)

- Bhairav, Ahir Bhairav, Anand Bhairav, Nat Bhairav, Gunkali.
- Bhimpalasi, Patdeep, Hanskinkinj.
- Vrindavani Sarang, Madhmad Sarang, Miyan Ki Sarang.
- Khambhawati, Basant Mukhari.
- Seminar

Dessertation– Paper IV

Course Credit – 4

(Stage Performance+Dessetation)

- Bhairav, Ahir Bhairav, Anand Bhairav, Nat Bhairav, Gunkali.
- Bhimpalasi, Patdeep, Hanskinkinj.
- Vrindavani Sarang, Madhmad Sarang, Miyan Ki Sarang.

- Khambhawati, Basant Mukhari.
- Dessertation

M. P. A. – Previous (Semester - I)

Music (Vocal)

Skill Development – Paper V

Course Credit – 2

(Kajri)

1. Kajri – Folk Song - Introduction
2. History of Kajri
3. Religious Value of Kajri, Season
4. Subjects of Kajri
5. Styles of Kajri, Notation
6. Main instruments used in Kajri Singing
7. Prominent Singers of Kajri
8. Mirzapuri Akhadas of Kajri

Inter-Disciplinary – Paper VI

Course Credit – 3

(Folk Song)

1. Folk Song - Introduction
2. Folk Songs of Uttar Pradesh
3. Social Value of Folk Songs
4. Season wise Folk Songs
5. Sanskar Songs

6. Agriculture related Folk Songs
7. Main instruments used in Folk Singing
8. Prominent Folk Singers
9. Practical and Performance

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M. P. A. – Previous (Semester - II)

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas - II)

Unit – I

1. Short description of the above mentioned Ragas with illustration of Alaps and Tans.
2. Rag classification of ancient period.

Unit – II

3. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachartal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Lakshmi.
Defination of Laya and explanation of different Layakaries with illustrations.
4. Rag classification of Medieval Period.

Unit – III

5. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.
6. Rag classification of Modern Period.

Unit – IV

7. Writing in notation of any Drut/Vilambit Khayal in the Ragas of your course with Alaps and Tans.
8. Description of Ragas in Ancient, Medieval and Modern Period.

Elective – Paper II

Course Credit - 3

(Science of Music)

Unit – I

1. Musical quality and their importance.
2. Shruti, its concepts.

Unit – II

3. Musical scales, their origin and development.
4. Importance of Resonance, Absorption, Consonance, Echo and Reverberation.

Unit – III

5. Classification in Swar Talas and Ragas in Northern and Southern systems of Indian music.
6. Classification, Swarsthan and placement of Shuddha and Vikrut swar by various Scholars.

Unit – IV

7. Melody and Harmony, Counter point.
8. Terminology used in North Indian, South Indian and Western Music and their explanation.

Practical – Paper III

Course Credit - 4

(Viva Voice+Seminar)

1. Bihag, Maroo Bihag. Bihagda
2. Sur Malhar, Nat Malhar, Jayant Malhar, Megh Malhar, Ramdasi Malhar
3. Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, Tilang.
4. Seminar

Dessertation – Paper IV

Course Credit - 4

(Stage Performance+Dessertation)

1. Bihag, Maroo Bihag. Bihagda
2. Sur Malhar, Nat Malhar, Jayant Malhar, Megh Malhar, Ramdasi Malhar
3. Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, Tilang.
4. Dessertation

Skill Development – Paper V

Course Credit - 2

(Thumri)

1. Thumri– Introduction - Origin & Development
2. Gharanas of Thumri
3. Type of Thumri, Raagas
4. Notation
5. Main instruments used in Thumri Songs
6. Prominent Singers of Thumri
7. Use of Thumri in Hindi Cinema

Inter-Disciplinary – Paper VI

Course Credit – 3

(Gharana & Style of Music)

1. Definition of Gharanas, its origin, development in Indian Music.
2. Modern Method of Music education.
3. New trends of Indian Music in post- independence.
4. Varieties of Gharanas and their exponents.
5. Origin and development of our instruments, implement.
(A) Different prevalent forms of music in India like Classical, Folk music, Ceremonial music, religious music.
(B) Scope and different class of musicology.
6. General comparative study of Indian and Western music.
7. Research Methodology – its aim and objectives.

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M. P. A. – Final (Semester - III)

Music (Vocal)

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas– III)

Unit – I

1. Study of Ragas with their typical combination like Alpatva, Bahutva, Abirbhav and Tirobhav.

2. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.

Unit – II

3. Comparative study of the Ragas with their distinction (contrast) in Sam Prakrati Ragas with illustration of Allap, Nyasa, combination of Swaras and other chief characteristics.
4. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Sooltal, Adachar tal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Deepchandi, Farodast, Shikhar. Brahma. Definition of Laya and explanation of different Layakaries with illustrations.

Unit – III

5. Identification of Ragas of your course with Swara- Combinations, Alaps and Tans.
6. Writing in notation of any Drut/Vilambit Khayal in the Ragas with Alaps and Tans.

Unit – IV

7. Study of different Rag angas of your syllabus with a comparative analysis between various kinds of each ang.
8. Short description of the Ragas with illustration of Alaps and tans.

Elective – Paper II

Course Credit - 3

(Aesthetic and Beauty of Music)

Unit – I

1. Rasa, its varieties and its relation with Music.
2. The effect of Music on human life.

Unit – II

3. Alankar, Chhand and their relation with Music.
4. Dhyan of Ragas.

Unit – III

5. Principles of Aesthetics.
6. Concept of Beautiful according to Indian Western Scholars.

Unit – IV

7. Relation of Rag and Ritu.
8. Painting of Ragas.

Practical – Paper III

Course Credit – 4

(Viva Voice+Seminar)

1. Kalyan, Shyam Kalyan, Pooria Kalyan, Jait Kalyan
2. Bilawal, Deogiri Bilawal, Yamni Bilawal, Nat Bilawal, Saurparda Bilawal.
3. Jait shree, Bhatiyar
4. Seminar

Dessertation – Paper IV

Course Credit – 4

(Stage Performance +Dessertation)

1. Kalyan, Shyam Kalyan, Pooria Kalyan, Jait Kalyan
2. Bilawal, Deogiri Bilawal, Yamni Bilawal, Nat Bilawal, Saurparda Bilawal.
3. Jait shree, Bhatiyar
4. Dessertation

Skill Development – Paper V

Course Credit – 2

(Sugam Sangeet)

1. Sugam Sangeet– Introduction
2. Type of Sugam Sangeet
3. Raagas
4. Notation
5. Instruments used in Sugam Sangeet
6. Prominent Singers of Sugam Sangeet

Inter-Disciplinary – Paper VI

Course Credit – 3

(History of Indian Music)

Unit – I

1. Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods.
2. Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.
3. Rag Ragini classification upto Modern Period.
4. Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.
5. Origin of Indian Music (Different views of the Scholars)
6. Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.

7. Music Education : Different aspects of Music Education, Objectives of Higher education like imparting knowledge, imparting skills, imparting teaching techniques. All round development of students personality.
8. Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.

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M. P. A. – Final (Semester - IV)

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas– IV)

Unit – I

1. Short description of the above mentioned Ragas with illustration of Alaps and tans.
2. Rag classification of ancient period.

Unit – II

3. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachar tal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomar, Basant, Rudra, Pancham, saveri, Lakshmi.
Defination of Laya and explanation of different Layakaries with illustrations.
4. Rag classification of Medieval period.

Unit – III

5. Writing in notation of any Drupad/Dhamar in the mentioned Ragas with Alaps, Layakaries, Upaj etc.
6. Rag classification of Modern period.

Unit – IV

7. Writing in notation of any Drut/Vilambit Khayal in the Ragas of your course with Alaps and Tans.
8. Description of Ragas in Ancient, Medieval and Modern Period.

Elective – Paper II

Course Credit - 3

(‘Gharana & Style of Music’)

Unit – I

1. Definition of Gharanas, its origin, development in Indian Music.
2. Modern Method of Music education.

Unit – II

3. New trends of Indian Music in post- independence.
4. Varieties of Gharanas and their exponents.

Unit – III

5. Origin and development of our instruments, implement.
(A) Different prevalent forms of music in India like Classical, Folk music, Ceremonial music, igious music.
(B) Scope and different class of musicology.

Unit – IV

6. General comparative study of Indian and Western music.
7. Research Methodology – its aim and objectives.

Practical – Paper III

Course Credit – 4

(Viva Voice+Seminar)

1. Darbari Kanhada, Naiki Kanhada, Suha Kanhada, Sughral Kanhada, Shahana Kanhada, Kaushiki Kanhada, Abhogi Kanhada.
2. Todi, Gujri Todi, Bilaskhani Todi, Bhupal Todi
3. Kedar, Maluha, Kedar Hemant, Hansdhwani.
4. Seminar

Dessertation – Paper IV

Course Credit – 4

(Stage Performance + Dessertation)

1. Darbari Kanhada, Naiki Kanhada, Suha Kanhada, Sughral Kanhada, Shahana Kanhada, Kaushiki Kanhada, Abhogi Kanhada.
2. Todi, Gujri Todi, Bilaskhani Todi, Bhupal Todi
3. Kedar, Maluha, Kedar Hemant, Hansdhwani.
4. Dessertation

Skill Development – Paper V

Course Credit – 2

(Music Therapy)

1. Music Therapy : An Introduction
2. Science behind the music
3. The Impact of Music on Our Lives
4. Health & Music Therapy
5. Music for Comfort, Peace, Concentration, Pain & Stress
6. Raag treatment for some disease
7. Music-Based Applications for Every Day

Inter-Disciplinary – Paper VI

Course Credit - 3

(Science of Music)

1. Musical quality and their importance.

2. Shruti, its concepts.
3. Musical scales, their origin and development.
4. Importance of Resonance, Absorption, Consonance, Echo and Reverberation.
5. Classification in Swar Talas and Ragas in Northern and Southern systems of Indian music.
6. Classification, Swarsthan and placement of Shuddha and Vikrut swar by various Scholars.
7. Melody and Harmony, Counter point.
8. Terminology used in North Indian, South Indian and Western Music and their explanation.

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REFERENCE

- | | |
|---|------------------------------------|
| 1. Hindustani Kramik Pustak Malika Part 2 to 6 | - Pt. Vishnu Narayan BhatKhandey |
| 2. Sangeet Praveen Darshika | -Sri L.N. Guney |
| 3. Sangeet Visharad | -Sri Lakshmi Narayan Garg |
| 4. Abhinav Geetanjali Part 1 to 5 | -Sri Ramashray Jha |
| 5. Sangeet Bodh | -Sri Sharad Chandra Paranjape |
| 6. Vadya Vargikaran | -Sri Lalmani Mishra |
| 7. Hamare Sangeet Ratna | -Sri Lakshmi Narayan Garg |
| 8. Chaturang | -Sri Sajjan Lal Bhatta |
| 9. Sangeet Shastra | -Sri Tulsiram Devangan |
| 10. Bhartiya Sangeet ka Itihas | -Sri Umesh Joshi |
| 11. Nibandh Sangeet | -Sri Lakshmi Narayan Garg |
| 12. Nibandh Sangeet | -Sri R.N. Agnihotri |
| 13. Tantri Vadan ki Vadan Kalan | -Dr. Prakash Mahadik |
| 14. Bhavrang Lahari | -Pt. Balawantraai Bhatt 'Bhavrang' |
| 15. Gwalior Gharane ka Vaggeyakar Rachnakar | -Dr. Abhai Dubey |
| 16. Bhartiya Sangeet : Ek Aitihashik Vishleshan | -Prof. Swatantra Sharma |
| 17. Saundarya Ras Evam Sangeet | -Prof. Swatantra Sharma |
| 18. Pashchatya swarlipi paddhati evam Bhartiya Sangeet | -Prof. Swatantra Sharma |
| 19. Tantri Vadan ki Vadan Kalan | -Dr. Prakash Mahadik |
| 20. Rag vargikaran Paddhatiyon me Ragang
Paddhati ka Mahatva | -Dr. Shuchi Tiwari |

21. Thumari Parichay (with notation)
22. Kajri
23. Aadi Kavya Evam Nirgun Bhaktikavya
24. Raga Chikitsa

-Lila Karwal, Sangeet Sadan Prakashan
 -Dr. Shanti Jain
 -Rakesh Kumar Ram
 -Dr.T.V.Sairam

Department of Performing Arts

NEHRU GRAM BHARTI UNIVERSITY

M.P.A. Syllabus (Choice Based Credit System)

(To be implemented from the Academic Year 2019-20)

The syllabus of M.P.A. (Vocal) based on **Choice Based Credit System** pattern comprises of Four Semesters. The examination in 1st, 2nd, 3rd and 4th semesters shall consist of 01 core theory paper of 04 credits (4x1=4 credits); one elective of 03 credits (3x1=3 credits); one practical of 04 credits (4x1=4 credits); one Dissertation based paper of 04 credits (4x1=4 credits); one Skill Development of 02 credits (2x1=2 credits); one Inter-Disciplinary based paper of 03 credits (3x1=3 credits). Thus, each semester offers 20 credits (4x20=80 credits).

Following is the tabular summary of the four semesters followed by detailed syllabus of each course:

1st Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PAT 101	Study of Taals and Chhand- I	4	72	40	60	100
Paper 2 (Elective)	PAT 102	History & Analytical Study of Indian Music	3	54	40	60	100
Paper 3 (Practicle)	PAT 103	Based on PAT101, PAT102	4	72	40	60	100
Paper 4 (Dessert.)	PAT 104	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PAT 105	Lokgeet (Kajri)	2	36	20	30	50
Paper 6 (Inter-Disci.)	PAT 106	Folk Song	3	54	20	30	50
Total			20				500

2nd Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PAT 201	Study of Taals and Chhand- II	4	72	40	60	100
Paper 2 (Elective)	PAT 202	Science of Music	3	54	40	60	100
Paper 3 (Practicle)	PAT 203	Based on PAT201, PAT202	4	72	40	60	100
Paper 4 (Dessert.)	PAT 204	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PAT 205	Lokgeet (Thumri)	2	36	20	30	50
Paper 6 (Inter-Disci.)	PAT 206	Gharana & Styles of Music	3	54	20	30	50
Total			20		500		

3rd Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PAT 301	Study of Taals and Chhand- III	4	72	40	60	100
Paper 2 (Elective)	PAT 302	History & Aesthetical Study of Indian Music	3	54	40	60	100
Paper 3 (Practicle)	PAT 303	Based on PAT301, PAT302	4	72	40	60	100
Paper 4 (Dessert.)	PAT 304	Stage Performance	4	72	40	60	100
Paper 5 (SD)	PAT 305	Sugam Sangeet	2	36	20	30	50
Paper 6 (Inter-Disci.)	PAT 306	History of Indian Music	3	54	20	30	50
Total			20		500		

4th Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks	Internal assessment	End Semester Exam	Total
Paper 1 (Core)	PA 401	Study of Taals and Chhand- IV	4	72	40	40	60	100
Paper 2 (Elective)	PA 402	Gharana, New Trends and scientific Study in Indian music	3	54	40	40	60	100
Paper 3 (Practicle)	PA 403	Based on PA401, PA402	4	72	40	40	60	100
Paper 4 (Dessert.)	PA 404	Stage Performance	4	72	40	40	60	100
Paper 5 (SD)	PA 405	Music Therapy	2	36	20	20	30	50
Paper 6 (Inter-Disci.)	PA 406	Science of Music	3	54	20	20	30	50
Total			20					500

SYLLABUS

M. P. A. – Previous (Semester - I)

Music (Tabla)

Core Paper – I

Course Credit - 4

(Study of Taals and Chhand- I)

Unit – I

9. Detailed study of following Taals – Rupak, Sool Taal, Teen Taal, Chhap Taal, Aada char Taal, Panchamsavari Taal.

10. Writing notation of compositions of your syllabus.

Unit – II

11. Writing notation of Aad, Kuad, Dugun, Tigon, Chaugun in following Taals – Rupak, Sool Taal, Teen Taal, Chhap Taal, Aada char Taal, Panchamsavari Taal.

12. Study of Peshkar, Quida, Tukra, Paran, Gat in following Taals – Shikhar (17 beats), Jhumra (14 beats), Teen Taal (16 beats).

Unit – III

13. Study ability to write one Taal in another Taal.

14. Study of definition like Gat, Chakkardhari, Tridhari etc and write different compositions of Taal.

Unit – IV

15. Life sketch & contribution of following Exponents in the field of Tabla – Ut. Siddhar Khan, Amir Khan (Muru Khan) – Kale Khan (Kallu Khan), Modu Khan – Bakhshu Khan.

Elective - Paper – II

Course Credit - 3

(History & Analytical Study of Indian Music)

Unit – I

9. Study of music in ancient period from Vaidik to Jaydev.

10. Concepts of Jati Gyan & Margi Taals during ancient period.

Unit – II

11. Study of Music in Medieval Period.

12. Concept of Guru-Shishya tradition in Indian Classical Music.

Unit – III

1. Definition of Chhand and utilization in Tabla Vadan.

2. Study of following – Nikas, sam, Badhant, Khaali, Bhari.

Unit – IV

3. Study of Gram and Murchhana.
4. Contribution of Tabla Artists in Indian Music during Medieval & Modern period.

Practical – Paper III

Course Credit – 4

(Viva-Voice+Seminar)

- Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
- Tunning of their own instrument in all specializations is compulsory.
- Seminar

Dessertation – Paper IV

Course Credit – 4

(Stage Performance+Dessertation)

- Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
- Tunning of their own instrument in all specializations is compulsory.
- Dessertation

Skill Development – Paper V

Course Credit – 2

(Kajri)

9. Kajri – Folk Song - Introduction
10. History of Kajri
11. Religious Value of Kajri, Season
12. Subjects of Kajri
13. Styles of Kajri, Notation
14. Main instruments used in Kajri Singing
15. Prominent Singers of Kajri
16. Mirzapuri Akhadas of Kajri

Inter-Disciplinary – Paper VI

Course Credit – 3

(Folk Song)

10. Folk Song - Introduction
11. Folk Songs of Uttar Pradesh
12. Social Value of Folk Songs
13. Season wise Folk Songs
14. Sanskar Songs
15. Agriculture related Folk Songs
16. Main instruments used in Folk Singing
17. Prominent Folk Singers
18. Practical and Performance

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M. P. A. – Previous (Semester - II)

Music (Tabla)

Core - Paper – I

Course Credit - 4

(Study of Taals and Chhand- II)

Unit – I

9. Study of Peshkar, Quida, Tukra, Tihai, Paran, Gat etc. in following Taals – Pancham Sawari (15 beats), Farodast (14 beats), Laxmi Taal (18 beats), Tilwada (16 beats).
10. Ancient Principles regarding relationship of Music with Rasas (Swar – Rasa, Laya – Rasa and Chhand - Rasa)

Unit – II

11. Study of different kinds of Laykaaries like – $5/4$, $7/4$, $9/4$ and ability to write one Taal in another Taal.
12. Writing notation of present and previous year course Taals in Dugun, Tigun & Chaugun.

Unit – III

13. Study of different kinds of Gat (Dudhari, Tidhari, Anagat), write one composition in different Taal.
14. Writing notation of Aadi, Kuadi and Biadi Laya in the following Taals : a) Teen Taal b) Rupak Taal c) Jhhap Taal.

Unit – IV

15. Comparative study of Tabla compositions with Pakhawaj compositions.
16. Life sketch and contribution of Pt. Bhairav Sahai, Baldev Sahai, Muneer Khan, ut. Amir Hussain, Ut. Ahmad Jan Thirakwa

Elective - Paper– II

Course Credit - 3

(Science of Music)

Unit – I

9. Study of Harmony & Melody and its differences.
10. Musical quality, its scientific background and importance.

Unit – II

11. Study of Musical Sound
12. Study of consonance and dissonance.

Unit – III

13. Study of Echo, Reverberation, Absorption.
14. Study of North Indian & South Indian Taal systems.

Unit – IV

15. Research Methodology, Its aim & objectives, various aspects.
16. Life sketch & contribution of Artists Like Pt. Bhairav Sahai, Ut. Allarakkha, Ut. Vilayat Khan, Kudau Singh & Bhawani Singh.

Practical – Paper III

Course Credit – 4

(Viva Voice+Seminar)

5. Complete Tabla solo in 10, 11 & 16 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (with four Paltas)
6. Advanced compositions of Delhi, Lucknow & Benaras.
7. Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Ektaal, Teentaal.
8. Seminar

Dessertation – Paper IV

Course Credit – 4

(Stage Performance+Dessertation)

1. Complete Tabla solo in 10, 11 & 16 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (wth four Paltas)
2. Advanced compositions of Delhi, Lucknow & Benaras.
3. Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Ektaal, Teen taal.
4. Dessertation

Skill Development – Paper V

Course Credit - 2

(Thumri)

8. Thumri– Introduction - Origin & Development
9. Gharanas of Thumri
- 10.Type of Thumri, Raagas
- 11.Notation
- 12.Main instruments used in Thumri Songs
- 13.Prominent Singers of Thumri
- 14.Use of Thumri in Hindi Cinema

Inter-Disciplinary – Paper VI

Course Credit – 3

(Gharana & Style of Music)

8. Definition of Gharanas, its origin, development in Indian Music.
9. Modern Method of Music education.
- 10.New trends of Indian Music in post- independence.
- 11.Varieties of Gharanas and their exponents.
- 12.Origin and development of our instruments, implement.
 - (A) Different prevalent forms of music in India like Classical, Folk music, Ceremonial music, religious music.
 - (B) Scope and different class of musicology.

13. General comparative study of Indian and Western music.
14. Research Methodology – its aim and objectives.

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M. P. A. – Final (Semester - III)

Core - Paper– I

Course Credit - 4

(Study of Taals and Chhand- III)

Unit – I

9. Study of Taals with description and bols – Basant Taal (9 beat), Ganesh Taal (21 beats), Ashtmangal Taal (22 beats).
10. Study of composition of Tihais with the help of given bols.

Unit – II

11. Knowledge of composition of Chakradhar from different matras in prescribed Taals of syllabus.
12. Comparative study of Tabla and Pakhawaj. The position of Tabla in Indian Avanaddha instruments.

Unit – III

13. Define western terminology-rhythm, time signature, simple time, compound time.
14. Knowledge of percussion instruments of the western countries.

Unit – IV

15. Study of Playing techniques of Delhi & Lucknow Gharana.

16. Life sketch and contribution of Pt. Ram Sahai, Hazi Vilayat Ali Khan, Pt. Bhawanideen, Pt. Samta Prashad.

Elective -Paper– II

Course Credit - 3

(History & Aesthetical Study of Indian Music)

Unit – I

- 9. Basic principal of aesthetic view. Indian and western scholars.
- 10. Different aspects of Music Education.

Unit – II

- 11. Rasa, Different kinds of Rasas and opinion of different scholars on Rasas.
- 12. Relation of Music and Rasas. Utilization of Rasa in Tabla Vadan.

Unit – III

- 13. Dhyana and Painting of Rags and Study of Relation between Rags-Bhav & Laya, Taal, Bol.
- 14. Alankar, Chhand and their relation with Music and Relation between Rag & Ritu, Relation between Chhand & Taals.

Unit – IV

- 15. Comparative study of different views of the origin of Tabla.
- 16. Comparative study of traditional & Modern aspects of Tabla accompaniment.

Practical – Paper III

Course Credit - 4

(Viva Voice+Seminar)

5. Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
6. Tuning of their own instrument in all specializations is compulsory.
7. Seminar

Dessertation – Paper IV

Course Credit - 4

(Stage performance+Dessertation)

1. Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
2. Tuning of their own instrument in all specializations is compulsory.
3. Dessertation

Skill Development – Paper V

Course Credit – 2

(Sugam Sangeet)

7. Sugam Sangeet– Introduction
8. Type of Sugam Sangeet
9. Raagas
10. Notation
11. Instruments used in Sugam Sangeet
12. Prominent Singers of Sugam Sangeet

Inter-Disciplinary – Paper VI

Course Credit – 3

(History of Indian Music)

Unit – I

9. Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods.
10. Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.
11. Rag Ragini classification upto Modern Period.
12. Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.
13. Origin of Indian Music (Different views of the Scholars)
14. Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.
15. Music Education : Different aspects of Music Education, Objectives of Higher education like imparting knowledge, imparting skills, imparting teaching techniques. All round development of students personality.
16. Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.

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M. P. A. – Final (Semester - IV)

Core-Paper– I

Course Credit - 4

(Study of Taals and Chhand- IV)

Unit – I

1. Study of Taal with description and bols Pashto Taal (7 beats), Sharabh Krida (19 beats), Brahma Taal (28 beats), Mani Taal (11 beats).
2. Ability of composing Farmaishi and Kamali chakradar in following Taals – Rupak Taal, Ek Taal, Pancham Sawari.

Unit – II

3. Detailed Study of 'Taal ke Das Pran'.
4. Relation between specific Chhand and main Taals. Study of composition of Chakradar with the help of given bols.

Unit – III

5. Brief history of Indian Percussion instruments (ancient - Modern) – Mridang, Pakhawaj, Durdur, Damaru, Dudumbhi, Bheri, Jhallari, Mardal, Padaw, Trivali, Dholak, Naal, Tasha, Hudukka, Nagada, Daph.
6. Brief history of Indian Percussion instruments – Kettle Drum, Tanner Drum, Bass Drum, Snare Drum.

Unit – IV

7. Study of playing techniques of Farrukhabad & Punjab Gharana.
8. Life Sketch & contribution of Pt. Kanthe Maharaj, Pt. Kishan Maharaj, Ut. Karamtullah Khan.

Elective -Paper– II

Course Credit - 3

(Gharana, New Trends and scientific Study in Indian music)

Unit – I

1. Definition of concept of Gharana.
2. Characteristics of various Gharanas like Agra, Benaras, Patiala, Delhi

Unit – II

3. Modern Methods of Music Education.

4. New Trends of Indian Music in Post Independent Era.

Unit – III

5. Study of South Indian Swar & Raag and Composition with North Indian Music.
6. Origin and Development of various Music Scales.

Unit – IV

7. Temple Music (Haveli Sangeet) and its qualities.
8. Exponents of Different Gharanas of Tabla & their qualities.

Practical – Paper III

Course Credit – 4

(Viva Voice+Seminar)

1. Complete Tabla solo in 14, 17 & 21 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (with four Paltas)
2. Advanced compositions of Farrukhabad, Punjab & Benaras Gharana.
3. Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Char taal, Jat taal.
4. Seminar

Dessertation – Paper IV

Course Credit – 4

(Stage performance+Dessertation)

1. Complete Tabla solo in 14, 17 & 21 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (with four Paltas)

2. Advanced compositions of Farrukhabad, Punjab & Benaras Gharana.
3. Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Char taal, Jat taal.
4. Dessertation

Skill Development – Paper V

Course Credit – 2

(Music Therapy)

8. Music Therapy : An Introduction
9. Science behind the music
- 10.The Impact of Music on Our Lives
- 11.Health & Music Therapy
- 12.Music for Comfort, Peace, Concentration, Pain & Stress
- 13.Raag treatment for some disease
- 14.Music-Based Applications for Every Day

Inter-Disciplinary – Paper VI

Course Credit - 3

(Science of Music)

9. Musical quality and their importance.
- 10.Shruti, its concepts.
- 11.Musical scales, their origin and development.
- 12.Importance of Resonance, Absorption, Consonance, Echo and Reverberation.
- 13.Classification in Swar Talas and Ragas in Northern and Southern systems of Indian music.
- 14.Classification, Swarsthan and placement of Shuddha and Vikrut swar by various Scholars.
- 15.Melody and Harmony, Counter point.

16. Terminology used in North Indian, South Indian and Western Music and their explanation.

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आवश्यक निर्देश :

आंतरिक मूल्यांकन के अंतर्गत प्रत्येक सेमेस्टर एवं प्रत्येक कोर्स के विद्यार्थियों को प्रायोगिक परीक्षा के समय दो फाइल प्रस्तुत करनी होगी।

1. कक्षा में सीखे गये रागों की स्वर लिपि / तोड़ों का विवरण।
2. विश्वविद्यालय एवं नगर में आयोजित संगीत कार्यक्रमों की रिपोर्ट।

8765-179137 / Sudarshan Ram

Books Recommended

1.	Bhartiya Sangeet Ka Itihas	-	Thakur Jardev Singh
2.	Bhartiya Sangeet Ka Itihas	-	Dr. Sharad Chandra Poemaps
3.	Bhartiya Sangeet Shastra	-	Acharya Brihaspati
4.	Bhartiya Sangeet	-	Tulsivan Devangan
5.	Nibanddha Sangeet	-	Laxmi Narain Garg
6.	Saundarya Shastra	-	Dr. Nagendra
7.	Bhartiya Shastriya Sangeet evam Saundrya Shastre	-	Prof. Anupam Mahajan
8.	Rasa Vimarsh	-	Dr. Ram Moorti Tripathi
9.	Saundrya Rasa evam Sangeet	-	Prof. S. Sharma
10.	Bhartiya Shastriya Sangeet evam Manovaigyanik Aayaam	-	Prof. Pt. Sahitya Kumar Nahar
11.	Saundrya Shastre	-	Dr. Hardwari Lal Sharma
12.	Saundra a	-	Dr. Rajendra Bajpai
13.	Bhartiya Sangeet Vadya	-	Dr. Lalmani Mishra
14.	Bhartiya Talon Ka Shastriya Vivechan	-	Dr. Arun Kumar Sen
15.	Pakhwaj aur Table Ke Gharene evam Paramparaen	-	Dr. Aban E. Mistry
16.	Abhinav Gectanjali Part I-V	-	Pt. R.A. Jha
17.	Karnik Pustak Malika Part I-V	-	Pt. V.N. Bhatkhande
18.	Abhinav Geet Manjari Part 1-3	-	Shri K.N. Patanjankar
19.	Dhrupad, Dhamar Gayan	-	
20.	Sangeet Bodh	-	
21.	Sangeet Shastra		K. Basudev Shastri

22.	Sangeetkar Ustad Abdul Karim Khan	Prof. Jayant Khot
23.	Madhya Kal Ke Sangeetage Va Kaviyon Ka Hindustani Sangeet Va Kavya Mein Yogdan	Dr. Rashmi Dixit
24.	Dhwani Aur Sangeet	Prof. Lalit Kishore Singh
25.	Hamare Sangeet Ratna	Laxmi narain Garg
26.	Sangeet Praveen Darshika	Pt. N.L. Gune
27.	Gharanedar Gayaki	Pt. V.R. Deshpande
28.	Sangeet Ke Gharane Ki Charcha	Dr. S.K. Chaubey
29.	Sangeet Aur Shodh Pravidhi	Dr. Manorama Sharma
30.	Natya Shastra	Acharya Bharat
31.	sangeet Ratnakar	Pt. Sharang Dev
32.	Dhvmyalak	Anand Vardhan Achary
