

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



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

- 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.
- 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.
- 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.

- While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.
- 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.
- In present day context semester examination would be more feasible.
- The entrance qualification for the degree course will be the passing of the +2 examination or equivalent.
- Dissertation, Documentation, Viva-Voice and Practicals will be given due attention in the Performing Arts.

I am 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 विद्याध्ययन 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 मलिक जी
एवं वादन में डॉ. रेणु जोहरी 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. Kavari Tripathi - HoD - Department of MUSIC Dr. Kavari Tripathi
25/5/19
3. Dr. Manju Srivastva - 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. ~~Renu~~ Renu Johri " " " " 25-5-19

दिनांक संगीत विभाग
24/05/19 साकण

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] 27/5/19 |
| 2. | Dr. Birendra Mani Tripathi | Deptt of Ancient history, culture & Archaeology | [Signature] |
| 3. | Dr. Chhaya Malviya | Deptt of English | [Signature] 27-05-2019 |
| 4. | U.S. Rai (S.P.L in) | Dean Commerce | [Signature] 27/5 |
| 5. | Dr. Ramesh Ch. Mishra | Deptt of Political Science | [Signature] 27/5/19 |
| 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 Das | Deptt. of History | [Signature] |
| 10. | Dr. Kailash Tripathi | Deptt. of Sanskrit | [Signature] |
| 11. | Dr. DEVI NARAYAN PATHAK | Deptt of Sanskrit | [Signature] |
| 12. | Dr. Smta. Mani | Deptt. of Hindi | [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. | Aisha Parveen | " | [Signature] |

| Sr. No. | NAME | Department | Signature |
|---------|---------------------------|---------------------------------|-------------|
| 20. | Pankaj Kumar Yadav | Journalism & Mass Communication | [Signature] |
| 21. | Jitendra Kumar Sanyal | 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.

27.5.19

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 04 core paper of 12credits (4x3=12credits); 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 intra-Disciplinary 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) | MPAV101 | Analytical Studies of Ragas and Tals-1 | 4 | 48 | 40 | 60 | 100 |
| Paper 2 (Core) | MPAV102 | History of Indian Music | 4 | 48 | 40 | 60 | 100 |
| Paper 3 (Core) | MPAV103 | Based on PA101, PA102 Practical | 4 | 48 | 40 | 60 | 100 |
| Paper 4 (Elective) | MPAV104A MPAV104B | 4(a)-Stage Performance Or/ 4(b)Critical analysis of Rag and Taals | 3 | 36 | 30 | 45 | 75 |
| Paper 5 (Intra-Disci.) | MPAV105 | Lokgeet (Kajri) | 2 | 24 | 20 | 30 | 50 |
| Paper 6 | MPAV106 | | | | | | |

| | | | | | | | |
|----------------|--|--------------|----|----|----|----|-----|
| (Inter-Disci.) | | Folk Song | 3 | 36 | 30 | 45 | 75 |
| | | Total | 20 | | | | 500 |

| Paper | Code | Paper Title | Credit Lectures | | Maximum Marks | | Total |
|---------------------------|----------------------|---|-----------------|----|---------------------|-------------------|-------|
| | | | | | Internal assessment | End Semester Exam | |
| Paper 1 (Core) | MPAV201 | Analytical Studies of Ragas and Tals-2 | 4 | 48 | 40 | 60 | 100 |
| Paper 2 (Core) | MPAV202 | Science of Music | 4 | 48 | 40 | 60 | 100 |
| Paper 3 (Core) | MPAV203 | Based on PA201, PA202 Practical | 4 | 48 | 40 | 60 | 100 |
| Paper 4 (Elective) | MPAV204A MPAV204B | 4(a) Stage performance Or / 4(b)Critical Analysis of Rag and Taal | 3 | 36 | 30 | 45 | 75 |
| Paper 5 (Intra Disci.) | MPAV205 | Lokgeet (Thumri) | 2 | 24 | 20 | 30 | 50 |
| Paper 6 (Inter-Disci.) | MPAV206 | Gharana & Styles of Music | 3 | 36 | 30 | 45 | 75 |
| | | Total | 20 | | | | 500 |

3rd Semester

| Paper | Code | Paper Title | Credit | Lectures | Maximum Marks | | Total |
|---------|----------|---------------------------------------|--------|----------|---------------------|-------------------|-------|
| | | | | | Internal assessment | End Semester Exam | |
| Paper 1 | MPAV 301 | Analytical Studies of Ragas and Tals- | | | | | |

| | | | | | | | |
|----------------------------|------------------------------|---|----|----|----|----|-----|
| (Core) | | 3 | 4 | 48 | 40 | 60 | 100 |
| Paper 2 (Core) | MPAV 302 | Aesthetic and beauty of Music | 4 | 48 | 40 | 60 | 100 |
| Paper 3 (Core) | MPAV 303 | Based on PA301 PA302 Practical | 4 | 48 | 40 | 60 | 100 |
| Paper 4 (Elective) | MPAV 304A MPAV 304B | Stage Performance Or/ 4(b)Critical analysis of raag and taal | 3 | 30 | 30 | 45 | 75 |
| Paper 5 (Intra- Disci.) | MPAV 305 | Sugam Sangeet | 2 | 24 | 20 | 30 | 50 |
| Paper 6 (Inter-Disci.) | MPAV 306 | History of Indian Music | 3 | 30 | 30 | 45 | 75 |
| 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) | MPAV401 | Analytical Studies of Ragas and Tals-4 | 4 | 48 | 40 | 40 | 60 | 100 |
| Paper 2 (Core) | MPAV402 | Gharana & Style of Music | 4 | 48 | 40 | 40 | 60 | 100 |
| Paper 3 (Core) | MPAV403 | Based on PA401, PA402 | 4 | 48 | 40 | 40 | 60 | 100 |
| Paper 4 (Elective) | MPAV404A MPAV404B | 4(a)Stage Performance Or/ 4(b)Critical analysis of raag and taal | 3 | 36 | 30 | 30 | 45 | 75 |
| Paper 5 (Intra- Disci.) | MPAV405 | Music | 2 | 24 | 20 | 20 | 30 | 50 |

| | | | | | | | |
|---------------------------|---------|---------------------|----|----|----|----|-----|
| Disci.) | | Therapy | | | | | |
| Paper 6 (Inter-Disci.) | MPAV406 | Science of Music | 3 | 36 | 30 | 45 | 75 |
| | | Total | 20 | | | | 500 |

SYLLABUS

**M. P. A. [Vocal]
(Semester - I)**

Core – Paper I

Course Credit - 4

**(Analytical Studies of Ragas and Talas– I)
[Course Code : MPAV101]**

Unit – I

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

Unit – II

- Comparative study of the above mentioned Ragas with their distinction (contrast) Sam Prakrati Ragas with illustration of Allap, Nyas, combination of Swaras and other chief characteristics.
- Study of following Talas with Theka and Layakaries, Dadra , Roopak, Pasto, Teevra, Kaharwa, Basant, Ektaal, Chaar taal.
- Definition of Laya and explanation of different Layakaries with illustrations.

Unit – III

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

Unit – IV

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

(History of Indian Music)

[Course Code : MPAV102]

Unit – I

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

Unit – II

- Rag Ragini classification upto Modern Period.
- Medieval Scholars of Indian Music like Sharangdev, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.

Unit – III

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

Unit – IV

- 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.
- Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.

Practicle – Paper III

Course Credit – 4

(Viva-Voice+Seminar)

[Course Code : MPAV103]

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

Elective– Paper IVA

Course Credit – 3

(Stage Performance)

[Course Code : MPAV104A]

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

Elective– Paper IVB

Course Credit – 3

(Stage Performance)

[Course Code : MPAV104B]

- Critical analysis of above Raag and Taals.

Intra-Disciplinary– Paper V

Course Credit – 2

(Kajri)

[Course Code : MPAV105]

- Kajri – Folk Song - Introduction
- History of Kajri
- Religious Value of Kajri, Season
- Subjects of Kajri
- Styles of Kajri, Notation
- Main instruments used in Kajri Singing
- Prominent Singers of Kajri
- Mirzapuri Akhadas of Kajri

Inter-Disciplinary – Paper VI

Course Credit – 3

(Folk Song)

[Course Code : MPAV106]

- Folk Song - Introduction
- Folk Songs of Uttar Pradesh
- Social Value of Folk Songs
- Season wise Folk Songs
- Sanskar Songs

- Agriculture related Folk Songs
- Main instruments used in Folk Singing
- Prominent Folk Singers
- Practical and Performance

**M. P. A.[Vocal]
(Semester - II)**

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas - II)

[Course Code : MPAV201]

Unit – I

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

Unit – II

- Study of following Talas with Theka and Layakaries, Jhap taal, Sool taal, Sool fakta, Khemta Taal, Rudra, Mani taal, Kumbh taal, Jay taal.
- Defination of Laya and explanation of different Layakaries with illustrations.
- Rag classification of Medieval Period.

Unit – III

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

Unit – IV

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

(Science of Music)
[Course Code : MPAV202]

Unit – I

- Musical quality and their importance.
- Shruti, its concepts.

Unit – II

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

Unit – III

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

Unit – IV

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

Practical – Paper III

Course Credit - 4

(Viva Voice+Seminar)

[Course Code : MPAV203]

- Bihag, Maru Bihag, Bihagda
- Sur Malhar, Nat Malhar, Jayant Malhar, Megh Malhar, Ramdasi Malhar
- Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, Tilang.
- Seminar

Elective – Paper IVA

Course Credit - 3

(Stage Performance)

[Course Code : MPAV204A]

- Bihag, Maru Bihag, Bihagda
- Sur Malhar, Nat Malhar, Jayant Malhar, Megh Malhar, Ramdasi Malhar
- Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, Tilang.

Elective – Paper IVB

Course Credit - 3

(Stage Performance)

[Course Code : MPAV204B]

- Critical Analysis of above Ragas and Taals.

Intra-Disciplinary– Paper V

Course Credit - 2

(Thumri)

[Course Code : MPAV205]

- Thumri– Introduction - Origin & Development
- Gharanas of Thumri
- Type of Thumri, Raagas
- Notation
- Main instruments used in Thumri Songs
- Prominent Singers of Thumri
- Use of Thumri in Hindi Cinema

Inter-Disciplinary – Paper VI

Course Credit – 3

(Gharana & Style of Music)

[Course Code : MPAV206]

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

**M. P. A.[Vocal]
(Semester - III)**

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas– III)

[Course Code : MPAV301]

Unit – I

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

Unit – II

- Comparative study of the Ragas with their distinction (contrast) in Sam Prakrati Ragas with illustration of Allap, Nyas, combination of Swaras and other chief characteristics.
- Study of following Talas with Theka and Layakaries, Jhumra taal, Ada Chartaal, Deepchandi taal, Farodast taal, Dhamar taal, Pancham Sawari, Gaj jhampa taal.
- Definition of Laya and explanation of different Layakaries with illustrations.

Unit – III

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

Unit – IV

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

Core– Paper II

Course Credit - 4

(Aesthetic and Beauty of Music)

[Course Code : MPAV302]

Unit – I

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

Unit – II

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

Unit – III

- Principles of Aesthetics.
- Concept of Beautiful according to Indian Western Scholars.

Unit – IV

- Relation of Rag and Ritu.
- Painting of Ragas.

Practical – Paper III

Course Credit – 4

(Viva Voice+Seminar)

[Course Code : MPAV303]

- Kalyan, Shyam Kalyan, Pooria Kalyan, Jait Kalyan
- Bilawal, Deogiri Bilawal, Yamni Bilawal, Nat Bilawal, Saurparada Bilawal.
- Jait shree, Bhatiyar
- Seminar

Elective – Paper IVA

Course Credit – 4

(Stage Performance)

[Course Code : MPAV304A]

- Kalyan, Shyam Kalyan, Pooria Kalyan, Jait Kalyan
- Bilawal, Deogiri Bilawal, Yamni Bilawal, Nat Bilawal, Saurparda Bilawal.
- Jait shree, Bhatiyar

Elective – Paper IVB

Course Credit – 4

(Stage Performance)

[Course Code : MPAV304B]

- Critical analysis of above Ragas and taal.

Intra-disciplinary – Paper V

Course Credit – 2

(Sugam Sangeet)

[Course Code : MPAV305]

- Sugam Sangeet– Introduction
- Type of Sugam Sangeet
- Raagas
- Notation
- Instruments used in Sugam Sangeet
- Prominent Singers of Sugam Sangeet

(History of Indian Music)

[Course Code : MPAV306]

Unit – I

- Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods.
- Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.
- Rag Ragini classification upto Modern Period.
- Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.
- Origin of Indian Music (Different views of the Scholars)
- Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.
- 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.
- Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.

**M. P. A.[Vocal]
(Semester - IV)**

Core – Paper I

Course Credit - 4

(Analytical Studies of Ragas and Talas– IV)

[Course Code : MPAV401]

Unit – I

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

Unit – II

- Study of following Talas with Theka and Layakaries, Teen taal, Tilwada, Addha, Punjabi, Badi Sawari, Tappa taal, Sikhar, Laxmi, Brahm taal.
- Defination of Laya and explanation of different Layakaries with illustrations.
- Rag classification of Medieval period.

Unit – III

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

Unit – IV

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

Core– Paper II

Course Credit - 4

(‘Gharana & Style of Music’)

[Course Code : MPAV402]

Unit – I

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

Unit – II

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

Unit – III

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

Unit – IV

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

Practical – Paper III

Course Credit – 4

(Viva Voice+Seminar)

[Course Code : MPAV402]

- Darbari Kanhada, Naiki Kanhada, Suha Kanhada, Sughral Kanhada, Shahana Kanhada, Kaushiki Kanhada, Abhogi Kanhada.
- Todi, Gujri Todi, Bilaskhani Todi, Bhupal Todi
- Kedar, Maluha, Kedar Hemant, Hansdhwani.
- Seminar

Elective – Paper IVA

Course Credit – 3

(Stage Performance)

[Course Code : MPAV404A]

- Darbari Kanhada, Nayaki Kanhada, Suha Kanhada, Sughrail Kanhada, Shahana Kanhada, Kaushiki Kanhada, Abhogi Kanhada.
- Todi, Gujri Todi, Bilaskhani Todi, Bhopal Todi
- Kedar, Maluha Kedar, Hemant, Hansdhwani.

Elective – Paper IVB

Course Credit – 4

(Stage Performance)

[Course Code : MPAV404B]

- Critical analysis of above Ragas and taal.

Intra-Disciplinary– Paper V

Course Credit – 2

(Music Therapy)

[Course Code : MPAV405]

- Music Therapy : An Introduction
- Science behind the music
- The Impact of Music on Our Lives
- Health & Music Therapy

- Music for Comfort, Peace, Concentration, Pain & Stress
- Raag treatment for some disease
- Music-Based Applications for Every Day

Inter-Disciplinary – Paper VI

Course Credit - 3

(Science of Music)

[Course Code : MPAV406]

- Musical quality and their importance.
- Shruti, its concepts.
- Musical scales, their origin and development.
- Importance of Resonance, Absorption, Consonance, Echo and Reverberation.
- Classification in Swar Talas and Ragas in Northern and Southern systems of Indian music.
- Classification, Swarsthan and placement of Shuddha and Vikrit swar by various Scholars.
- Melody and Harmony, Counter point.
- Terminology used in North Indian, South Indian and Western Music and their explanation.

REFERENCE

- | | |
|--|-----------------------------------|
| 1. Hindustani Kramik Pustak Malika Part 1 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. Balawantrai Bhatt 'Bhavrang' |

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|---|---------------------------------------|
| 15. Gwalior Gharane ka Vaggeyakar Rachnakar | -Dr. Abhai Dubey |
| 16. Bhartiya Sangeet : Ek Aitihāsik 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) | -Lila Karwal, Sangeet Sadan Prakashan |
| 22. Kajri | -Dr. Shanti Jain |
| 23. Aadi Kavya Evam Nirgun Bhaktikavya | -Rakesh Kumar Ram |
| 24. Raga Chikitsa | -Dr.T.V.Sairam |