SWAMI VIVEKANAND SUBHARTI UNIVERSITY

UGC Approved Meerut

ACCREDITED WITH GRADE A NAAC

TWO YEAR POSTGRADUATE

PROGRAMS AS PER

NEP-2020

MPA- Performing Arts

(Indian Classical Dance kathak,

Hindustani classical Vocal)

Master in Performing Arts, Ordinance No.V 141(B)

Faculty of Fine Arts

SWAMI VIVEKANAND SUBHARTI
UNIVERSITY

Meerut

Effective from Session 2025-26

National Education Policy-2020

Common Minimum Syllabus for all U.P. State Universities

Semester-wise Titles of the Papers in P.G. Programme (Indian Classical Dance - Kathak)

Postgraduate programmes master degrees of 2 year and 1 year and Postgraduate diplomas 1 year programmes based on national education policy 2020.

Each academicyear shall consist of two semesters: Odd Semesters (I, III,) from July to December andEvenSemesters (II, IV,) from Januaryto June.

The one/Two Year Postgraduate Programme (CCFPG)will consists following courses spanning over Four semesters:

SEMESTER-I

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical : AdvanceViva Voce-1	CC-3	MPAK-103CC3	1-0-6	4	100
2.	Bhartiya shastriya Nritya ka Itihas I	CC-1	MPAK-101CC1	4-0-0	4	100
3.	Practical: Advance Stage Performance-1	PC-2	MPAK-105 PC-2	1-0-6	4	100
4.	Kathak Nritya Shastra-1	CC-2	MPAK-102CC2	4-0-0	4	100
5.	Group Choreography Presentation (Practical Project)	PC-1	MPAK-104 PC-1	2-0-4	4	100
5.	Seminar		MPAK-106SEM	2-0-0	2	100
						TotalCredits-22

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SEMESTER-II

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical : Advance Viva Voce -2	CC-4	MPAK-201 CC-4	1-0-6	4	100
2.	Bhartiya shastriya Nritya ka Itihas-2	CC-5	MPAK-202 CC-5	4-0-0	4	100
3.	Practical: Advance Stage Performance-2	PC-4	MPAK-205 PC-4	1-0-6	4	100
4.	Kathak Nritya Shastra-2	CC-6	MPAK-203 CC-6	4-0-0	4	100
5.	**Group Choreography Presentation-2 (practical Project)**	PC-3	MPAK-204 PC-3	2-0-4	4	100
6.	**Constitutional,Human and Moral Values and IPR**	CHM	CHM-002/ MPAK-206CHM	2-0-0	2	100
						TotalCredits-22

Note: **An internship courses of 4 Credits of 4-6 weeks duration during summer vacation after IInd semester is to be completed by every students. Internship can be either for enchancing the employability or for developing the research aptitude.**

Semester -IIIrd

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Critical Study of Talas-1	CC-8	MPAK-302CC8	4-0-0	4	100
2.	Aesthetics of Kathak Dance-1	CC-7	MPAK-301CC7	4-0-0	4	100
3.	**Musicology-1**	DEC-1	MPAK-306 DEC1	4-0-0	4	100
4.	Practical ; AdvanceViva Voce -3	CC-9	MPAK-303CC9	1-0-6	4	100
5.	Practical: Stage Presentation1	PC-5	MPAK-304 PC-5	1-0-6	4	100
6.	**Practical: Thumri Dadra /Practical:Tabla Instrumental/Practical: Lehra /Swayam/Mooc Course**	OEC	MPAK-305 OEC	0-0-4/2-0-0		100
						TotalCredits-22

SEMESTER-IV

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SEMESTER-IV

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Critical Study of Talas-2	CC-11	MPAK-402CC11	4-0-0	4	100
2.	Aesthetics of Kathak Dance-2	CC-10	MPAK-401 CC-10	4-0-0	4	100
3.	**Musicology-2**	DEC-2	MPAK-406 DEC-2	4-0-0	4	100
4.	Practical : Advance Viva Voce -4	CC12	MPAK-403CC12	1-0-6	4	100
5.	Practical: Stage Presentation-2	PC-7	MPAK-404 PC-7	1-0-6	4	100
6.	Portfolio Designing/ Stage Management	EEC-1	MPAK-405 EEC-1	1-0-2	2	100
						TotalCredits-22

Scheme of Semester IV when a student opts for Disseration or Project Work

Or

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
A 1.	Musicology-2	DEC-2	**MPAK-406DEC-2**	4-0-0	4	100
A 2.	**Research Methodology**	DEC-3	**MPAK-407DEC-3**	4-0-0	4	100

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
B1.	Practical Viva Voce -4	CC-12	MPAK-403CC12	1-0-6	4	100
B2.	**Musicology-2**	DEC-2	MPAK-406 DEC-2	4-0-0	4	100
Note- In this scheme of IVth sem, student can choose A or B section but C section is mendatory with both.						
C1.	Disseration	--	MPAK-414	12-0-0	12	100
C2.	Portfolio Designing/ Stage Management	EEC-1	**MPAK-405EEC-1**	0-0-4	4	100

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MASTER OF PERFORMING ARTS (M.P.A.)

i. PROGRAMME OBJECTIVES:

An MPA (Master of Performing Arts) in Kathak program focuses on transforming students into proficient, creative, and knowledgeable artists with professional-level skills. The outcomes blend advanced practical techniques with a deep academic and historical understanding of the dance form.

Performance and creative outcomes

- **Advanced technical proficiency**: Graduates demonstrate a high level of mastery over Kathak technique, including tatkar (footwork) variations, layakari (rhythmic patterns), and complex compositions like parans and chakradars.
- **Expressive depth (abhinaya):** Students achieve an advanced ability to use facial expressions, body language, and interpretive skills to communicate narrative and emotion.
- **Original choreography:** The program develops the ability to create original dance compositions, innovate within the traditional format, and choreograph for a range of musical styles, including classical and contemporary.
- **Professional stage presence:** Training in stagecraft and professional performance practices enables graduates to give cohesive, polished stage presentations that meet professional standards.
- **Adaptability to music:** Students learn to perform intricate footwork and compositions with different rhythmic cycles (taals) and collaborate effectively with accompanying musicians.

Theoretical and research outcomes

- **Deep historical and theoretical knowledge:** Graduates possess a comprehensive understanding of Kathak's origins, evolution, and theoretical principles. This includes knowledge of ancient texts like the Natyashastra, the contributions of specific gharanas (lineages), and historical figures.
- **Research proficiency:** The curriculum includes training in research methodology, enabling students to conduct short research projects or dissertations on topics related to Kathak or broader performance studies.
- **Critical analysis skills:** Students develop the ability to critically evaluate and analyze Kathak performances, understanding the nuances and aesthetics of the dance form.
- **Understanding of related fields:** The program provides knowledge of related disciplines such as musicology, dance history, and Indian aesthetics, enriching their overall artistic perspective.

Career and professional outcomes

- **Employability in the arts:** Graduates are prepared for careers as professional performers, choreographers, dance teachers, and event organizers.
- **Artrepreneurship and management:** Some programs foster entrepreneurial skills, preparing graduates to establish their own studios or manage arts projects.
- **Foundation for further study:** The research skills and advanced academic knowledge gained prepare students to pursue further studies, such as a PhD in performing arts.
- **Documentation and portfolio creation:** Students gain technical proficiency in documenting their work, such as creating professional-level portfolios or recording their own music.
- **Lifelong learning:** The program instills a mindset of continuous development, encouraging graduates to expand their skill sets and adapt to new developments in the creative industry.

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MPA First Year

Subharti College of Fine Arts & Fashion Design (SCFF) ★ Meerut

Performing Arts
Kathak
MPA Semester I
Practical :Advance Viva Voce -I

Programme Class: Degree	Year: First	Semester: First
Subject: Dance- Kathak		
Course Code: MPAK-103CC3	Course Title: **Practical :Advance Viva Voce -I**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Perform a complete solo dance recital of approximately 30 minutes in any one prescribed *Taal* with confidence, stage presentation, and technical proficiency.
2. **CO2:** Demonstrate practical understanding and execution of dance compositions in prescribed *Taals* as instructed by the examiner.
3. **CO3:** Exhibit expressive *Abhinaya* through the presentation of one *Shloka* and one *Thumri*, showing emotional depth and interpretative ability.
4. **CO4:** Effectively portray the emotional nuances of *Shringar Rasa* and *Karuna Rasa* through facial expressions, gestures, and body movements.
5. **CO5:** Demonstrate characterization and expressive interpretation of the *Vasaksajja Nayika* and *Virahotkanthita Nayika* according to classical dance traditions.
6. **CO6:** Execute advanced footwork techniques including *Zarab in Tatkar*, *Tihais* in different *Layas*, *Lari*, and its *Baant* with rhythmic accuracy and coordination.
7. **CO7:** Develop artistic confidence, rhythmic command, and performance aesthetics suitable for solo classical dance presentations.

Credits: 04	Core Course-1
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 15=90 (105 Hours)

Unit	Topics	No. of Lectures
I	A complete solo performance of 30 min. duration in any one of Prescribed taal.	15
II	Dance in any prescribed Taal ask by the Examiner.	3+15
III	Abhinaya on any one shloka and thumri.	3+15
IV	Ability to show Shringar rasa and karuna rasa.	3+15
V	Ability to show Vasaksajja and virhotkanthikaNayika..	3+15
VI	Foot work: Zarab in tatkar, Tihais in Different layas, lari and it's Baant.	3+15

Prescribed Talas:
Teen taal, Char taal, Jhap taal, Pancham Sawari, Dhamar taal.

Suggested Reading:

Natyashastra – Bharata Muni
Abhinaya Darpana – Nandikeshvara
Kathak Nritya Shiksha – Dr. Puru Dadhich
Kathak Darpan – Pt. Tirath Ram Azad
Indian Classical Dance – Kapila Vatsyayan
Rasas in Indian Aesthetics – S.K. De
Bhartiya Sangeet Evam Nritya – Dr. Lakshmi Narayan Garg

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Suggested Link:

- Sangeet Natak Akademi
- Indira Gandhi National Centre for the Arts (IGNCA)
- Ministry of Culture, Government of India
- Kathak Kendra
- Archive.org – Classical Dance Books
- YouTube – Kathak Performances and Tutorials

https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8
https://www.youtube.com/embed/3GWAo5Qjam8
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:
Internal and external Examination
• Theory Assignment
• presentation Assignment
Stage performance
• Quiz & Crossword Puzzles

MPA
Semester I
Dance: Kathak
Bhartiya shastriya Nritya ka Itihas- 1

Programme/Class: Degree	Year: First	Semester: First
	Subject: Dance- Kathak	

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Course Code: MPAK-101CC1	Course Title: **Bhartiya shastriya Nritya ka Itihas 1**

Course Outcomes (COs)
After successful completion of this course, students will be able to:

1. **CO1:** Explain the reflection and representation of dance traditions in Indian temple architecture with special reference to Elephanta Caves, Khajuraho Temples, and Nataraja Temple.
2. **CO2:** Describe the origin, historical evolution, and development of Kathak dance and its cultural significance in Indian classical traditions.
3. **CO3:** Differentiate between the concepts of *Tandava* and *Lasya* and demonstrate theoretical understanding of their characteristics and applications in dance.
4. **CO4:** Develop foundational knowledge of classical dance treatises including Natyashastra and Abhinaya Darpana in the context of Indian dance theory and aesthetics.
5. **CO5:** Explain the historical background, stylistic features, and contributions of the major Kathak Gharanas including Lucknow, Jaipur, Banaras, and Raigarh Gharanas.
6. **CO6:** Analyze the life, works, and contributions of Acharya Bharata, Acharya Nandikeshwara, and Pt. Sharangdev in the field of Indian music and dance.
7. **CO7:** Write and document learned *Bandish* compositions in proper dance notation with clarity, rhythmic accuracy, and theoretical understanding.
8. **CO8:** Develop research-oriented understanding and analytical skills related to Indian classical dance history, theory, and performance traditions.

Credits: 04	Core Course-2
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60 (60 Hours)

Unit	Topics	No. of Lectures
I	Reflection of dance - Elephenta cave, Khajuraho and Chidambaram Temples.	10
II	. Origin and Devlopmentof Kathak Dance.	10
III	Detailed study of Tandava and Lasya.	10
IV	Introduction of the following grantha in the context of dance.- Natyashastra, Abhinaya Darpan	10
V	History of the following gharanas of Kathak Dance: a) Lucknow Gharana b) Jaipur Gharana c) Banaras Gharana d) Raigarh Gharana	10
VI	Life sketch and Contribution of the following: Aacharaya Bharata, AacharayaNandikeshwara, Pt. Sharangdev	4
VII	Ability to write in notation of all Bandish which have learnt by Students.	6

Suggested Reading:

Natyashastra – Bharata Muni
Abhinaya Darpana – Nandikeshvara
Sangeet Ratnakar – Pt. Sharangdev
Kathak Nritya Shiksha – Dr. Puru Dadhich
Kathak Darpan – Pt. Tirath Ram Azad
Indian Classical Dance – Kapila Vatsyayan
Traditional Indian Theatre – Kapila Vatsyayan
The Sacred Dance of India – Balram Bharghava

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The Hindu View of Art – Mulk Raj Anand
Indian Aesthetics – V.S. Agrawala
History of Indian Theatre – M.L. Varadpande
Classical Dances and Costumes of India – Mohan Khokar
Kathak Lok – Shovana Narayan
Rhythm in Indian Dance – Ashish Mohan Khokar
Bhartiya Nritya Parampara – Dr. Sunil Kothari
Indian Dance: The Ultimate Metaphor – Dr. Sunil Kothari
Folk and Classical Dances of India – Kapila Vatsyayan
Temple Traditions of India – R. Nagaswamy

- टाक, माया:ऐतिहासिकपरिप्रेक्ष्य मेंकथकनृत्यकनिष्क
- मिश्र,बृजवल्लभ:भरतऔरउनकानाट्य शास्त्रसंगीतनाटकअकादमी।
- शास्त्री,बाबूलाल: शुक्लहिंदीनाट्यशास्त्रचैखम्भासंस्कृतसंस्थान।
- नागर,विधि:कथकनर्तनभाग-2बी0 आर0 रिदम्।
- नागर,विधि:ठुमरी एवंकथकबी0 आर0 रिदम्।
- सिंह, मांडवी:कथकपरंपरास्वातिपब्लिकेशन्स।
- गहरवार,नीता:पुराणोंमेंनृत्य के तत्वराधा पब्लिकेशन्स।

Suggested Link:
https://kathakkendra.in/?utm_source=chatgpt.com
https://ignca.gov.in/?utm_source=chatgpt.com
https://ignca.gov.in/?utm_source=chatgpt.com
https://www.indiaculture.gov.in/?utm_source=chatgpt.com
https://whc.unesco.org/en/list/240/?utm_source=chatgpt.com
https://www.youtube.com/?utm_source=chatgpt.com
https://www.youtube.com/?utm_source=chatgpt.com
https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8
https://www.youtube.com/embed/3GWAo5Qjam8
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:
Internal and external Examination
• Theory Assignment
• presentation
Seminar
• Quiz & Crossword Puzzles

MPA
Semester I
Dance: Kathak
Practical: Advance Stage Performance-I

Programme/Class: Degree	Year: First	Semester: First
Subject: Dance- Kathak		
Course Code: MPAK-105 PC-2	Course Title: Practical: Advance Stage Performance-I	

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Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Present a complete solo stage performance of approximately 45 minutes in any one prescribed *Taal* selected by the student with technical competence and artistic confidence.
2. **CO2:** Demonstrate advanced understanding of rhythmic structures, compositions, and presentation techniques within the chosen *Taal*.
3. **CO3:** Perform dance compositions with proper coordination of *Nritta*, *Nritya*, and *Abhinaya* suitable for a professional stage presentation.
4. **CO4:** Exhibit stagecraft skills including presentation, expression, body control, synchronization, and audience engagement during solo performance.
5. **CO5:** Recite *Padhant* in traditional Kathak style with correct pronunciation, rhythm, clarity, and layakari during stage performance.
6. **CO6:** Develop confidence in integrating rhythmic recitation (*Padhant*) with dance execution while maintaining tempo and aesthetic quality.
7. **CO7:** Demonstrate independent performance ability through structured choreography, improvisation, and command over classical Kathak repertoire.
8. **CO8:** Apply theoretical and practical knowledge of Kathak traditions in a professional solo recital format.

Credits: 04	PC-2
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 15=90 (105 Hours)

Unit	Topics	No. of Lectures
I	A complete solo stage performance of 45 min. in any one of prescribed Taal selected by the student.	10+80
II	Ability to recite padhant in traditional style during stage performance.	5+10

Suggested Reading:

Bhartiya Sanskriti mein Kathak Parampara – Dr. Mandvi Singh
Kathak Nritya Shiksha – Dr. Puru Dadhich
Kathak Darpan – Pt. Tirath Ram Azad
- Kathak mein kavitta- Dr. Smt Geeta Raghuveer

Indian Classical Dance – Kapila Vatsyayan
Bhartiya Sangeet Evam Nritya – Dr. Lakshmi Narayan Garg

Suggested Link:

https://indianculture.gov.in/?utm_source=chatgpt.com
https://ignca.gov.in/?utm_source=chatgpt.com
https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8
https://www.youtube.com/embed/3GWAo5Qjam8
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination
- Theory Assignment
- presentation
- Quiz & Crossword Puzzles

MPA
Semester I
Dance: Kathak
Kathak Nritya Shastra -1

Programme/Class: Degree	Year:First	Semester: First
Subject: Dance- Kathak		
Course Code: MPAK-102CC2	Course Title: **Kathak Nritya Shastra -1**	

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Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Explain and differentiate the concepts, structure, and performance aspects of Kathak compositions such as *Aamad, Thaat. Tukra, Parmelu, Natwari, Paran, Kavitta, Salami, Gat Nikas*, and *Gat Bhav* along with their types.
2. **CO2:** Demonstrate theoretical understanding and practical application of various *Hasta Mudras* according to Abhinaya Darpana, including *Nritya Hasta Mudras, Dev Hasta Mudras*, and *Jati Hasta Mudras*.
3. **CO3:** Analyze the origin, characteristics, and cultural significance of Indian folk theatre traditions such as *Tamasha, Bhavai*, and *Pandvani*.
4. **CO4:** Develop detailed understanding of *Laya* and *Layakari* and apply rhythmic concepts in dance compositions and performance practices.
5. **CO5:** Evaluate the life, artistic style, and contribution of renowned Kathak dancers including Pt. Birju Maharaj, Kumudini Lakhia, and Uma Sharma to the development of Kathak dance.
6. **CO6:** Describe the major features and cultural contexts of South Asian dance traditions of Bangladesh, Pakistan, and Sri Lanka.
7. **CO7:** Develop analytical and comparative understanding of classical, folk, and regional dance traditions within the South Asian cultural framework.
8. **CO8:** Enhance theoretical knowledge, interpretative skills, and appreciation of Indian and South Asian dance heritage and performance traditions.

Credits: 04	Core Course-3
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60 Hours

Unit	Topics	No. of Lectures
I	Brief study of the following: Aamad, Thaat, Tukra, pramelu, Natwari, Paran and their types, Kavitta, Salami, Gatnikas, Gat bhav.	10
II	. Study of following hasta mudras according to Abhinaya Darpan : a) Nritya hasta mudra b) Dev hasta mudra c) Jati hasta mudra.	10
III	Folk theatre : Tamasha, Bhavai, Pandvani	10
IV	Detailed study of Laya and Layakari	10
V	Life sketch and contribution to the danceof following kathak dancers: Pt. Birju Maharaj, Kumudini Lakhia, vidushi Uma Sharma.	10
VI	South asian Dance - Bangladesh, Pakistan and Srilanka	10

Suggested Reading:

Abhinaya Darpana – Nandikeshvara
Kathak Darpan – Pt. Tirath Ram Azad
Kathak Nritya Shiksha Part-1-2 – Dr. Puru Dadhich
Kathak: The World of Dance – Shovana Narayan
Indian Classical Dance – Kapila Vatsyayan
Folk Theatre Traditions of India – Kapila Vatsyayan
Rhythm in Indian Dance – Ashish Mohan Khokar
Taal Prabandh – Pt. Suresh Talwalkar
Lok Natya Parampara – Dr. Nemi Chandra Jain
Indian Folk Theatre – Balwant Gargi
Nritya Shastra Sangrah – Dr. Puru Dadhich
Tatkaar – Prerana Shrimali

- Gat Nikas: Dr. Puru dadhich
- Bhartiya Talon ka Shastriya Vivechan- Dr. Arun Kumar sen
- Classical dance and Theatre in South east Asia-Jukka O. Miettinen- Oxford University press

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• Dances of Asia: Kiitsu Sakakibara **Suggested Link:** **https://kathakkendra.in/?utm_source=chatgpt.com** **https://www.youtube.com/?utm_source=chatgpt.com** https://www.youtube.com/embed/UvZ50GZNHxY https://www.youtube.com/embed/zj0364emdn8 https://www.youtube.com/embed/3GWAo5Qjam8 ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal
Suggested Continuous Evaluation Methods: Internal and external Examination • Theory Assignment • presentation • Seminar • Quiz & Crossword Puzzles

MPA

Semester I

Dance: Kathak

Group Choregraphy Presentation -1(Practical Project)

Programme/Class: Degree	Year:First	Semester: First
Subject: Dance- Kathak		
MPAK-104 PC-1	Course Title: **Group Choregraphy Presentation-1 (Practical Project)**	
Course Outcomes (COs) After successful completion of this course, the students will be able to: 1. **Understand the fundamentals of choreography** and identify the characteristics of Folk, Tribal, and Contemporary dance forms in thematic presentations. 2. **Analyze and apply cultural elements** such as language, costume, makeup, gestures, and body movements appropriate to the selected dance form. 3. **Develop creative thematic ideas** through improvisation techniques, movement exploration, and integration of different dance styles and musical patterns. 4. **Create and perform individual and group choreographic compositions** with proper synchronization, transitions, and collaborative coordination. 5. **Demonstrate stage performance skills** including expression, stage presence, audience engagement, rehearsal discipline, and presentation techniques. 6. **Evaluate and refine choreographic works** through peer feedback, self-reflection, and critical discussion of the creative process and final performance outcomes.		
Credits: 04		P-1
Max. Marks: 30+70		Min. Passing Marks:35
Total No. of Lectures- 30+60 (90 Hours)		

Unit	Topics	No. of Lectures
I	Introduction to Choreography	5+10

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	Folk/ Tribal/ Contemporary dance	
II	**.folk theme / Foirmations Through Dance** Elements of culture, Language, Costume , Makeup according to selected form. Expressing themes through gestures and body language. Improvisation techniques to develop thematic ideas.	5+10
III	**Movement Exploration and Style Integration** Exploring different dance styles (e.g., contemporary, classical, folk) for thematic representation. Experimenting with music and rhythm to enhance the theme. Creating short individual pieces based on a chosen theme.	5+10
IV	**Group Choreography and Collaboration** Designing group sequences that align with the Dance form Techniques for synchronization and transitions. Problem-solving in collaborative choreography.	5+10
V	**Refinement and Performance Techniques** Feedback and critique sessions to polish choreography. Expression, stage presence, and audience engagement. Rehearsals and preparation for final performance.	5+10
VI	**Final Presentation and Evaluation** Showcasing the choreography on Unit-1 selected form Peer and instructor evaluations. Reflective discussion on the creative process and outcomes.	5+10
Suggested Reading: • **Choreogrphy the basics: Jenny Roche and Stephanie burridge (Tailor & Francis Limited)** • **Contemporary Choreography a Critical Reader- IIIrd Edition, Edited by: Jo Butterworth & wickt Hunter** **Suggested Link: No need**		
Suggested Continuous Evaluation Methods: **8 min Group Choregraphy on approved dance form** • **Minimum 4 to Maximum 8 candidates Choreography will be presented.** • **Costume, makeup , music as per dance form presented by the students.** • **Music will be arranged by the students.**		

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MPA
Semester I
Dance: Kathak
Seminar

Programme/Class: Degree	Year:First	Semester: First
Subject: Dance- Kathak		
Course Code: MPAK-106SEM	Course Title: **Seminar**	
Course outcomes: **Student gets knowledge about any one speclised turm / major aspectof performing arts.** **A student get about to write a research paper.** **Student gets knowladge about to write a detail research paper.**		
Credits: 02	--	
Max. Marks: 30+70	Min. Passing Marks:35	
Total No. of Lectures- 30 Hours		

Unit	Topics	No. of Lectures
I	**Seminar Domains:** • Ten Pranas of Taal • Hasta Mudra according to Abhinaya darpan • Classical dance Forms of india • Characteristics of Vaageyakaar. • Work & Contribution of any one renowned Performing Artist.	

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	• Major institution of performing Arts in India • Major Classical Festivals of India. • Music/Dance as subject in Higher education. • Major Menuscripts of Performing Arts. • Karnataka Taal and Indian taal Notation system. • Self made two Bandish/composition with presentation. • Role of All India Radio and Doordarshan in Performing Arts. • Any inter disciplinary topic of Performing Arts by student choice. **Note-** • **Students have to select any one topic fron above.** • **topicswould be presentened in PPT form and minimum 15 pages as project report with refrence will be submitted by student..** • **One research paper for publication mendetory in current semester.** • **All topic will be guided by mentor.**	

Suggested Link: No need

Suggested Continuous Evaluation Methods:
10 min Group Choregraphy on approved Theme / any rhythemic pattern in taal/Tarana/ Chaturang in Kathak .

- **6 to 10 Min. Choreography will be presented.**
- **Costume, makeup , music as per theme presented by students.**
- **Music will be arranged by students.**

MPA
Semester II
Dance: Kathak

Practical: Advance Viva Voce-2

Programme/Class: Degree	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: MPAK-201 CC-4	Course Title: Practical: **Advance Viva Voce- 2**	

Course Outcomes (COs)
After successful completion of this course, students will be able to:

1. **CO1:** Present a complete solo Kathak performance of approximately 30 minutes in any one prescribed *Taal* with technical proficiency, rhythmic command, and stage confidence.
2. **CO2:** Demonstrate knowledge and execution of *Parans* in different *Jatis* including *Chatustra Jati*, *Tistra Jati*, *Khand Jati*, *Mishra Jati*, and *Sankirna Jati* within the selected *Taal*.
3. **CO3:** Perform dance compositions effectively in any prescribed *Taal* assigned by the examiner with proper coordination of rhythm, movement, and expression.
4. **CO4:** Exhibit expressive *Abhinaya* through the presentation of a *Bhajan* and *Gat Bhav* based on themes such as *Makhan Chori* and *Kaliya Mardan*.
5. **CO5:** Demonstrate the ability to portray any three *Rasas* and *Nayikas* using appropriate facial expressions, gestures, and body movements.
6. **CO6:** Execute advanced footwork techniques including *Krama Laya* and *Tihais* in different *Layas* with rhythmic accuracy and clarity.
7. **CO7:** Integrate *Nritta*, *Nritya*, and *Abhinaya* effectively in solo performance presentations according to classical Kathak traditions.
8. **CO8:** Develop artistic confidence, improvisational skills, and aesthetic understanding required for professional stage performance in Kathak dance.

Credits: 04	Core Course-4
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 15+90 (105 Hours)	

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Unit	Topics	No. of Lectures
I	A complete solo performance of 30 min. duration in any one of Prescribed taal.(With one paran of every Jati: Chatustrajati, tistrajati, khandjati, Mishra jati, Sakirnajati)	3+20
II	Dance in any one prescribed Taal ask by the Examiner.	3+20
III	Abhinaya on any one Bhajan and Gatbhav on Makhan chori and Kaliya mardan.	3+15
IV	Ability to show any three rasa and nayika.	3+15
V	Foot work: Krama Laya, Tihais in Different layas	3+20

Prescribed Talas:
Teen taal, Ek taal, Sool taal, Gaj jhampa taal, Aada char taal.

Note:
1. Candidate will have to prepare complete dance Performance in any three of prescribed taalas for both practical exam(viva voce and stage performance.)
2. Stress will be on different types of bandish used in dance performance.

Suggested Reading:

Abhinaya Darpana – Nandikeshvara
Kathak Darpan – Pt. Tirath Ram Azad
Kathak Nritya Shiksha Part-1-2 – Dr. Puru Dadhich
Kathak: The World of Dance – Shovana Narayan
Indian Classical Dance – Kapila Vatsyayan

Suggested Link:
https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8
https://www.youtube.com/embed/3GWAo5Qjam8
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:
Internal and external Examination
• presentation
Practical Assignment
• Quiz & Crossword Puzzles

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MPA
Semester II
Dance: Kathak
Bhartiya shastriya Nritya ka Itihas 2

Programme/Class: Degree	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: MPAK-202 CC-5	Course Title: **Bhartiya shastriya Nritya ka Itihas 2**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Explain the themes, characters, and cultural significance of major Indian epics and literary works such as Ramayana, Mahabharata, and Silappadikaram in the context of Indian dance traditions.
2. **CO2:** Analyze the origin and development of dance through *Raas* tradition and explain the relationship of Kathak with *Raas Leela*.
3. **CO3:** Develop foundational understanding of important classical treatises including Dasharupaka and Brihaddeshi in relation to music, drama, and dance.
4. **CO4:** Describe the origin, characteristics, costumes, music, and performance styles of major folk dances of Punjab.
5. **CO5:** Demonstrate the ability to write learned *Bandish* compositions accurately in dance notation with proper rhythmic and structural understanding.
6. **CO6:** Interpret literary, devotional, and folk themes through theoretical and practical understanding of Indian dance traditions.
7. **CO7:** Enhance analytical, documentation, and presentation skills related to Indian classical and folk dance heritage.
8. **CO8:** Develop appreciation for the interdisciplinary relationship between literature, music, theatre, and dance in Indian cultural traditions.

Credits: 04	Core Course-5
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 60 (60 Hours)	

Unit	Topics	No. of Lectures

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I	Brief study of mejor epics and Puranas (Ramayan, Mahabharat, cilapaddikarm) in terms of their content carector in context of dance.	15
II	Origin of Dance through raas and relation of Kathak Nritya with Raas.	10
III	introduction of the following GranthasDasharupaka, Brihaddeshi.	20
IV	Brief study of the folk dances of Punjab	5
V	Ability to write in notation of all Bandish which have learnt by Students.	10

Suggested Reading

1. *The Ramayana* —Writer: Valmiki Gita Press / Bharatiya Vidya Bhavan
2. The Mahabharata, Vyasa Gita Press
3. *Mahabharata* (English Retelling) C. Rajagopalachari Bharatiya Vidya Bhavan
4. *Silappadikaram (Cilappatikaram,* Ilango Adigal, Oxford University Press India / Penguin Classics
5. *Indian Classical Dances* —Kapila Vatsyayan, Publications Division, Government of India
6. *Traditional Indian Theatre: Multiple Streams* —Kapila Vatsyayan, National Book Trust India
7. *Abhinaya Darpana* —Nandikeshvara, Motilal Banarsidass Publishers
8. *Nāṭyaśāstra* —Bharata Muni, Munshiram Manoharlal Publishers
9. *Kathak Nritya Shiksha* Dr. Puru Dadheech, Bindu Prakashan
10. *Ritikaleen kavyon me nritya, Dr. Shweta Chowdharty, B R Rhythem*
11. *Dasharupaka of Dhananjaya* — Edited by G. C. Tripathi — Motilal Banarsidass Publishers
12. *Brihaddeshi of Matanga Muni* — Edited by Prem Lata Sharma — Munshiram Manoharlal Publishers

Suggested Links

- Sangeet Natak Akademi
- Kathak Kendra
- Indian Culture Portal
- Indira Gandhi National Centre for the Arts (IGNCA)
- Centre for Cultural Resources and Training (CCRT)
- National Digital Library of India
- e-PG Pathshala – Performing Arts
- SPIC MACAY
- Sahapedia – Indian Dance and Folk Traditions
- YouTube – Kathak and Folk Dance Lectures

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
  - Seminar
- Quiz & Crossword Puzzles

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MPA
Semester II
Dance: Kathak
Practical: Advance Stage Performance-2

Programme/Class: Degree	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: MPAK-205 PC-4	Course Title: **Practical :Advance Stage Performance-2**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Present a complete solo stage performance of approximately 45 minutes in any one prescribed *Taal* selected by the student with technical accuracy, artistic maturity, and stage confidence.
2. **CO2:** Demonstrate comprehensive understanding of rhythmic structures, compositions, and performance techniques within the selected *Taal*.
3. **CO3:** Integrate *Nritta*, *Nritya*, and *Abhinaya* effectively in a structured solo Kathak recital suitable for professional stage presentation.
4. **CO4:** Perform traditional Kathak compositions with proper coordination, body balance, rhythm, expressions, and aesthetic presentation.
5. **CO5:** Recite *Padhant* in traditional style with clarity, pronunciation, rhythmic precision, and confidence during stage performance.
6. **CO6:** Apply rhythmic knowledge and *Layakari* skills while synchronizing *Padhant* with dance execution.
7. **CO7:** Demonstrate independent artistic expression, improvisation skills, and command over classical Kathak repertoire during live performance.
8. **CO8:** Develop professional stage etiquette, audience engagement skills, and overall performance presentation abilities in classical dance.

Credits: 04	PC-4
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 15+90 (105 Hours)	

Unit	Topics	No. of Lectures

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I	A complete solo stage performance of 45 min. in any one of prescribed Taal selected by the student.	10+70
II	Ability to recite padhant in traditional style during stage performance.	5+20

Suggested Reading

Bhartiya Sanskriti mein Kathak Parampara – Dr. Mandvi Singh
Kathak Nritya Shiksha part 1 & 2– Dr. Puru Dadhich
Kathak Darpan – Pt. Tirath Ram Azad
- Kathak mein kavitta- Dr. Smt Geeta Raghuveer

Indian Classical Dance – Kapila Vatsyayan
Bhartiya Sangeet Evam Nritya – Dr. Lakshmi Narayan Garg

Suggested Links

- Kathak Kendra
- Sangeet Natak Akademi
- Indian Culture Portal
- Indira Gandhi National Centre for the Arts (IGNCA)
- SPIC MACAY
- Sahapedia – Kathak and Performing Arts Resources
- Centre for Cultural Resources and Training (CCRT)
- National Digital Library of India
- SWAYAM Online Courses
- YouTube – Kathak Stage Performances and Padhant Tutorials

Suggested Continuous Evaluation Methods:

Internal and external Examination
- Theory Assignment
- Practical presentation
- Seminar
- Quiz & Crossword Puzzles

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MPA
Semester II
Dance: Kathak
Kathak Nritya Shastra 2

Programme/Class: Degree	Year:First	Semester: Second
Subject: Dance- Kathak		
Course Code: MPAK-203 CC-6	Course Title: **Kathak Nritya Shastra -2**	

Course Outcomes (COs)
After successful completion of this course, students will be able to:

1. **CO1:** Explain the concepts and applications of *Pada Bheda*, *Karan*, *Angahaar*, and *Mandal* in Indian classical dance traditions.
2. **CO2:** Demonstrate theoretical understanding and practical interpretation of *Shiro Bheda* (head movements), *Drishti Bheda* (eye glances), *Griva Bheda* (neck movements), and *Bhru Sanchalan* (eyebrow movements) according to Abhinaya Darpana.
3. **CO3:** Analyze the stylistic features, cultural background, and performance traditions of Southeast Asian dance forms from Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines, and Laos.
4. **CO4:** Develop foundational knowledge of semi-classical singing styles including *Pada*, *Bhajan*, *Thumri*, *Dadra*, *Hori*, *Ghazal*, *Tarana*, *Tirvat*, and *Chaturang* and their relationship with dance performance.
5. **CO5:** Define and differentiate rhythmic concepts such as *Aada*, *Kuaad*, and *Biyaad* in the context of *Layakari*.
6. **CO6:** Write proper notation of prescribed *Taalas* in different *Layakaries* with rhythmic accuracy and theoretical understanding.
7. **CO7:** Integrate theoretical concepts of rhythm, expression, and movement into practical understanding of Indian dance and music traditions.
8. **CO8:** Enhance analytical, documentation, and comparative study skills related to Indian and Southeast Asian performing arts traditions.

Credits: 04	Core Course-6
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60 (60 Hours)

Unit	Topics	No. of Lectures
I	Brief study : Pada Bheda, Karan, Aangahaar, Mandal.	15
II	study of ShiroBheda(Head movements), DristhiBheda(Eye Glances), Griva Bheda(neck movements), BhruvSanchalan(Eyebrow movements) according	16

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	to Abhinaya Darpan.	
III	Brife study of south east asiandances : Indonesia, Thailand, Viyatnam, Combodia, Myanmar, Phillippins and Lahos.	10
IV	Introduction of the following Semi classical Singing style: Pada and Bhajan, Thumri, Dadra, Hori, Gazal, Tarana, Tirvat,Chaturang.	15
V	Definition of Aada, Kuaad, Biyad with writing notation in all said layakariesin presscibedtaalas.	10

Suggested Reading

1. Natyashastra – Bharata Muni
2. Abhinaya Darpana – Nandikeshvara
3. Sangeet Ratnakar – Pt. Sharangdev
4. Brihaddeshi – Matanga Muni
5. Kathak Darpan – Pt. Tirath Ram Azad
6. Kathak Nritya Shiksha part 1 &2 – Dr. Puru Dadhich
7. Indian Classical Dance – Kapila Vatsyayan
8. Bhartiya Sangeet Evam Nritya – Dr. Lakshmi Narayan Garg
9. Rhythm in Indian Dance – Ashish Mohan Khokar
10. Taal Prabandh – Pt. Suresh Talwalkar
11. *Traditional Dances of Asia* — Ong Jin Teong Oxford University Press
12. *Dance in Southeast Asia* — Mohd Anis Md Nor, Oxford University Press
13. *Indonesian Dance* — Soedarsono: Gadjah Mada University Press
14. *Khon: Thai Classical Masked Dance Drama* — Mattani Rutnin, Siam Society

Suggested Links

- Sangeet Natak Akademi
- Kathak Kendra
- Indira Gandhi National Centre for the Arts (IGNCA)
- Indian Culture Portal
- SPIC MACAY
- Sahapedia – Indian and Asian Dance Traditions
- Centre for Cultural Resources and Training (CCRT)
- National Digital Library of India
- SWAYAM Online Courses
- YouTube – Indian Classical and Southeast Asian Dance Videos

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
  - Seminar
- Quiz & Crossword Puzzles

MPA

Semester II

Dance: Kathak

Group Choregraphy Presentation -2 (Practical Project)

Programme/Class: Degree	Year: First	Semester: second
Subject: Dance- Kathak		
Course Code: MPAK-204 PC-3	Course Title: **Group Choregraphy Presentation-2 (Practical Project)**	

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Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Understand the principles and concepts of theme-based choreography in relation to Indian classical and creative dance traditions.
2. **CO2:** Develop choreographic compositions based on mythological, devotional, social, and contemporary themes such as *Kaliya Daman*, *Mahishasur Mardini*, *Makhan Chori*, *Draupadi Cheer Haran*, *Gajendra Moksha*, *Tarana*, and *Chaturang*.
3. **CO3:** Demonstrate storytelling skills in dance through effective use of plot, characterization, emotions, gestures, and body language.
4. **CO4:** Apply improvisation techniques and creative movement exploration to develop thematic and expressive dance presentations.
5. **CO5:** Integrate movements from classical, folk, and contemporary dance styles for innovative thematic representation and choreographic diversity.
6. **CO6:** Experiment with rhythm, music, formations, and spatial patterns to enhance artistic presentation and thematic communication.
7. **CO7:** Create short individual and group choreographic pieces based on selected themes with originality, creativity, and structural clarity.
8. **CO8:** Demonstrate collaborative skills in group choreography through synchronization, transitions, teamwork, and problem-solving techniques.
9. **CO9:** Refine dance compositions through rehearsals, feedback sessions, critique analysis, and performance improvement practices.
10. **CO10:** Exhibit confidence, stage presence, expressive communication, and audience engagement during thematic dance performances.
11. **CO11:** Evaluate choreographic presentations critically through peer and instructor feedback and reflect on the creative and performance process.
12. **CO12:** Develop artistic sensitivity, leadership qualities, and professional presentation skills in the field of dance choreography and performance.

Credits: 04	PC-3
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30+60 (90 Hours)

Unit	Topics	No. of Lectures
I	Introduction to Theme Choreography **Theme Choreography:** • **Kalia Daman** • **Mahishasur Mardini** • **Makhan Chori** • **Draupadi Cheer haran** • **Gajendra Moksha** • **Any other current issue** • **Tarana** • **Chaturang**	5+10
II	.**Storytelling / Foirmations Through Dance** Elements of storytelling in choreography: plot, characters, and emotions. Expressing themes through gestures and body language. Improvisation techniques to develop thematic ideas.	5+10
III	**Movement Exploration and Style Integration** Exploring different dance styles (e.g., contemporary, classical, folk) for thematic representation. Experimenting with music and rhythm to enhance the theme. Creating short individual pieces based on a chosen theme.	5+10
IV	**Group Choreography and Collaboration** Designing group sequences that align with the theme.	5+10

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	Techniques for synchronization and transitions. Problem-solving in collaborative choreography.	
V	**Refinement and Performance Techniques** Feedback and critique sessions to polish choreography. Expression, stage presence, and audience engagement. Rehearsals and preparation for final performance.	5+10
VI	**Final Presentation and Evaluation** Showcasing the theme-based choreography in a performance. Peer and instructor evaluations. Reflective discussion on the creative process and outcomes.	5+10

Suggested Reading

1. *The Art of Making Dances* — Doris Humphrey
   Publication: Princeton Book Company
2. *Choreography* — Sandra Cerny Minton
   Publication: Human Kinetics
3. *Dance Composition: A Practical Guide to Creative Success in Dance Making* — Jacqueline M. Smith-Autard
   Publication: Methuen Drama
4. *The Intimate Act of Choreography* — Lynne Anne Blom and L. Tarin Chaplin
   Publication: University of Pittsburgh Press
5. *Fundamentals of Choreography* — Mabel Elsworth Todd
   Publication: Dance Books Ltd.
6. *Choreography and Dance* — Susan Leigh Foster
   Publication: Oxford University Press
7. *Indian Classical Dance: Tradition in Transition* — Leela Venkataraman
   Publication: Roli Books
8. *Kathak Dance Through the Ages* — Projesh Banerji
   Publication: Cosmo Publications
9. *Natyashastra* — Bharata Muni
   Publication: Munshiram Manoharlal Publishers
10. *Abhinaya Darpana* — Nandikeshvara
    Publication: Motilal Banarsidass Publishers

Suggested Link: No need

Suggested Continuous Evaluation Methods:

- **Select any one theme from Unit-1**
- **6 to 10 Min. Choreography will be presented.**
- **Group strength minimum 6 to maximum 10**
- **Costume, makeup , music as per theme presented by students.**
- **Music will be arranged by students.**

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MPA

Semester II

Dance: Kathak

Constitutional,Human and Moral Values and IPR

Programme/Class: Degree	Year: First	Semester: second
Subject: Dance- Kathak		
Course Code: CHM-002/ MPAK-204CHM	Course Title: **Constitutional,Human and Moral Values and IPR**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Explain the concept and scope of intellectual property rights in relation to literary, artistic, musical, and dramatic works.
2. **CO2:** Identify and differentiate various categories of creative works protected under copyright law including literary, artistic, musical, dramatic works, sound recordings, and cinematograph films.
3. **CO3:** Understand the concept of originality and its importance in copyright protection and creative expression.
4. **CO4:** Analyze the rights and functions of copyright societies, performers' rights, and broadcast reproduction rights in the field of performing arts and media.

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5. **CO5:** Demonstrate knowledge of copyright registration procedures, duration of copyright protection, and related legal provisions.
6. **CO6:** Explain economic rights, moral rights, and their significance in protecting creators and performers.
7. **CO7:** Identify copyright exceptions, limitations, and fair use principles applicable to educational, artistic, and performance contexts.
8. **CO8:** Examine issues related to copyright infringement and apply legal and ethical understanding to problem-solving in creative and performing arts practices.
9. **CO9:** Develop awareness regarding legal protection, ownership, and responsible use of creative and artistic works.
10. **CO10:** Enhance critical thinking and analytical skills related to intellectual property management in the fields of music, dance, theatre, media, and other performing arts.

Credits: 02	CHM
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 60 (60 Hours)	

Unit	Topics	Contact Hours
I	Constitutional Values: Historical perspective of Indian Constitution; Preamble values; Constitutional Morality; Patriotic values for nation-building; Fundamental Rights/Duties; Directive Principles.	8
II	Humanistic Values: Humanism, virtues, civic sense; Social responsibilities; Ethical handling of aspirations; Harmony with society/nature; International peace (Vasudhaiva Kutumbakam).	7
III	Moral Values & Professional Conduct: Understanding morality; Moral education/character building; Ethics in personal/social/professional relations; Gender sensitization; Support for weaker sections (SCs/STs/OBCs/EWS/DAs); Ethical conduct in education; Professional ethics.	8
IV	Intellectual Property Rights: Meaning/origins/nature of IPRs; Types (Copyright, Patent, Trademark, Trade Secret, Design, Traditional Knowledge); Infringement remedies/penalties; UGC plagiarism policy basics.	7

Sugessted link- https://onlinecourses.nptel.ac.in/noc25_lw13/preview

Books and references

Books:

1. Alka Chawla, Law of Copyright: Comparative Perspectives, LexisNexis (First Edition, 2013).
2. Elizabeth Verkey, Intellectual Property: Law and Practice, Eastern Book Company (First Edition, 2015)

Other References:

1. University London Press v. University Tutorial Press [1916] 2 Ch 601.
2. Rupendra Kashyap v. Jiwan Publishing House 1996 PTC 439 (Del).
3. Francis Day Hunter v. Twentieth Century Fox, MANU/PR/0083/1939;
4. Krishika Lulla v. Shyam Vithalrao Devakatta,MANU/SC/1174/2015.
5. King Features Syndicate Inc. v. Sunil Agnihotri, 1997 PTC 303 (Del.).
6. Ferid Allani v. Union of India, MANU/DE/4323/2019.
7. Burlington Home Shopping Pvt. Ltd v. Rajnish Chibber, (1996) PTR 40 (Del.);
8. Feist Publication Inc. v. Rural Telephone Services, 499 US 340 (1991).
9. George Hensher Ltd. v. Restawhile Upholstery Ltd. [1976] AC 64.
10. Antiquesportfolio.com Plc v. Rodney Fitch & Co. Ltd. [2001] FSR 345.
11. Kesari-Maratha Trust v. Devidas Tulsaram Bagul, MANU/MH/1666/1998.

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12. King Features Syndicate Inc. v. O&M Kleeman Ltd. 1941 AC 417.
13. Microfibers Inc. v. Girdhar & Co., (2006) 128 DLT 238.
14. Meikle v. Maufe, [1941] 3 All E.R. 144.
15. Sawkins v Hyperion Records, [2005] EWCA Civ 565.
16. Institute of Inner Studies v. Charlotte Anderson, MANU/DE/0084/2014
17. Norowzian v. Arks Ltd., [2000] FSR 363.
18. Green v. Broadcasting Corporation of New Zealand, [1989 RPC 700].
19. Feist Publications Inc. v. Rural Telephone Service Co., 499 U.S. 340.
20. Indian Performing Rights Society Ltd. v. Eastern India Motion Pictures Assn., (1977) 2 SCC 820.
21. Arijit Singh v. Codible Ventures LLP, MANU/MH/4749/2024.
22. ESPN Star Sports v Global Broadcast News Ltd., 2008 (38) P.T.C. 477 (Del.).
23. The Indian Singers' Rights Association v. Chapter 25 Bar and Restaurant MANU/DE/2038/2016
24. Campbell v Acuff Rose, 510 U.S. 569 (1994).
25. Chancellor, Masters & Scholars of University of Oxford and Others v Rameshwari Photocopy Services and Ors., (2017) 69 PTC 123.
26. Phonographic Performance Ltd. v. State of Goa, MANU/MH/5608/2024.
27. Bright Tunes Music Corp. v. Harrisongs Music Ltd., 420 F.Supp.177 (SDNY 1976).

MPA Second Year

Semester III
Dance: Kathak
Critical Study of Talas-1

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: MPAK-302CC8	Course Title: **Critical Study of Talas-1**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Explain the origin, development, and significance of *Taal* in Indian music and dance traditions.
2. **CO2:** Demonstrate comprehensive understanding of the *Ten Pranas of Taal* and their role in rhythmic structure and performance.
3. **CO3:** Define and differentiate rhythmic concepts such as *Tatkar*, *Palta*, *Krama Laya*, *Zarab*, *Lari*, *Baant*, *Tehai* and its types, and *Chala* with appropriate examples.
4. **CO4:** Analyze the structure and characteristics of non-prevalent *Taalas* including *Brahma Taal* (28 matras), *Lakshmi Taal* (18 matras), *Vishnu Taal* (17 matras), *Ganesh Taal* (21 matras), and *Matta Taal* (18 matras).
5. **CO5:** Demonstrate theoretical and practical understanding of all prevalent *Taalas* used in Indian classical music and Kathak dance.
6. **CO6:** Write accurate notation of learned *Bandish* compositions using appropriate notation systems and rhythmic patterns.
7. **CO7:** Apply the concepts of *Layakari* by writing notations in *Aad*, *Kuaad*, and *Beaad* layas with rhythmic precision.
8. **CO8:** Develop analytical and documentation skills related to rhythm, notation, and compositional structures in Indian performing arts.
9. **CO9:** Enhance rhythmic awareness, mathematical understanding, and interpretative skills required for advanced study of Indian music and dance.

Credits: 04	Core Course-7
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60 (60 Hours)

Unit	Topics	No. of Lectures
I	Origin of taal..	10
II	Ten pranas of taal..	10
III	Definition of the following with example: tatkar, palta, kramalaya, zarab, lari, baant, tehai and it`s types, chala	10
IV	Introduction of the following talas which are not prevalent: Brahma taal(28), Lakshmi taal(18), Vishnu taal(17), Ganesh taal(21), matta taal(18)	10

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V	Study of the all prevalent taalas.	10
VI	Ability to write notation of all bandish.	5
VII	write in notation all layakaries of following : Aad, Kuaad, Beaad	5

Suggested Reading

1. Taal Prabandh – Pt. Suresh Talwalkar
2. Kramik Pustak Malika – Pt. Vishnu Narayan Bhatkhande
3. Sangeet Visharad – Pt. Vishnu Narayan Bhatkhande
4. Kathak Darpan – Pt. Tirath Ram Azad
5. Kathak Nritya Shiksha – Dr. Puru Dadhich
6. Lay Taal Vichar – Acharya Brihaspati
7. Bhartiya Sangeet Evam Nritya – Dr. Lakshmi Narayan Garg
8. Tabla Shastra – Pt. Bhagwan Das

Suggested Links

- Sangeet Natak Akademi
- Kathak Kendra
- Indian Culture Portal
- Indira Gandhi National Centre for the Arts (IGNCA)
- SPIC MACAY
- Sahapedia – Indian Rhythm and Dance Resources
- Centre for Cultural Resources and Training (CCRT)
- National Digital Library of India
- SWAYAM Online Courses
- YouTube – Tabla, Taal and Kathak Tutorials

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation

Seminar

- Quiz & Crossword Puzzles

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MPA
Semester III
Dance: Kathak
Aesthetics of Kathak Dance- 1

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: MPAK-301CC7	Course Title: **Aesthetics of Kathak Dance- 1**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

1. **CO1:** Explain the concept, significance, and various types of *Abhinaya* in Indian classical dance traditions.
2. **CO2:** Demonstrate comprehensive understanding of *Nayika Bheda* and the classification of *Nayikas* according to Abhinaya Darpana.
3. **CO3:** Analyze the structure, features, and theatrical importance of *Rangshalas* described in Natyashastra.
4. **CO4:** Interpret and explain the concept and practical application of *Navarasa* in dance performance and dramatic expression.
5. **CO5:** Evaluate different *Rasa* theories and principles proposed by scholars such as Bhatta Lollata, Bhatta Nayaka, Shri Shankuka, and Abhinavagupta.
6. **CO6:** Understand the meaning, scope, and importance of aesthetics in dance and choreographic presentation.
7. **CO7:** Apply aesthetic principles in dance choreography through expressive movements, emotions, stage presentation, and artistic creativity.
8. **CO8:** Develop analytical and critical understanding of Indian dramaturgy, aesthetic theories, and expressive communication in performing arts.
9. **CO9:** Enhance interpretative, expressive, and scholarly skills related to Indian classical dance theory and aesthetics.

Credits: 04	Core Course-8
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 60Hours

Unit	Topics	No. of Lectures
I	Detail study of Abhinaya and it's types.	10
II	Detail study of Nayika 's Classification according to Abhinaya Darpan	10
III	Description of Rangshalas from Bharata's Natyashastra	10
IV	• Detail study of NavRasa • According to Sanskrit Sahitya, Rasa principal of the following : a) Bhatta lollata, b) Bhatta nayak c) Shri Shankuka	20

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	d)Abhinava Gupta.	
V	Asthetical aspect of Dance: • Definetion of Aesthetics • Importanc in Dance choriography.	10

Suggested Reading

1. Dhvanyaloka – Anandavardhana
2. Abhinavabharati – Abhinavagupta
3. Sangeet Ratnakar – Pt. Sharangdev
4. Indian Aesthetics – V.S. Seturaman
5. Indian Classical Dance – Kapila Vatsyayan
6. Kathak Darpan – Pt. Tirath Ram Azad
7. Bhartiya Saundarya Shastra – Dr. Nagendra
8. Natyashastra – Bharata Muni

Suggested Links

- Sangeet Natak Akademi
- Kathak Kendra
- Indira Gandhi National Centre for the Arts (IGNCA)
- Indian Culture Portal
- Sahapedia – Indian Aesthetics and Dance
- Centre for Cultural Resources and Training (CCRT)
- SPIC MACAY
- National Digital Library of India
- SWAYAM Online Courses
- YouTube – Lectures on Rasa and Abhinaya

Suggested Continuous Evaluation Methods:

Internal and external Examination

• Theory Assignment

• presentation

- Seminar

• Quiz & Crossword Puzzles

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MPA
Semester III
Dance: Kathak
Musicology-1

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: MPAK/V/I-306 DEC-1	Course Title: **Musicology-1**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Understand the concept, definition, scope, and importance of Musicology in the study of music.
CO2: Differentiate between Indian and Western approaches to Musicology and explain their historical and theoretical foundations.
CO3: Analyze the general principles and methodologies used in Musicological studies.
CO4: Develop knowledge of major Indian musicological texts and their contribution to the evolution of Indian music.
CO5: Explain the contents, structure, and significance of *Natyashastra*, *Sangit-Parijata*, and *Sangit-Ratnakar* in the context of Indian classical music.
CO6: Interpret the theoretical concepts related to music, rhythm, performance, and aesthetics as described in classical musicological treatises.
CO7: Apply knowledge of traditional musicological literature in academic research, performance studies, and comparative analysis of music traditions.

Credits: 04	DEC-1
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 60Hours	

Unit	Topics	No. of Lectures
I	**General principles in Musicology :** a) Definition of Musicology b) Introduction of Musicology (Indian &Western)	20
II	Contents of the following Musicological Texts: Natyasastra, Sangit-Parijata, Sangit- Ratnakar,	40

Suggested Reading

1. Natyashastra – Bharata Muni
2. Sangita Ratnakara – Sharngadeva
3. Sangita Parijata – Ahobala
4. Historical development of Indian Music – Thakur Jaidev Singh
5. Indian Music – P. Sambamoorthy
6. History of Indian Music – S. Bhagyalekshmy
7. Hindustani Sangeet Paddhati – Vishnu Narayan Bhatkhande

Suggested Links

- Sangeet Natak Akademi
- Ministry of Culture, Government of India
- Archive.org – Indian Musicology Texts
- Digital Library of India
- IGNCA (Indira Gandhi National Centre for the Arts)
- SwarGanga Music Foundation

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Suggested Continuous Evaluation Methods:
Internal and external Examination
- Theory Assignment
- presentation
  - Seminar
- Quiz & Crossword Puzzles

MPA Semester III
Indian Classical Dance Kathak:
Practical : Advance Viva Voce -3

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: MPAK-303CC9	Course Title: **Practical: Advance Viva Voce -3**	

Course Outcomes (COs)
After successful completion of this course, students will be able to:
CO1: Demonstrate advanced practical knowledge of Teen Taal compositions including Ganesh Paran, Aamad, Paran, Pramelu, and Gat Nikas.
CO2: Perform different types of Thaat, Tistra Jati Aamad, Kamali/Badhiya Paran, and advanced rhythmic compositions with proper technique, coordination, and aesthetic presentation.
CO3: Develop proficiency in advanced footwork (Tatkaar), Zarab, and execution of Tihais in different Layakaries with rhythmic accuracy and stage confidence.
CO4: Apply the principles of rhythm, laya, and tala while presenting complex Kathak compositions in prescribed taalas.
CO5: Demonstrate expressive skills (Abhinaya) through the presentation of Geet, Thumri, Ghazal, and Gatbhav themes such as Kaliya Mardan and Radha-Krishna Holi.
CO6: Integrate Nritta and Abhinaya elements effectively in solo dance performances with artistic interpretation and emotional expression.
CO7: Prepare and present complete Kathak dance performances in prescribed taalas with proper stagecraft, synchronization, and performance ethics.
CO8: Enhance creative interpretation, improvisation, and presentation skills in classical dance repertoire through advanced practical training.

Credits: 04	PC-5
Max. Marks: 30-+70	Min. Passing Marks:35

Total No. of Lectures- 15=90 (105 Hours)

Unit	Topics	No. of Lectures
I	**Teen Taal:** a) Ganesh Paran b) Different types of Thaat. c) some advance aamad. d) Tistra jati Aamad e) one Kamali or badhiya paran. f) Pakhavaj paran: one simple and one chakkardar. g) Pramelu: one simple and one chakkardar. h) any three advance gat nikas	5+40
II	**Foot work:** a) Advance zarab. b) Standerd tihaies in Different Layakaries.	5+40

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III	Abhinaya on any two of the Following: Geet, thumri, Gazal. Gatbhav (Kaliya mardan, radha Krishna holi	5+30
IV	Candidate will have to prepare complete dance Performance in any two of prescribed taalas	10

Prescribed Talas:

Teen taal, Basant Taal, Aasthamangal, Roopak, Gajjhampa taal.

Note:

1. Candidate will have to prepare complete dance Performance in any three of prescribed taalas for both practical exam(viva voce and stage performance.)
2. Stress will be on different types of bandishes used in dance performance.

Suggested Reading

1. Kathak Darpan – Pt. Tirath Ram Azad
2. Kathak Nritya Shiksha 1& 2 – Dr. Puru Dadheech
3. Natyashastra – Bharata Muni
4. Abhinaya Darpana – Nandikeshvara
5. Indian Classical Dances – Kapila Vatsyayan
6. Kathak Nartan- Dr. Vidhi Nagar

Suggested Links

- Sangeet Natak Akademi
- Kathak Kendra
- Ministry of Culture, Government of India
- IGNCA – Indian Classical Dance Resources
- SwarGanga Music Foundation
- CCRT (Centre for Cultural Resources and Training)

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation Assignment

Stage performance

- Quiz & Crossword Puzzles

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MPA
Semester III
Dance: Kathak
Practical: Stage Presentation-I

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: MPAK-304 PC-5	Course Title: **Practical: Stage Presentation-I**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Demonstrate the ability to present a complete solo stage performance of approximately 45 minutes in a prescribed tala with confidence, technical proficiency, and artistic maturity.
CO2: Apply advanced concepts of rhythm, laya, tala, and choreography in the structured presentation of Kathak repertoire.
CO3: Perform traditional Kathak compositions with proper sequencing, stage discipline, and aesthetic presentation.
CO4: Exhibit mastery in Nritta, Nritya, and Abhinaya elements during solo performance.
CO5: Develop the ability to recite Padhant in traditional style with clarity, rhythmical accuracy, and synchronization with dance performance.
CO6: Integrate Padhant, footwork, expressions, and body movements effectively to enhance stage communication and audience engagement.
CO7: Demonstrate professional stage presentation skills, including confidence, coordination with accompanists, and performance ethics.
CO8: Cultivate individual creativity, improvisation, and interpretative abilities in classical dance performance.

Credits: 04	PC-6
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 15=90 (105 Hours)

Unit	Topics	No. of Lectures
I	A complete solo stage performance of 45 min. in any one of prescribed Taal selected by the student.	10+70
II	Ability to recite padhant in traditional style during stage performance.	5+20

Suggested Reading

1. Kathak Darpan – Pt. Tirath Ram Azad
2. Kathak Nritya Shiksha – Dr. Puru Dadheech
3. Abhinaya Darpana – Nandikeshvara
4. Indian Classical Dances – Kapila Vatsyayan

Suggested Links

- Kathak Kendra
- Sangeet Natak Akademi
- IGNCA – Indian Performing Arts Resources
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- SwarGanga Music Foundation

Suggested Continuous Evaluation Methods:

Internal and external Examination
- Theory Assignment
- presentation

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MPA
Semester III
Dance: Kathak
Practical: Thumri Dadra

Programme/Class: Degree	Year: Second	Semester :Third
Subject: Kathak		
Course Code: MPAK-305 OEC	Course Title: **Practical:Thumri Dadra**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Understand and demonstrate the basic Alankars of Hindustani Classical Music with proper swara accuracy and rhythm.

CO2: Develop foundational knowledge of raga, tala, melody, and musical ornamentation used in Kathak dance accompaniment.

CO3: Sing and interpret Thumri compositions relevant to Kathak dance with appropriate expression, diction, and musical understanding.

CO4: Perform Dadra compositions in different ragas with correct rhythm, melody, and emotional presentation.

CO5: Analyze the relationship between music and movement in Kathak through the study of Thumri and Dadra forms.

CO6: Apply musical knowledge in dance performance by integrating laya, bhava, and rhythmic coordination effectively.

CO7: Enhance listening, vocal presentation, and interpretative skills essential for classical dance and music performance.

CO8: Develop appreciation for semi-classical music traditions and their significance in Kathak repertoire and Abhinaya presentation.

Credits: 2	OEC
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 60 Hours	

Unit	Topics	No. of Lectures
I	Besic alankar of Hindustani classical music	20
II	Two thumri relevant to kathak dance in any raga.	20
III	Two Dadra relevant to kathak dance in any raga.	20

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Suggested Readings (Theory and Practical)

1. शुक्ला शत्रुघ्न ,**ठुमरी की उत्पति विकासऔर शैलियाँ**, हिन्दी माध्यम कार्यान्वय निदेशालय दिल्ली विश्वविद्यालय
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
7. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras.
8. Thumri or kathak- Dr. Vidhi Nagar

Suggestive digital platforms web links :

1. https://youtu.be/dP36BMwTeTc?feature=shared
2. https://youtu.be/A-4l6AiAmBE?feature=shared

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Further Suggestions:

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MPA
Semester III
Dance: Kathak
Practical: Tabla Instrumental

Programme/Class: Degree	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: MPAK-305 OEC	Course Title: **Practical: Tabla Instrumental**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Demonstrate the basic techniques and Varna (Bol patterns) of Tabla with proper hand coordination and clarity of sound.
CO2: Perform prescribed taalas such as Teentaal, Jhaptaal, Dhamar Taal, Pancham Sawari, Dadra, and Kaharwa in Thah, Dugun, and Chaugun layakari.
CO3: Develop rhythmic understanding and execution skills through the performance of simple Tukras, Paran, and Tihai compositions from the syllabus.
CO4: Apply concepts of tala, laya, and layakari while presenting tabla compositions with accuracy and coordination.
CO5: Demonstrate the ability to perform Padhant of all prescribed Bandishes with proper pronunciation, rhythm, and traditional presentation style.
CO6: Enhance listening, accompaniment, and performance skills necessary for solo and collaborative presentations in Indian classical music and dance.
CO7: Build confidence in practical tabla performance through disciplined practice and understanding of traditional rhythmic structures.

Credits: 02	OEC
Max. Marks: 30+70	Min. Passing Marks: 33

Total No. of Lectures- 60 Hours

Unit	Topics	No. of Lectures
I	To play besic varna of tabla	10
II	To play prescribed taalas on tabla in thah dugun and chaugun in Teentaal, Jhaptaal, Dhamar taal, Panchamsawari, Dadra, Kaharwa etc.	20
III	To play four simple tukre, Paran, tihai from syllebus.	20
IV	Padhant of all bandish by hand mentioned above..	10

Suggested Reading

1. Tabla Praveshika – Pt. Bhagwan Das
2. Tabla Ka Vikas – Pt. Sudarshan Adlakha
3. Tabla Shastra – Pt. Suresh Talwalkar
4. Tal Prakash – Pt. Vinay Chandra Maudgalya
5. Sangeet Visharad – V.N. Bhatkhande
6. Natyashastra – Bharata Muni
7. The Art of Tabla Rhythm – Sudhir Mainkar

Suggested Links

- Sangeet Natak Akademi
- IGNCA – Music and Performing Arts Resources
- SwarGanga Music Foundation
- ITC Sangeet Research Academy
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar

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• Quiz & Crossword Puzzles

MPA
Semester III
Dance: Kathak
Practical: Lehra

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: MPAK-305 OEC	Course Title: **Practical: Lehra**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Demonstrate the ability to play basic and advanced Alankaras on the Harmonium with correct fingering, swara accuracy, and rhythm.

CO2: Develop practical understanding of melody, scale patterns, and tonal structure through the performance of eight prescribed Alankaras.

CO3: Perform prescribed taalas such as Teentaal, Jhaptaal, Dhamar Taal, Pancham Sawari, Dadra, and Kaharwa in Thah, Dugun, and Chaugun layakari on Tabla.

CO4: Apply concepts of tala, laya, and layakari while performing rhythmic patterns with coordination and precision.

CO5: Develop accompaniment skills essential for vocal music, dance, and instrumental performances.

CO6: Enhance listening ability, rhythmic understanding, and synchronization between melody and percussion instruments.

CO7: Build confidence and technical proficiency in practical music performance through regular practice and presentation of prescribed exercises and taalas.

Credits: 02	OEC
Max. Marks: 30+70	Min. Passing Marks: 33

Total No. of Lectures- 60 Hours

Unit	Topics	No. of Lectures
I	To play eight Alankaras on harmonium	30
II	To play prescribed taalas on tabla in thah dugun and chaugun in Teentaal, Jhaptaal, Dhamar taal, Panchamsawari, Dadra, Kaharwa etc.	30

Suggested Reading

1. Harmonium Vadak – Pt. Ratanjankar
2. Sangeet Visharad – V.N. Bhatkhande
3. Tal Prakash – Pt. Vinay Chandra Maudgalya
4. Tabla Praveshika – Pt. Bhagwan Das
5. Indian Music – P. Sambamoorthy
6. Natyashastra – Bharata Muni
7. Kramik Pustak Malika – V.N. Bhatkhande

Suggested Links

- Sangeet Natak Akademi
- ITC Sangeet Research Academy
- SwarGanga Music Foundation
- IGNCA – Music and Performing Arts Resources
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance

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• Seminar • Quiz & Crossword Puzzles

MPA
Dance: Kathak
Semester IV
Critical Study of Talas-2

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: MPAK-402CC11	Course Title: **Critical Study of Talas-2**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Understand the structure, principles, and characteristics of North Indian and South Indian Taal Paddhati systems.
CO2: Compare the rhythmic frameworks, counting methods, and performance practices of Hindustani and Carnatic tala systems.
CO3: Explain the concepts of Jati and Yati with suitable examples and apply them in rhythmic analysis and dance compositions.
CO4: Identify various Indian musical instruments and classify them according to their types and functional roles in music and dance.
CO5: Demonstrate knowledge of accompanying instruments used in Kathak dance, including their structure, playing techniques, and performance significance.
CO6: Analyze the contributions of Rabindranath Tagore, Rukmini Devi Arundale, Vallathol Narayana Menon, Uday Shankar, and Madame Menaka in the development and revival of Indian dance traditions.
CO7: Perform comparative analysis of talas such as Pancham Sawari and Gajjhampa Tala, Ek Taal and Chau Taal, Adachar Taal and Dhamar Taal based on structure, matras, vibhag, and application.
CO8: Develop the ability to write musical and dance compositions (Bandish) in proper notation system with rhythmic and structural accuracy.
CO9: Apply theoretical knowledge of tala, notation, and rhythmic structures in practical performance, teaching, and research in Indian classical dance and music.

Credits: 04	Core Course-9
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60 Hours

Unit	Topics	No. of Lectures
I	• Detail study of north and south Indian Taal paddayati. • Comperative study of north and south Indian Taal paddayati.	10
II	Description of Jati and Yati with example.	10
III	Instruments and their Types. Introduction of the acccompaning instrument ofkathak dance.	10
IV	Contribution of the following in the development of Indian Dances. Guru Rabindranath Tagore, Rukmani Arundela, Mahakavi Vallathol, Udaya Shankar, Medam Menaka.	10
V	Comperative Study of the Following Talas : a) Pancham Sawari – Gajjhampa Taal b) Ek Taal- Chau taal c) Adachar taal- Dhamar taal	10
VI	Ability to write in notation of all Bandish which have learnt by Students	10

Suggested Reading

1. Tal-Prakash – Pt. Vinay Chandra Maudgalya
2. Kathak Darpan – Pt. Tirath Ram Azad
3. Indian Classical Dances – Kapila Vatsyayan
4. The Music of India – H. P. Krishna Rao

Suggested Links

- Sangeet Natak Akademi
- Kalakshetra Foundation

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- Kerala Kalamandalam
- IGNCA – Indian Performing Arts Resources
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- SwarGanga Music Foundation
- ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:
Internal and external Examination
- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

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MPA
Semester IV
Dance: Kathak
Aesthetics of Kathak Dance- 2

Programme Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: MPAK-401 CC-10	Course Title: **Aesthetics of Kathak Dance- 2**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Explain the concepts of Pada Bheda, Karan, Angahaar, and Mandal and apply them in the practical and theoretical understanding of Kathak dance.

CO2: Interpret and present mythological stories through Kathak dance using appropriate gestures, expressions, and narrative techniques.

CO3: Demonstrate understanding of different types of expressions in dance such as Nayan Bhav, Bol Bhav, Arth Bhav, Sabha Bhav, Gat Arth Bhav, and Aanga Bhav.

CO4: Analyze the classification and characteristics of Nayak Bheda in relation to classical dance performance and dramatic presentation.

CO5: Develop detailed knowledge of the eleven aspects of Ekadash Natyasangrah including Dharmi, Vritti, Pravritti, Aatyodaya, and Samanya Abhinaya.

CO6: Evaluate the aesthetic principles and philosophical foundations of Indian Classical Dance with reference to beauty, expression, rasa, and performance traditions.

CO7: Critically examine the role of Thumri, Bhav, Rasa, and Hasta Mudras in enhancing the expressive and communicative aspects of Kathak dance.

CO8: Analyze contemporary developments and new experimental approaches in Kathak dance style while maintaining understanding of traditional techniques.

CO9: Develop academic writing, analytical thinking, and research skills through essay writing on important theoretical and performance-based topics related to Kathak dance.

Credits: 04	Core Course-10
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 60 (60 Hours)

Unit	Topics	No. of Lectures
I	• Brief study: Pada Bheda, Karan, Aangahaar, Mandal. • Mythelogical Stories depiction in Kathak Dance.	10
II	Types of Expression in dance: Nayan bhav, bol bhav, arth bhav, Sabha bhav, Gat arth bhav, Aanga bhav.	10
III	Detail study of Nayak bheda.	10
IV	All eleven aspects of Ekadash Natyasangrah : Dharmi, Vritti, Pravritti, Aatayoday, Samanya abhinaya etc.	10
V	Asthetical aspects of Indian Classical Dance.	10
VI	Essay on the following Title: a) The role of thumri in kathak dance. b) The new experiments in kathak dance style. c)Bhav and Rasa in Kathak Dance. d) The language of Dance: Hasta mudra (Hand gestures)	10

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Suggested Reading

1. Natyashastra – Bharata Muni
2. Abhinaya Darpana – Nandikeshvara
3. Kathak Darpan – Pt. Tirath Ram Azad
4. Indian Classical Dances – Kapila Vatsyayan
5. The Language of Dance – Dr. Sunil Kothari
6. Kathak Nritya Shiksha – Dr. Puru Dadheech
7. Rasa Theory in Indian Aesthetics – Various Authors
8. Bhartiya Sangeet Evam Nritya Kala – Basant
9. Nrityakaranavali- Roshan Datye

Suggested Links

- Sangeet Natak Akademi
- Kathak Kendra
- IGNCA – Indian Classical Dance Resources
- Kalakshetra Foundation
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- SwarGanga Music Foundation
- ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

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Dance: Kathak
MPA
Semester IV
Musicology-2

Programme/Class: Degree	Year: Second	Semester: Fourth
Subject: Dance- Kathak		
Course Code: MPAK/V/I-406 DEC-2	Course Title: **Musicology-2**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Understand the concept, scope, and significance of Musicology in the study of Indian classical music and dance.
CO2: Explain the historical development and evolution of Musicology in Indian cultural traditions.
CO3: Analyze the general principles, methodologies, and interdisciplinary nature of Musicological studies.
CO4: Develop knowledge of important classical musicological texts and their contribution to Indian music and dance traditions.
CO5: Interpret the contents and theoretical concepts presented in Abhinaya Darpana, Brihaddeshi, Sangita Samayasara, and Nartan Nirnaya.
CO6: Evaluate the role of classical treatises in shaping theories of music, dance, rhythm, aesthetics, and performance practices.
CO7: Apply theoretical understanding from musicological literature in research, performance analysis, and comparative studies of Indian performing arts.
CO8: Develop critical thinking and academic writing skills related to musicological concepts and traditional Indian knowledge systems.

Credits: 04	DEC-2
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 60Hours	

Unit	Topics	No. of Lectures
I	**General principles in Musicology :** A) Scope of Musicology B) History of Musicology	20
II	Contents of the following Musicological Texts: Abhinaya darpan, Brihaddesi, Sangit-Samayasar, Nartan Nirnaya,	40

Suggested Reading

1. Abhinaya Darpana – Nandikeshvara
2. Brihaddeshi – Matanga Muni
3. Sangita Samayasara – Parsvadeva
4. Nartan Nirnaya – Pundarika Vitthala
5. Sangita Ratnakara – Sharngadeva
6. Indian Music – P. Sambamoorthy
7. The Oxford History of Indian Music – Thakur Jaidev Singh
8. Kramik Pustak Malika – V.N. Bhatkhande

Suggested Links

- Sangeet Natak Akademi
- IGNCA – Indian Performing Arts Resources
- Digital Library of India
- Archive.org – Classical Indian Music Texts
- Ministry of Culture, Government of India
- SwarGanga Music Foundation
- ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:
Internal and external Examination

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PRINCIPAL

- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

MPA
Semester IV
Dance: Kathak
Practical : Advance Viva Voce -4

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: MPAK-403CC12	Course Title: **Practical : Advance Viva Voce -4**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Perform advanced compositions of Teen Taal including Uthaan, Stuti Paran, Farmaishi Paran, Chakkardar Pramelu, and Kavitta/Chhanda with technical precision and aesthetic expression.

CO2: Demonstrate mastery over advanced Kathak repertoire such as different types of Thaat, Aamad in multiple Jatis, and advanced Gat Nikas with proper rhythmic coordination and presentation skills.

CO3: Develop advanced Tatkar skills including Upaj in footwork and execution of Krama Laya from Ek Gun to Solah Gun with accuracy, speed, and control.

CO4: Apply expressive techniques in Abhinaya through the performance of Hori, Thumri, Kajri, Chaiti, Gazal, and Gatbhav with emotional depth and storytelling ability.

CO5: Integrate Nritta and Nritya components effectively in complete solo dance performances in prescribed taalas with stage confidence and artistic maturity.

CO6: Demonstrate the ability to accompany dance performance by playing Lehra on Harmonium in prevalent taalas with rhythmic stability.

CO7: Develop strong understanding of rhythm, laya, and improvisation in Kathak through advanced practical application of footwork, compositions, and layakari variations.

CO8: Enhance performance competence, creativity, and stage presentation skills required for professional-level Kathak dance recital.

Credits: 04	P7
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures, 15=90 (105 Hours)	

Unit	Topics	No. of Lectures
I	**Teen Taal:** 1. Uthaan 2. Stuti Paran 3. Advance types of Thaat. 4. Aamad in any two Jaties. 5. two Farmaishi Paran. 6.Two Chakkardar Pramelu. 8. Any three advance gat nikas. 9. Kavitta or Chhanda.	3+40
II	**Foot work:** 1. Upaja in Tatkar. 2. Krama laya Ek gun to Solah gun.	3+10
III	abhinaya on any two of the Following: Hori, thumri, Kajri, Chaiti, Gazal. Gatbhav	3+20
IV	Candidate will have to prepare complete dance Performance in any two of prescribed taalas.	3+10

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V	Ability to play Lehra on Harmonium in some Prevalent Taalas..	3+10

Prescribed Talas:

Teen taal, Lakshmi taal, Rudra taal , Pancham sawari, Teevra Taal.

Note:

1 . Candidate will have to prepare complete dance Performance in any three of prescribed taalas for both practical exam(viva voce and stage performance.)
2. Stress will be on different types of bandishes used in dance performance.

Suggested Reading

1. Kathak Darpan – Pt. Tirath Ram Azad
2. Kathak Nritya Shiksha 1 & 2– Dr. Puru Dadheech
3. Indian Classical Dances – Kapila Vatsyayan

Suggested Links

- Kathak Kendra
- Sangeet Natak Akademi
- IGNCA – Indian Performing Arts Resources
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- SwarGanga Music Foundation
- ePG-Pathshala,
- inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

• presentation

Practical Assignment

• Quiz & Crossword Puzzles

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MPA
Semester IV
Dance: Kathak
Practical: Stage Presentation-2

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: MPAK-404 PC-7	Course Title: **Practical : Stage Presentation-2**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Present a complete solo Kathak stage performance of approximately 45 minutes in any prescribed tala with technical accuracy, rhythmic clarity, and artistic expression.
CO2: Demonstrate mastery over structured Kathak repertoire including Nritta, Nritya, and Abhinaya in a full-length performance format.
CO3: Apply advanced understanding of laya, tala, and layakari in maintaining continuity and balance throughout a solo recital.
CO4: Exhibit stage confidence, discipline, and professional performance etiquette during live presentations with accompanying musicians.
CO5: Perform traditional Padhant with correct bols, rhythmic precision, and stylistic authenticity during stage performance.
CO6: Integrate Padhant with footwork, movements, and compositions to enhance rhythmic communication and audience engagement.
CO7: Develop artistic individuality, improvisational ability, and interpretative skills in Kathak performance.
CO8: Demonstrate overall readiness for professional-level solo performance in Kathak dance tradition.

Credits: 04	PC-8
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 15=90 (105 Hours)

Unit	Topics	No. of Lectures
I	A complete solo stage performance of 45 min. in any one of prescribed Taal selected by the student.	10+70
II	Ability to recite padhant in traditional style during stage performance.	5+20

Suggested Reading:

Suggested Reading

1. Kathak Darpan – Pt. Tirath Ram Azad
2. Kathak Nritya Shiksha – Dr. Puru Dadheech
3. Abhinaya Darpana – Nandikeshvara
4. Indian Classical Dances – Kapila Vatsyayan

Suggested Link:

- Kathak Kendra
- Sangeet Natak Akademi
- IGNCA – Indian Performing Arts Resources
- CCRT (Centre for Cultural Resources and Training)
- Ministry of Culture, Government of India
- SwarGanga Music Foundation
- https://www.youtube.com/embed/UvZ50GZNHxY
- https://www.youtube.com/embed/zj0364emdn8
- https://www.youtube.com/embed/3GWAo5Qjam8
- ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment

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- Practical presentation
- Seminar
- Quiz & Crossword Puzzles

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MPA
Semester IV
Dance: Kathak
Portfolio Design

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: MPAK-405 EEC-1	Course Title: **Portfolio Design**	

By the end of this course, students will:

1. Understand the components of a strong performing arts portfolio.
2. Identify their artistic voice and branding.
3. Develop a curated collection of work (videos, photos, resumes, bios, etc.).
4. Learn how to present themselves for auditions, applications, and digital platforms.
5. Receive personalized critique and professional feedback.

Credits: 02	EEC-1
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 15+30=45 Hours

Unit	Topics	No. of Lectures
I	**Introduction to Portfolio Development** • Understanding portfolio types: Theatre, Dance, Music, Interdisciplinary	5+10
II	**Résumés & Bios for Performing Artists** • Performing arts résumé formatting • Difference between short/long bios	5+10
III	**Visual Documentation** • Headshots and performance photography • Clothing/styling for shoots • Presenting portfolios to class • Submission of final digital and/or print portfolio	5+10

Suggested Reading:

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- Practical presentation
- Seminar

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MPA
Semester IV
Dance: Kathak
Stage management

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Programme/Class: Degree	Year: Second	Semester: Forth
	Subject: Dance- Kathak	
Course Code: MPAK-405 EEC-1	Course Title: **Stage management**	

By the end of this course, students will:

- Understand the role and responsibilities of a stage manager from pre-production to post-show.
- Learn to create and manage production paperwork and prompt books.
- Develop communication and organizational skills for working with directors, designers, and actors.
- Gain hands-on experience in rehearsal and performance environments.

Credits: 02	EEC-1
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 15+30=45 Hours

Unit	Topics	No. of Lectures
I	**Introduction to Stage Management** • Role of the stage manager • Pre-production responsibilities • Props lists, costume plots, scene breakdowns	8+15
II	**The Prompt Book** • Rehearsal and performance reports • Preparing the rehearsal room • Emergency protocols and risk assessments	7+15

Suggested Reading:

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- Practical presentation
- Seminar

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rogramme/Class: Degree	Year: 2	Semester: IV
Subject: Dance- Kathak		
Course Code: MPAK-404	Course Title: **Research Methodology**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Understand the basic concepts, nature, scope, and importance of research in academic and professional fields.
CO2: Differentiate between various types of research such as basic, applied, qualitative, and quantitative research.
CO3: Identify and formulate a research problem along with clear objectives, research questions, and hypotheses.
CO4: Apply knowledge of research design and sampling techniques to plan effective and systematic research studies.
CO5: Select appropriate methods of data collection including primary and secondary sources such as surveys, interviews, observations, and questionnaires.
CO6: Organize, analyze, and interpret data using basic statistical tools and graphical representations for meaningful conclusions.
CO7: Develop the ability to write a structured research report following academic standards and formats.
CO8: Demonstrate awareness of ethical issues in research including plagiarism, citation practices, and responsible conduct of research.

Credits: 4	DEC-3
Max. Marks: 30+70	Min. Passing marks: 33

Total No. of Lectures- 60 hour

Unit	Topics	No. of Lectures
I	***Unit 1: Introduction to Research*** • What is research? • Importance and uses of research • Types of research: basic, applied, qualitative, quantitative	10
II	***Unit 2: Research Problem & Objectives*** • How to choose a research topic • Defining the problem • Setting objectives and formulating questions • Writing a hypothesis	10
III	***Unit 3: Research Design & Sampling*** • Meaning of research design • Types of research design • What is sampling? • Types of sampling methods	10
IV	***Unit 4: Methods of Data Collection*** • Primary and secondary data • Surveys, interviews, observations, questionnaires • Tools used in data collection	10
V	***Unit 5: Data Analysis & Interpretation*** • Organizing and presenting data • Basics of data analysis (mean, median, charts) • Interpreting results	10
VI	***Unit 6: Report Writing & Ethics*** • Steps to write a research report • Plagiarism and citation • Ethics in research	10

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Suggested Reading

1. Research Methodology: Methods and Techniques – C.R. Kothari
2. Social Research Methods – Alan Bryman
3. Research Methodology in Social Sciences – Wilkinson & Bhandarkar
4. Methodology of Research in Education – L.R. Gay
5. Introduction to Research in Education – John W. Best
6. The Craft of Research – Booth, Colomb & Williams
7. Understanding Research Methods – Don W. Stacks

Suggested Links

- NCERT Official Resources
- UGC (University Grants Commission)
- Shodhganga – Indian Thesis Repository
- IGNOU Study Materials
- Google Scholar
- ResearchGate

This Major (Course Paper) is compulsory for all the students those are taking admission in the course of Performing Arts

Suggested Continuous Evaluation Methods:

Class Performance/ Practical Exam/ Assignment Submission/ Viva/ Attendance

At the End of the whole syllabus any remarks/ suggestions:

Research Proposal Writing
Research Design Assignment
Mini Project on Data Collection & Analysis
Presentation of Research Findings
Viva Voce

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MPA
Semester IV
Dance: Kathak
Dessertation

Programme/Class: Degree	Year:First	Semester: Second
Subject: Dance- Kathak		
Course Code: MPAK-414	Course Title: **Dissertation**	

Course Outcomes (COs)

After successful completion of this course, students will be able to:

CO1: Identify and select an appropriate research topic in the field of Performing Arts and develop a clear research problem with defined objectives and research questions.
CO2: Prepare a well-structured synopsis/research proposal including literature review, methodology, and expected outcomes of the study.
CO3: Apply appropriate research methodologies (qualitative, quantitative, or mixed methods) suitable to the chosen topic in Performing Arts.
CO4: Design a systematic research framework including sampling techniques, data collection tools, and ethical considerations in research.
CO5: Collect, organize, and analyze research data using relevant analytical methods such as thematic, content, or statistical analysis.
CO6: Interpret and critically evaluate research findings while discussing limitations, implications, and significance of the study.
CO7: Develop the ability to write a structured dissertation with proper academic format, referencing, citation, and coherent argumentation.
CO8: Demonstrate independent research skills through continuous writing, revision, and incorporation of supervisor feedback.
CO9: Exhibit academic integrity and ethical research practices throughout the research process in Performing Arts studies.

Credits: 12	
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 150Hours

Unit	Topics	No. of Lectures
I	**Choosing a Research Topic and & Synopsis Preperation** • Selecting a research topic within the field of Performing Arts • Identifying a research question or problem statement • Conducting a literature review to explore existing research and knowledge • Developing a research proposal outlining the objectives, methodology, and expected outcomes of the research	30
II	**Research Methodology and Design** • Exploring different research methodologies (qualitative, quantitative, mixed methods) • Selecting an appropriate research design for the chosen topic • Planning data collection methods (surveys, interviews, experiments, etc.) • Ethical considerations in conducting research in Performing Arts	30
III	**Data Collection and Analysis** • Collecting and organizing relevant data and information • Applying appropriate data analysis techniques (statistical analysis, thematic analysis, content analysis, etc.) • Interpreting and synthesizing research findings • Discussing the limitations and implications of the research	20
IV	**Dissertation Writing and Structure** • Structuring the dissertation document (introduction, literature review, methodology, results, discussion, conclusion, etc.) • Developing a coherent and well-organized argument throughout the dissertation • Writing clear and concise chapters with proper referencing and citation • Proofreading and editing techniques for academic writing	20

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V	**Independent Research and Writing** • Conducting independent research according to the proposed methodology • Analyzing and interpreting data to address the research question • Writing and revising the dissertation document in consultation with the supervisor • Seeking guidance and feedback from the supervisor throughout the research and writing process	20

Suggested Reading

1. Research Methodology: Methods and Techniques – C.R. Kothari
2. The Craft of Research – Booth, Colomb & Williams
3. Doing Qualitative Research – David Silverman
4. Research Design: Qualitative, Quantitative, and Mixed Methods Approaches – John W. Creswell
5. Qualitative Inquiry and Research Design – John W. Creswell
6. Writing Your Dissertation in Fifteen Minutes a Day – Joan Bolker
7. How to Write a Better Thesis – Gruba & Zobel

Suggested Links

- Shodhganga – Indian Thesis Repository
- UGC (University Grants Commission)
- Google Scholar
- ResearchGate
- IGNOU eGyankosh Study Material
- National Digital Library of India

Suggested Continuous Evaluation Methods:

Suggested Continuous Evaluation Methods:

• Synopsis presentation

Seminar & final viva

• Quiz & Crossword Puzzles

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National Education Policy-2020
Common Minimum Syllabus for all U.P. State Universities
Semester-wise Titles of the Papers in P.G. Programme (Vocal/ Instrumental)

Postgraduate programmes master degrees of 2 year and 1 year and Postgraduate diplomas 1 year programmes based on national education policy 2020.

Each academic year shall consist of two semesters: Odd Semesters (I, III,) from July to December andEvenSemesters (II, IV,) from Januaryto June.

The one/Two Year Postgraduate Programme (CCFPG)will consists following courses spanning over Four semesters:

SEMESTER-I

SINo.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical : AdvanceViva Voce -1	CC-3	MPA (V/I)-103CC3	1-0-6	4	100
2.	Principls of Music -1	CC-1	MPA(V/I)-101CC1	4-0-0	4	100
3.	Practical: Advance Stage Performance-1	PC-2	MPA(V/I)-105PC2	1-0-6	4	100
4.	History of Music -1	CC-2	MPA(V/I)-102CC2	4-0-0	4	100
5.	Vocal Composition Group Presentation (Practical Project)	PC-1	MPA(V/I)-104PC1	2-0-4	4	100
6	Seminar		MPA(V/I)-106SEM	2-0-0	2	100
TotalCredits-22						

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SEMESTER-II

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva Voce -2	CC-4	MPA (V/I)-201CC4	1-0-6	4	100
2.	Principls of Music -2	CC-5	MPA (V/I)-202CC5	4-0-0	4	100
3.	Practical: Advance Stage Performance-2	PC-4	MPA(V/I)-205PC4	1-0-6	4	100
4.	History of Music -2	CC-6	MPA(V/I)-203CC6	4-0-0	4	100
5.	Vocal Composition Group Presentation 2	PC-3	MPA(V/I)-204PC3	2-0-4	4	100
6.	**Constitutional,Human and Moral Values and IPR**	CHM	MPA (V/I)-206CHM	2-0-0	2	100
						TotalCredits-22

Note: **An internship courses of 4 Credits of 4-6 weeks duration during summer vacation after IInd semester is to be completed by every students. Internship can be either for enchancing the employability or for developing the research aptitude.**

Semester -III

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Psychology of Music -1	CC-8	MPA (V/I)-302CC8	4-0-0	4	100
2.	Aesthetics and Culture of Music -1	CC-7	MPA(V/I)-301CC7	4-0-0	4	100
3.	Musicology-1	DEC-1	MPA(K/V/I)-306DEC1	4-0-0	4	100
4.	Practical:Advcanvce **Viva-voce-3**	CC-9	MPA(V/I)-303CC9	1-0-6	4	100
5.	Practical: Stage Presentation1	PC-5	MPA (V/I)-304PC-5	1-0-6	4	100
6.	Sound Recoding Tabla Instrumental Harmonium Swayam Course	OEC	MPA(V/I)-305OEC	0-0-4/2-0-0	2	100
						Total Credits-22

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SEMESTER-IV

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Psychology of Music -2	CC-11	MPA4(V/I)-402CC11	4-0-0	4	100
2.	Aesthetics and Culture of Music 2	CC-10	MPA4(V/I)-401CC10	4-0-0	4	100
3.	Musicology-2	DEC-2	MPA(K/V/I)-406DEC2	4-0-0	4	100
4.	Practical : Vocal Viva Vocal 4	CC-12	MPA(V/I)-403CC12	1-0-6	4	100
5.	Practical: Stage Presentation-2	PC-7	MPA(V/I)-404PC7	1-0-6	4	100
6.	Portfolio Designing/ Sound management/ Stage Management/ Anchoring	EEC-1	MPA(V/I)-405EEC1	0-0-4	2	100
						TotalCredits-22

Scheme of Semester IV when a student opts for Disseration or Project Work

Or

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
A1.	MUSICOLOGY	DEC-2	MPA(K/V/I)- 412	4-0-0	4	100
A 2.	RESEARCH METHOLOGY	DEC-3	MPA(V/I)- 404	4-0-0	4	100

SINo.	Nameofthe Course	Type of Course	Course Code	L-T-P	Credits	Marks
Bl.	Vocal Viva voce-4	CC-12	MPA(V/I)403CC12	1-0-6	4	100
B2.	MUSICOLOGY-2	DEC-2	MPA(K/V/I)-406DEC-2	4-0-0	4	100
Note- In this scheme of IVth sem, student can choose A or B section but C section is mendatory with both.						
C1.	Disseration	--	MPA(V/I)- 417	12-0-0	12	100
C2.	Portfolio Designing/Sound management/ Stage Management/ Anchoring	EEC-1	MPA(V/I)-405EEC1	0-0-4	2	100
						Total Creedits-22

Subharti College of Fine Arts & Fashion Design (SCOFD) Meerut PRINCIPAL

MPA

in Music Vocal/Instrumental(Sitar)

Program Outcomes (POs) :

Proposed Year wise Structure of UG Program in Performing Arts - Vocalo/Instrumental

Program Outcomes (POs):

- Preparing the students for an increasingly competitive professional world by fosteri ng their musical, intellectual and personal development.
- Producing expert artists representing the various fields of performing arts who are capable of utilizing modern technological advancements in their performances on stage as well as in the media thereby enhancing aesthetic appreciation in the community.
- To expose students to internationally recognized music and dance genres thereby giving them a chance to integrate what they have learnt to nourish the field of performing arts of India.
- To be recognized as the major regional performing arts resource through creative and scholarly excellence in artistic performance.
- To be recognized as the centre for performing arts education, outreach, collaboration, and professional leadership in north India.
- Ultimately by engaging in all the above-mentioned activities the faculty aims to create citizens who are morally sound and well disciplined.
- Presentation of students Stage performance meets professional standards and expectations.
- Demonstrate the ability to think critically and creatively about Performing Arts.
- Articulate the significance of Performing Arts history, contemporary culture and the global perspectives in the making of stage presentation.

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Subharti College of Fine Arts & Fashion Design (SCFF) Meerut
PRINCIPAL

MPA First Year
Performing Arts
Vocal/ Instrumental
MPA Semester I
Practical: Advance Viva Voce -1

Programme/Class: Certificate / MPA	Year: First	Semester :First
Subject: Music Vocal		
Course Code: MPA-(V/I)-103CC3	Course Title: Advance: Viva Voce-1	

Cource Outcomes

1. Students gets able to present stage performances.
2. Students gets knowledge about the old singing form.

Credits: 4	Core Course-1
Max. Marks: 100	Min. Passing Marks:33

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6 Total hrs- 105

Unit	Topics	No. of Lectures
I	Candidates are required to prepare 4 Vilambit Khyal or Masitkhani Gats and 4 chota khyal or Rajaknani Gats in a Semester from the given list of Ragas.	10+60
II	Candidate are required to prepare 6 drut khyal with layakaries and taans. For instrumental music - any Dhuns based on any Ragas.	5+30

Prescribed Ragas: Yaman 2. Shyam-Kalyan 3. Pooriya Kalyan 4. Hansdhwani 5. Alhaiya Bilawal 6. Yamni Bilawal 7. Devgiri Bilawal 8. Bhairav 9. Jogia 10. Vibas 11. Gunkari 12. BasantMukhari 13. Kedar

Suggested Readings (Theory and Practical):

1. Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
2. Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
5. Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

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MPA
Semester I
Vocal/ Instrumental

Principles of Music -1

Subharti College of Fine Arts & Fashion Design (SCOFT) Meerut
PRINCIPAL

Programme/Class: MPA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: MPA-(V/I)-101CC1	Course Title: **Principles of Music -1**	

CourceOutome

1.Students gets knowledge about the placement of swaras on shruti given by different musicians of medieval & modern time .

2.Students gets knowledge about the Anatomy and physiology of human throat and ear and Voice culture.

3.Students gets knowledge about the western scales.

Credits: 4	Core Course-2
Max. Marks: 100 (30+70)	Min. Passing Marks:33

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0 Total hrs.60

Unit	Topics	No. of Lectures
I	Shruti - Swar, discourse of Bharat, Ahobal, Pandarik Vitthal, Som Nath, Ramamatya, Sharangdev, Lochan, Pt. Bhatkhande, Omkar Nath Thakur, KCD Brahaspati.	20
II	(a) Anatomy and physiology of human throat and ear. (b) Voice culture	20
III	Western scales. Diatonic, Chromatic and equally tempered scale.	20

Suggested Readings (Theory and Practical):

1. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
2. Vasant, Sangeet Visharad, Publisher -Sangeet Karyalaya
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Bharat, Natyashastra, Publisher - Indira Gandhi National Centre for the Arts (IGNCA)
5. Sarangdev, Sangeet Ratnakar, Publisher - Sangeet Karyalaya (Hathras)
6. Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
7. Dimon Jr. Theodore, An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists, Publisher - North Atlantic Books
8. Sharma Bhagwat Sharan, Education of Western Music, Publisher - Sangeet Karyalaya

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes AttenVocal. Behaviour. Discipline and Participation in Different Activities)

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PRINCIPAL
Meerut

Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**

MPA
Semester I
Vocal/ Instrumental

Practical Advance Stage Performance -1

Programme/Class: Certificate / MPA	**Year: First**	**Semester : first**
Subject: Music Vocal		
Course Code:MPA-(V/I)-105PC2	Course Practical Advance Stage Performance -1	
Course Outcome :Students gets able to present stage performances and present a full fledged developed raga		
Credits – 4	PC-2	
Max. Marks: 100	Min. Passing Marks:35	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6 Total hrs-15+90=105		

Unit	**Topics**	**No. of Lectures**
I	One Vilambit and Fast khyal or one Masitkhani and Rajakhani Gat should be prepared from the list of Ragas. Any Raga may be selected from the practical course for the paper. Performance of Raga of candidates own choice lasting approximately for 30 minutes.	15+90

List of Ragas:1. Yaman 2. Shyam-Kalyan 3. Pooriya Kalyan 4. Hansdhwani 5. Alhaiya Bilawal 6. Yamni Bilawal 7. Devgiri Bilawal 8. Bhairav 9. Jogia 10. Vibas 11. Gunkari 12. BasantMukhari 13. Kedar

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Suggested Readings (Theory and Practical): 1. Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan 2. Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh 3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing 4. Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan. 5. Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi 6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

MPA
Semester I
Vocal/ Instrumental

History of Music-1

Programme/Class: Certificate / MPA	**Year: First**	**Semester : First**
Subject: Music Vocal		
Course Code: MPA-(V/I)-102CC2	Course Title: **History of Music -1**	
Course Outcomes 1. Students gets knowledge of the history of indian music and music instruments. 2. Students acquire the knowledge of development of Dakshin /Carnatic Sangeet Paddhati and scales. 3. Students acquire the knowledge of development of music scales and some singing styles of indian music.		
Credits: 4	Core Course-3	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week) : L-T-P: 4-0-0 Total hrs- 60		

Unit	**Topics**	**No. of Lectures**
I	Historical evolution of Pakhawaj-Tabla ,Types of Veena, Flute and Sarangi.	20
II	Dakshin /Carnatic Sangeet Paddhati and scales	20

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III	Historical evaluation of the Music scales of Indian from ancient to modern times. (b) Khayal., Dhrupad ,Tappa, Thumri, Dadra , Sadra , Tarana and its forms	20

Suggested Readings (Theory and Practical):

1. Deva, B. Chaitanya, Musical Instruments of India: Their History and Development, Publisher - Munshiram Manoharlal Publishers
2. Mistry Aban E., Pakhawaj and Tabla: History, Schools and Traditions, Publisher - Swar Sadan
3. Kavimandan R.V., Karnataka Sangeet Paddhati, Publisher - Vishwavidyalaya Prakashan
4. Paranjape Sharachandra Shridhara, Bhartiya Sangeet Ka Itihas, Publisher - Chaukhamba Vidya Bhawan, Varanasi
5. Joshi Umesh, Bhartiya Sangeet Ka Itihas, Publisher - Kalpana Prakashan
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
7. Vasant, Sangeet Visharad, Publisher -Sangeet Karyalaya
8. Bharat, Natyashastra, Publisher - Indira Gandhi National Centre for the Arts (IGNCA)
9. Sharma Maharani & Sharma Jaya Sangeet Mani Part 1 - 2, Publisher - Luminous Books
10. Srivastava Girish Chandra, Taal Parichay, Part 1- 3, Publisher - Ruby Prakashan and Sangeet Sadan Prakashan

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

MPA
Semester I
Vocal/ Instrumental

Vocal Composition Group Presentation (Practical Project)

Programme/Class: Certificate / MPA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: MPA-(V/I)-104PC1	Course Title: Vocal Composition Group Presentation (Practical Project)	

- Course Outcomes

•Application of Theoretical Knowledge

- Practical application of concepts like Raga, Tala, Bandish structure, and lyrical setting.
- Understanding thematic composition and its alignment with traditional forms.

•Development of Performance Skills

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- Improved group presentation skills and coordination in a team performance.
- Experience in live or recorded presentation of original compositions.

•Enhanced Musical Aesthetics and Expression

- Ability to express creative ideas through vocal compositions.
- Understanding the aesthetics of melody, rhythm, and lyrics in composition.

•Critical Thinking and Innovation

- Encouragement of experimentation and innovation within classical frameworks.
- Developing critical listening and self-assessment abilities.

Credits: 4	PC-1
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-4 Total hrs-30+60=90	

Unit	Topics	No. of Lectures
I	Composing a Bandish in a Chosen Raga	10+15
II	Fusion Vocal Composition Based on Hindustani Raag and Folk Elements	5+10
3	Semi-Classical Composition on a Contemporary Theme (Thumri, Dadra, Bhajan)	10+15
4	Composing a Thematic Choral Piece (Group Singing)	5+10
5	Experimental Vocal Composition Using Non-Traditional Rhythms	5+10

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Suggested Readings (Theory and Practical):

1. . Misra, L. (1997). *Sangeet Rachnatmak Drishti*. Varanasi: Bharatiya Sangeet Sansthan.
2. Ratanjankar, S. N. (1990). *Compositional Techniques in Hindustani Music*. Lucknow: Sangeet Natak Akademi.
3. Misra, S. (2001). *Hindustani Sangeet Mein Rachnatmakta*. Varanasi: Chowkhamba Sanskrit Series Office.
4. Arnold, A., & Oxford University Press. (2011). *The Oxford Encyclopaedia of the Music of India* (Vols. 1–3). New Delhi: Oxford University Press.
5. Sharma, R. (2010). *Raga Sangeet: Theory and Practice*. New Delhi: Kanishka Publishers.
6. Iyer, A. S. P. (1981). *Harmony of Indian Music*. Madras: The Music Academy.
7. Kumar, A. (2018). *Outcome-Based Education and Music Pedagogy: A Practical Approach*. New Delhi: APH Publishing Corporation

Suggested Continuous Internal Evaluation Methods):

- These books are helpful for reference in understanding vocal composition, group creativity, presentation techniques, and theoretical applications.
- Some titles may be available in university libraries or music faculty collections.
- You can also consult **UGC Music Syllabi & Research Journals** for project-based outcomes.

Further Suggestions:
Practical Session can be organized by respective departments.

MPA
Semester I
Vocal/ Instrumental

Seminar

Programme/Class: Degree	Year:First	Semester: First
	Subject: Vocal music	

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Course Code: MPA (V/I)-106SEM	Course Title: **Seminar**

Course outcomes:
Student gets knowledge about any one speclised turm / major aspectof performing arts.
A student get about to write a research paper.
Student gets knowladge about to write a detail research paper.

Credits: 02	--
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 30 Hours

Unit	Topics	No. of Lectures
I	**Seminar Domains:** • Ten Pranas of Taal. • Work & Contribution of any one renowned Performing Artist. • Major institution of performing Arts in India • Major Classical Festivals of India. • Music as subject in Higher education. • Major Menuscripts of Performing Arts. • Karnataka Taal and Indian taal Notation system. • Self made two Bandish/composition with presentation. • Role of All India Radio and Doordarshan in Performing Arts. • Any inter disciplinary topic of Performing Arts by student choice. **Note-** • **Students have to select any one topic fron above.** • **topics would be presentened in PPT form and minimum 15 pages as project report with refrence will be submitted by student..** • **One research paper for publication mendetory in current semester.** • **All topic will be guided by mentor.**	

Suggested Link: No need

Suggested Continuous Evaluation Methods:

10 min Group song on approved Theme / any rhythemic pattern in taal/Tarana/ classical song vocal.

- **6 to 10 Min. group song will be presented**
- **Music will be arranged by students.**

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Vocal/ Instrumental

Practical: Advance Viva Voce -2

Programme/Class: Certificate / MPA	Year: First	Semester : 2nd
Subject: Music Vocal		
Course Code: MPA-(V/I)-201CC4	Course Title: Practical: Advance Viva Voce -2	

Cource Outcomes

1. Students gets able to present stage performances.
2. Students gets knowledge about the old singing form .

Credits: 4	Core Course-4
Max. Marks: 100(30+70)	Min. Passing Marks:33

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6 total hrs.15+90=105

Unit	Topics	No. of Lectures
I	Candidates are required to prepare 4 VilambitKhyal or Masitkhani Gats and 4 Fast khyal or Rajaknani Gats in a Semester from the given list of Ragas.	15+45
II	Candidate are required to prepare 4 vilambit khayal and6 drut khayal with layakaries. For instrumental music - any Dhuns based on any Ragas.	45

List of Ragas:

1. Bageshri 2. Darbari Kanhara 3. Nayaki Kanhara 4. AbhogiKanhara 5. Marwa 6. Bhatiyar 7. Puriya 8. Lalit 9. Jhinjhoti 10. Rageshree 11. Narayani 12. Shuddha Sarang 13. Madmad Sarang 14. Saraswati 15. Hemant

Suggested Readings (Theory and Practical):

1. Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
2. Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
5. Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya

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College of Fine Arts & Fashion Design (SFD) PRINCIPAL Subharti Meerut

Suggestive digital platforms web links-**http://heccontent.upsdc.gov.in**
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

MPA
Semester II
Vocal/ Instrumental

Principles of Music -2

Programme/Class: MPA	**Year: First**	**Semester : 2nd**
Subject: Music Vocal		
Course Code: MPA-(V/I)-202CC5	Course Title: **Principles of Music -2**	
CourceOutome 1.Students gets knowledge about the.TaI, Laya, Matra, Vibhag, Das Pran of Taal, Dakshin Taal Padhhati 2.Students gets knowledge about the concept of Sarna Chatushti 3.Students gets knowledge about the Techniques to present the Vrinda Vadan and Vrinda Gana. 4.Students gets knowledge about theAlaap, Roopkalaap ,Aalapti, Roopkalaapti , Swasthan Niyam 5.Students get the basic knowledge of Ravindra Sangeet 6.Students gets knowledge about Sound, its production and propagation. 7.Students understand the Cocept of Vaggyakaar Ke Gun Dosh 8.Students gets knowledge about the Acoustics of an auditorium and concert hall And some terms related to sound		
Credits: 4	Core Course-5	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0 Total hrs-60		

Unit	Topics	No. of Lectures
I	(a) Definition and Explanation of TaI, Laya, Matra, Vibhag, Das Pran of Taal, Dakshin Taal Padhhati	8
II	Concept of Sarna Chatushti by Bharat and Others	6

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NBSCFF, SVSU

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III	(a) Technique, presentation and exposition of Vrinda Vadan and Vrinda Gana. (b) New Trends in Indian Vrinda Vadan and Vrinda Gana	6
IV	c) Alaap, Roopkalaap ,Aalapti, Roopkalaapti , Swasthan Niyam	10
V	(c) General Idea of Ravindra Sangeet.	8
VI	(a) Elementary theory of Sound, its production and propagation.	8
VII	b) Vaggyakaar Ke Gun Dosh	4
VIII	(c) (i) Acoustics of an auditorium and concert hall (ii) Definition of echo reverberation, resonance. (iii) Pitch, Timber, Volume.	10

Suggested Readings (Theory and Practical):

1. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
2. Vasant, Sangeet Visharad, Publisher -Sangeet Karyalaya
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Bharat, Natyashastra, Publisher - Indira Gandhi National Centre for the Arts (IGNCA)
5. Sarangdev, Sangeet Ratnakar, Publisher - Sangeet Karyalaya (Hathras)
6. Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
7. Dimon Jr. Theodore, An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists, Publisher - North Atlantic Books
8. Sharma Bhagwat Sharan, Education of Western Music, Publisher - Sangeet Karyalaya
9. Chakravarty R,K., Rabindra Sangeet: A Tradition of History in Music, Publisher - Shubhi Publications

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

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Meerut

Semester II
Vocal/ Instrumental

Practical: Advance Stage Performance -2

Programme/Class: MPA	**Year: First**	**Semester : 2**
Subject: Music Vocal		
Course Code: MPA-(V/I)-205PC4	Course Title: Advance Stage Performance -2	
CourceOutcome :Students gets able to present stage performances and present a full fledged developed raga		
Credits – 4	PC-4	
Max. Marks: 100(30+70)	Min. Passing Marks:35	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6 total hrs.15+90=105		

Unit	**Topics**	**No. of Lectures**
I	One Vilambit and Fast khyal or one Masitkhani and Rajakhani Gat should be prepared from the list of Ragas. Any Raga may be selected from the practical course for the paper. Performance of Raga of candidates own choice lasting approximately for 30 minutes.	15 +90

List of Ragas:

1. Bageshri 2. Darbari Kanhara 3. Nayaki Kanhara 4. AbhogiKanhara 5. Marwa 6. Bhatiyar 7. Puriya 8. Lalit 9. Jhinjhoti 10. Rageshree 11. Narayani 12. Shuddha Sarang 13. Madmad Sarang 14. Saraswati 15. Hemant

Suggested Readings (Theory and Practical):

1. Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
2. Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
5. Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

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Sangeet College of Fine Arts & Dance Deptt. PRINCIPAL

Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

MPA
Semester II
Vocal/ Instrumental

History of Music -2

Programme/Class: MPA	**Year: First**	**Semester :2**
Subject: Music Vocal		
Course Code:MPA-(V/I)-203CC6	Course Title: **History of Music -2**	
Cource Outcomes 1. Students gets able to differentiate the Hindustani and karnatak Music 2. Students acquire the knowledge of south indian music. 3. Students gets able to understand the Indian and Western Notation Systems 4. Students gets knowledge about Raga Vargikaran 5. Students get the knowledge about the Gharanas in Hindustani Music 6. Students get the knowledge about the Relevance Gharanas in Hindustani Music		
Credits: 4	Core Course-6	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0 total hrs.60		

Unit	**Topics**	**No. of Lectures**
I	(a) General idea of the factors that differenciatedKarnatak Music and Hindustani Music.	10
II	(b) Special study of the Trinety of South Indian Music.	10
III	(a) The Evaluation of Indian and Western Notation Systems. And Comparison .	10
IV	(b Raag Vargikaran	10
V	(a) Origin and development of Gharanas in Hindustani Music. Role of Gharanas in development and presentation of Music.	10

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VI	(b) Relevence of Gharanas in present age and the study of important Gharanas of Vocal Music and Instrumental Music.	10

Suggested Readings (Theory and Practical):

1. Deva, B. Chaitanya, Musical Instruments of India: Their History and Development, Publisher - Munshiram Manoharlal Publishers
2. Mistry Aban E., Pakhawaj and Tabla: History, Schools and Traditions, Publisher - Swar Sadan
3. Kavimandan R.V., Karnataka Sangeet Paddhati, Publisher - Vishwavidyalaya Prakashan
4. Paranjape Sharachandra Shridhara, Bhartiya Sangeet Ka Itihas, Publisher - Chaukhamba Vidya Bhawan, Varanasi
5. Joshi Umesh, Bhartiya Sangeet Ka Itihas, Publisher - Kalpana Prakashan
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
7. Vasant, Sangeet Visharad, Publisher -Sangeet Karyalaya
8. Bharat, Natyashastra, Publisher - Indira Gandhi National Centre for the Arts (IGNCA)
9. Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
10. Srivastava Girish Chandra, Taal Parichay, Part 1- 3, Publisher - Ruby Prakashan and Sangeet Sadan Prakashan

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses: Mooc/
Swayam

Further Suggestions:
Practical Session can be organized by respective departments.

MPA
Semester II
Vocal/ Instrumental

Vocal Composition Group Presentation- 2 (Practical Project)

Programme/Class: MPA	Year: First	Semester: 2nd

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Subject: Music Vocal	
Course Code: MPA-(V/I)-204PC3	Course Title: Vocal Composition Group Presentation- 2 (Practical Project)

Course Outcomes

1. **Enhanced Musical Aesthetics and Expression**
   - Ability to express creative ideas through vocal compositions.
   - Understanding the aesthetics of melody, rhythm, and lyrics in composition.
2. **Critical Thinking and Innovation**
   - Encouragement of experimentation and innovation within classical frameworks.
   - Developing critical listening and self-assessment abilities.
3. **Documentation and Presentation**
   - Experience in documenting the composition process (notation, lyrics).
   - Skills in presenting and explaining the creative choices before an audience.

Credits: 4	PC-3
Max. Marks: 100 (30+70)	Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-4 Total hrs30+6090	

Unit	Topics	No. of Lectures
I	Experimental Vocal Composition Using Non-Traditional Rhythms	10+15
II	Presentation of a Raag-based Tarana Composition	10+15
III	Vocal Composition on Patriotic or Social Themes	10+15
IV	Devotional Composition with Classical Elements	5+10

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Suggested Readings (Theory and Practical):

- Misra, L. (1997). *Sangeet Rachnatmak Drishti*. Varanasi: Bharatiya Sangeet Sansthan.
- Ratanjankar, S. N. (1990). *Compositional Techniques in Hindustani Music*. Lucknow: Sangeet Natak Akademi.
- Misra, S. (2001). *Hindustani Sangeet Mein Rachnatmakta*. Varanasi: Chowkhamba Sanskrit Series Office.
- Arnold, A., & Oxford University Press. (2011). *The Oxford Encyclopaedia of the Music of India* (Vols. 1–3). New Delhi: Oxford University Press.
- Sharma, R. (2010). *Raga Sangeet: Theory and Practice*. New Delhi: Kanishka Publishers.
- Iyer, A. S. P. (1981). *Harmony of Indian Music*. Madras: The Music Academy.
- Kumar, A. (2018). *Outcome-Based Education and Music Pedagogy: A Practical Approach*. New Delhi: APH Publishing Corporation.

Suggested Continuous Internal Evaluation Methods):

- These books are helpful for reference in understanding vocal composition, group creativity, presentation techniques, and theoretical applications.
- Some titles may be available in university libraries or music faculty collections.
- You can also consult **UGC Music Syllabi & Research Journals** for project-based outcomes.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses: Mooc/ Swayam

Further Suggestions:
Practical Session can be organized by respective departments.

MPA
Semester II
Vocal/ Instrumental

Constitutional,Human and Moral Values and IPR

Programme/Class: Degree	Year: First	Semester: second
Subject: Vocal Music		
Course Code: MPA(V/I)-206CHM	Course Title: **Constitutional,Human and Moral Values and IPR**	

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Course outcomes:

Student will get knowledge about the rights that vest with authors - such as writer of a book, Music Production Dance Choregraphy etc.

Students will get get knowledge about Related Rights refers to Performer's Rights - such as a Music Rights

Students get knowledge about the Copyright and Related Rights Law in India primarily through cases, references to the Copyright Act, 1957

Credits: 02	CHM
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60 (60 Hours)

Unit	Topics	No. of Lectures
I	Literary Work Artistic Work Musical Work Dramatic Work	20
II	.Originality Sound Recordings, Cinematograph Films and Copyright Societies Performer's Rights Broadcast Reproduction Rights and Other Rights	20
III	Registration, Term and Economic Rights Part-I Economic Rights Part-II and Moral Rights Exceptions Infringement and Problem-Solving	20

Sugessted link- https://onlinecourses.nptel.ac.in/noc25_lw13/preview

Books and references

Books:

1. Alka Chawla, Law of Copyright: Comparative Perspectives, LexisNexis (First Edition, 2013).
2. Elizabeth Verkey, Intellectual Property: Law and Practice, Eastern Book Company (First Edition, 2015)
3. Sharma, J. P., Intellectual property rights (3rd ed.). A. R. Publication
4. Professional, Hindi Intellectual Property Rights (IPR) laws (Hindi ed.). Puja Law House

Other References:

1. University London Press v. University Tutorial Press [1916] 2 Ch 601.
2. Rupendra Kashyap v. Jiwan Publishing House 1996 PTC 439 (Del).
3. Francis Day Hunter v. Twentieth Century Fox, MANU/PR/0083/1939.
4. Krishika Lulla v. Shyam Vithalrao Devakatta,MANU/SC/1174/2015.

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5. King Features Syndicate Inc. v. Sunil Agnihotri, 1997 PTC 303 (Del.).
6. Ferid Allani v. Union of India, MANU/DE/4323/2019.
7. Burlington Home Shopping Pvt. Ltd v. Rajnish Chibber, (1996) PTR 40 (Del.);
8. Feist Publication Inc. v. Rural Telephone Services, 499 US 340 (1991).
9. George Hensher Ltd. v. Restawhile Upholstery Ltd. [1976] AC 64.
10. Antiquesportfolio.com Plc v. Rodney Fitch & Co. Ltd. [2001] FSR 345.
11. Kesari Maratha Trust v. Devidas Tulsaram Bagul, MANU/MH/1666/1998.
12. King Features Syndicate Inc. v. O&M Kleeman Ltd. 1941 AC 417.
13. Microfibers Inc. v. Girdhar & Co., (2006) 128 DLT 238.
14. Meikle v. Maufe, [1941] 3 All E.R. 144.
15. Sawkins v Hyperion Records, [2005] EWCA Civ 565.
16. Institute of Inner Studies v. Charlotte Anderson, MANU/DE/0084/2014
17. Norowzian v. Arks Ltd., [2000] FSR 363.
18. Green v. Broadcasting Corporation of New Zealand, [1989 RPC 700].
19. Feist Publications Inc. v. Rural Telephone Service Co., 499 U.S. 340.
20. Indian Performing Rights Society Ltd. v. Eastern India Motion Pictures Assn., (1977) 2 SCC 820.
21. Arijit Singh v. Codible Ventures LLP, MANU/MH/4749/2024.
22. ESPN Star Sports v Global Broadcast News Ltd., 2008 (38) P.T.C. 477 (Del.).
23. The Indian Singers' Rights Association v. Chapter 25 Bar and Restaurant MANU/DE/2038/2016
24. Campbell v Acuff Rose, 510 U.S. 569 (1994).
25. Chancellor, Masters & Scholars of University of Oxford and Others v Rameshwari Photocopy Services and Ors., (2017) 69 PTC 123.
26. Phonographic Performance Ltd. v. State of Goa, MANU/MH/5608/2024.
27. Bright Tunes Music Corp. v. Harrisongs Music Ltd., 420 F.Supp.177 (SDNY 1976).

MPA Second Year

Semester III
Vocal/ Instrumental

Psychology of Music -1

Programme/Class: MPA	**Year: Second**	**Semester :3**
Subject: Music Vocal		
Course Code: MPA (V/I)-302CC8	Course Title: **Psychology of Music -1**	
Cource Outcomes Students gets the basic knowledge of Psychology. Students gets able to understand the relation of psychology with Music Students gets able to understand the Implications of Music in Educational psychology. Students gets able to understand the Implications of Music in Social psychology. Students gets able to understand the Learning and its application in Music. Students gets able to understand the Memory, imagination and creativity in Music.		
Credits: 4	Core Course-7	

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Max. Marks: 100	Min. Passing Marks:33

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0 Total hrs-60

Unit	Topics	No. of Lectures
I	(a) Psychology and its scope.	10
2	(b) Relation of psychology with Music.	10
3	(a) Application of Music in Educational psychology.	10
4	(b) Application of Music in Social psychology.	10
5	(a) Learning and its application in Music.	10
6	(b) Memory, imagination and creativity in Music.	10

Prescribed Ragas: Yaman 2. Shyam-Kalyan 3. Pooriya Kalyan 4. Hansdhwani 5. Alhaiya Bilawal 6. Yamni Bilawal 7. Devgiri Bilawal 8. Bhairav 9. Jogia 10. Vibas 11. Gunkari 12. BasantMukhari 13. Kedar

Suggested Readings (Theory and Practical):

1.Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2.Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3.Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4.aak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5.Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6.Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7.Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8.Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathra

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

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Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**

MPA

Semester III
Vocal/ Instrumental

Aesthetics and Culture of Music-1

Programme/Class: Certificate / MPA	**Year: Second**	**Semester : 3rd**
Subject: Music Vocal		
Course Code: MPA(V/I)-301CC7	Course Title: **Aesthetics and Culture of Music-1**	
Course Outcomes Students gets knowledge about the concept of Beauty in music Students gets knowledge about the Application of Aesthetics in Music Students gets knowledge about the fine Arts and place of music in fine arts Students gets knowledge about the Interrelationship of Fine Arts Students gets able to understand the Pictorial aspect of Music.		
Credits: 4	Core Course-8	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0=60 Hours		

Unit	**Topics**	**No. of Lectures**
I	1. (a) Asthetics and concept of Beauty	10
2	(b) Application of general principles and ideals of Aesthetics in Music.	20
3	(a) Place of Music in Fine Arts	10

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4	(b) Interrelationship of Fine Arts	10
5	(a) Pictorial aspect of Music	10

Suggested Readings (Theory and Practical):

1चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन

2तिवारीकिरण,**संगीतअवममनोवैज्ञान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras. 3Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.

4Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)

5.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.

6Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.

7 Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers andDistibutors.

8 Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.

9 Chaubey, Dr.Shusheel Kumar, **Sangeet keGharano ki charcha,** U. P. Hindi Sansthan.

10 Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,** Publisher:SanjayPrakashan, New Delhi z

11 Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.

12 Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras.

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

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MPA

Semester III
Vocal/ Instrumental

Musicology-1

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Vocal Music		
Course Code: MPA(K/V/I)-306DEC1	Course Title: **Musicology-1**	

Course outcomes:
The student at the completion of the course will be able to:

Students gets detail knowledge about Musicology, its scope, History of Musicology

Students gets knowledge about Musicological Texts.

Credits: 04	DEC-1
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60Hours

Unit	Topics	No. of Lectures
I	**General principles in Musicology :** a) Definition of Musicology b) Introduction of Musicology (Indian &Western)	20
II	Contents of the following Musicological Texts: Natyasastra, Sangit-Parijata, Sangit- Ratnakar,	40

Suggested Reading:

1.Cook, N. (1998). *Music: A very short introduction*. Oxford University Press.

2. Kerman, J. (1985). *Contemplating music: Challenges to musicology*. Harvard University Press.

3. Middleton, R. (1990). *Studying popular music*. Open University Press.

4.*The Cambridge history of nineteenth-century music*. Cambridge University Press.
19वीं सदी के संगीत के ऐतिहासिक दृष्टिकोण का गहन अध्ययन।

5.Treitler, L. (2007). *With voice and pen: Coming to know medieval song and how it was made*. Oxford University Press.
मध्यकालीन संगीत की रचना प्रक्रिया पर अद्वितीय अध्ययन।

Suggested Link:
https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8
https://www.youtube.com/embed/3GWAo5Qjam8
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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Suggested Continuous Evaluation Methods: Internal and external Examination • Theory Assignment • presentation • Seminar • Quiz & Crossword Puzzles

MPA

Semester III
Vocal/ Instrumental

Practical: Advcanvce **Viva-voce-3**

Programme/Class: Certificate / MPA	**Year: Second**	**Semester :3rd**
Subject: Music Vocal		
Course Code: MPA(V/I)- 303CC9	Course Title:Practical: Advcanvce **Viva-voce-3**	
Cource Outcomes Students gets able to present stage performances. Students gets able to present light music forms also.		
Credits: 4	PC-5	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6 Total hrs 15+90=105		

Unit	**Topics**	**No. of Lectures**
I	Candidate are required to prepare 4 Vilambit Khyal or Masitkhani Gats and 4 Fast khyal or Rajakhani Gats in a Semester from the given list of Ragas.	90P
2	Students are required to sing one Folk style of Singing.	15

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Suggested Readings (Theory and Practical):

1Hanning russanoBarbara , **Concise history of Western Music** , W.W.Norton and Company
2.Burtein I. poundie and straus Joseph N .
3.शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4.शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5.शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6गर्गउमा**संगीतकासौंदर्यबोहद** , संजयप्रकाशन
7चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन
8तिवारीकिरण,**संगीतअवममनोवैज्ञान** , कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
9.Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
10.Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)
11.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
12.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
13 Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers and Distibutors.
14 Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
15 Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamBandishen,** Kashyap Publication.
16 Chaubey, Dr.Shusheel Kumar, **Sangeet keGharano ki charcha,** U. P. Hindi Sansthan.
17 Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,** Publisher:SanjayPrakashan, New Delhi z
18 Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
19 Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet Karyalay Hathras18.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses: Mooc/ Swayam

Further Suggestions:
Practical Session can be organized by respective departments.

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MPA

Semester III
Vocal/ Instrumental

Practical **Stage Presentation-1**

Programme/Class: Certificate / MPA	Year: Second	Semester :3
Subject: Music Vocal		
Course Code: MPA (V/I)-304PC5	Course Title: Practical **Stage Presentation-1**	
Students gets able to present stage performances.		
Credits: 4	PC-6	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P:1-0-6 Total hrs 15+90=105		

Unit	Topics	No. of Lectures
I	One Vilambit and Fast khyal or one Masitkhani or Rajakhani Gat should be prepared from the list of Ragas. Any Raga may be selected from the practical course for the paper. (i) Performance of Raga of candidates own choice lasting approximately for 30 minutes.	90+15

Suggested Readings (Theory and Practical):

1.Hanning russanoBarbara , **Concise history of Western Music** , W.W.Norton and Company
2.Burtein I. poundie and straus Joseph N .
3.शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4.शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5.शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6.गर्गउमा**संगीतकासौंदर्यबोहद** , संजयप्रकाशन
7.चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड**,राधाप्रकाशन
8.तिवारीकिरण,**संगीतअवममनोवैज्ञान** , कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**,
9.Publisher: Sangeet Karyalaya, Hathras.
Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)
10.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
11.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
12.Ahmad, Nazma Parveen, **Research Mothods in Indian music**, Manohar Publishers and Distibutors.
13.Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
14.Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamBandishen**, Kashyap Publication.
15.Chaubey, Dr.Shusheel Kumar, **Sangeet keGharanon ki charcha**, U. P. Hindi Sansthan.
16.Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka**

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Mahatva, 17. Publisher:SanjayPrakashan, New Delhi z 18.Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. 19.Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras
Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

MPA

Semester III
Vocal/ Instrumental

Sound Recording

Programme/Class: Certificate / MPA	**Year: First**	**Semester : III**
Subject: Music Vocal		
Course Code: MPA(V/I)305OEC	Course Title :Sound Recording	
Course POutcome:: • Students will understand the basic principles of sound, acoustics, and recording technology. • Learners will demonstrate proficiency in recording, editing, and applying effects on vocal tracks. • Students will acquire skills to set up and manage an acoustic environment suitable for vocal recording • Learners will be able to identify and use various microphones and recording devices effectively		
Credits: 4	OEC	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4 Total hrs 60		
Unit	**Topics**	**No. of Lectures**

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I	**Introduction to Sound and Recording** • Definition of sound and sound waves • Basic principles of acoustics and sound propagation • Introduction to sound recording equipment	20
II	**Microphones and Recording Devices** • Types of microphones and their uses (Dynamic, Condenser, Ribbon) • Microphone placement techniques for vocal recording	20
III	**Studio Acoustics and Environment** • Soundproofing vs. Sound absorption • Monitoring systems – Headphones and Studio Monitors • Noise control and environmental factors	20

Suggested Readings (Theory and Practical):

1. Huber, D. M., & Runstein, R. E. (2017). *Modern recording techniques* (9th ed.). Routledge.
   — Comprehensive guide on modern sound recording, microphones, acoustics, and mixing.
2. Izhaki, R. (2017). *Mixing audio: Concepts, practices, and tools* (3rd ed.). Focal Press.
   — Practical insights into mixing audio tracks, with focus on recording studio practices.
3. Katz, B. (2014). *Mastering audio: The art and the science* (3rd ed.). Focal Press.
   — Advanced guide on audio mastering and critical listening.
4. Owsinski, B. (2017). *The recording engineer's handbook* (4th ed.). Hal Leonard.
   — Microphone techniques, recording methods, and professional studio tips.
5. White, P. (2012). *Basic mixing techniques* (2nd ed.). SMT.
   — Introductory concepts of mixing and recording explained in simple terms.
6. Rumsey, F., & McCormick, T. (2014). *Sound and recording: Applications and theory* (7th ed.). Routledge.
   — Covers sound theory and recording applications with practical examples.

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses: Mooc/ Swayam

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Further Suggestions: Practical Session can be organized by respective departments.

MPA

Semester III
Vocal/ Instrumental

Practical: Tabla Instrumental

Programme/Class: Degree	Year: First	Semester: 3rd
Subject: Vocal music		
Course Code: MPA(V/I)305OEC	Course Title: **Practical:Tabla Instrumental**	

Course outcomes:

- Students gets knowledge Teentaal variations.
- Students gets knowledge about all prescribed talas on Tabla
- Students gets knowledge about to playing technique of terms of Tabla.
- Students gets knowledge about accompaniment with kathak
- Students gets knowledge about eye glances with their uses in dance.

Credits: 02	OEC
Max. Marks: 30+70	Min. Passing Marks: 33

Total No. of Lectures- 60 Hours

Unit	Topics	No. of Lectures
I	To play besic varna of tabla	10
II	To play prescribed taalas on tabla in thah dugun and chaugun in Teentaal, Jhaptaal, Dhamar taal, Panchamsawari, Dadra, Kaharwa etc.	20
III	To play four simple tukre, Paran, tihai from syllebus.	20
IV	Padhant of all bandish by hand mentioned above..	10

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Suggested Readings: 1. मिश्र विजय शंकर, तबला पुराण, कनिष्क पब्लिकेशन 2. उद्यव प्रवीण, तबला साहित्य, कला प्रकाश **Suggestive digital platforms web links-** https://www.youtube.com/embed/UvZ50GZNHxY https://www.youtube.com/embed/zj0364emdn8 https://www.youtube.com/embed/3GWAo5Qjam8 ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal
Suggested Continuous Evaluation Methods: • Internal and external Examination • Practical Assignment • Projects based on Syllabus • Stage Performance • Seminar • Quiz & Crossword Puzzles

MPA

Semester III
Vocal/ Instrumental

Practical: Harmonium

Programme/Class: Certificate / MPA	**Year: First**	**Semester : III**
Subject: Music Vocal		
Course Code: MPA(V/I)-305OEC	Course Title:Practical:Harmonium	
Course Outcomes • Students will understand the history, structure, and role of the harmonium in Indian music. • Learners will develop fundamental playing techniques and improve hand coordination. • Students will attain skills in accompanying vocal music in various classical and semi-classical forms. • Learners will gain proficiency in playing Bandishes and improvisations on harmonium.		
Credits: 4	OEC	
Max. Marks: 100 (30+70)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0 Total hrs 30		

Unit	Topics	No. of Lectures
1	**Basics of Playing Harmonium** 1. Identification of notes on the keyboard (Shuddha, Komal, Tivra swaras)	20

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	2. Playing basic Alankars (musical patterns) in different Ragas 3. Exercises to develop finger strength and speed 4. Introduction to octave (mandra, madhya, taar saptak)	
2	**Accompaniment Techniques** 1. Playing simple Bandishes and supporting Alap-Tan 2. Accompaniment in different Talas (Teentaal, Ektaal, Dadra, Keherwa)	20
3	**Raga and Composition Practice** 1. Playing Bandishes in selected Ragas: Yaman, Bhairav, Bhopali, Bhairavi, etc. 2. Raga-based improvisation exercises on harmonium 3. Harmonium solo in a selected Raga	20

Suggested Readings (Theory and Practical):

1. Thakur, O. (2000). *Harmonium vadan shiksha*. Sangeet Sadan Prakashan.
   — A basic guide to harmonium playing techniques in Hindustani classical music.
2. Sharma, P. (1998). *Harmonium vadan evam sangeet sadhana*. Sangeet Karyalaya.
   — Covers harmonium practice methods and accompaniment techniques.
3. Singh, R. (2005). *Harmonium ke sur aur swar sadhana*. Sangeet Prakashan.
   — Focus on swar sadhana and playing ragas on harmonium.
4. Kapoor, R. (2003). *Prayogik sangeet: Harmonium ke sandarbh mein*. Sangeet Sadan.
   — Explores harmonium as a practical instrument in vocal accompaniment.
5. Sangeet, R. (2010). *Sangeet shiksha mein harmonium ka yogdan*. Sangeet Bharati Prakashan.
   — Discusses the role of harmonium in teaching and learning music.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses: Mooc/ Swayam

Further Suggestions:
Practical Session can be organized by respective departments.

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MPA

Semester IV
Vocal/ Instrumental

Psychology of Music -2

Programme/Class: Certificate / MPA	Year: Second	Semester : 4th
Subject: Music Vocal		
Course Code: MPA4(V/I)402CC11	Course Title: **Psychology of Music -2**	
CourceOutcome -Students gets able know how to check musical ability of candidate Students gets able to understand the Psychology of Musician Students gets able to understand the role of Heredity and Environment in Music. Students gets able to understand the Role of Music in developing creativity Students gets able to understand the Role of Interest and attention in Music. Students gets able to know how to apply Music in Industrial and Abnormal Psychology.		
Credits – 4	Core Course-9	
Max. Marks: 100	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0 Total hrs 60		

Unit	Topics	No. of Lectures
I	(b) Psychology of Musician	10
2	(a) Importance of Heredity and Environment in Music.	10
3	(b) Role of Music in developing creativity.	10
4	(a) Role of Interest and attention in Music.	10
5	(b) Application of Music in Industrial and Abnormal Psychology.	20

Suggested Readings (Theory and Practical):

1. **Lehmann, A. C., Sloboda, J. A., & Woody, R. H. (2007).** *Psychology for musicians: Understanding and acquiring the skills*. Oxford University Press.
   — Focuses on the psychological aspects of learning, practicing, and performing music.
2. **Deutsch, D. (Ed.). (2013).** *The psychology of music* (3rd ed.). Academic Press.
   — A comprehensive handbook covering perception, cognition, and emotional response to music.

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3. **Hallam, S., Cross, I., & Thaut, M. (Eds.). (2016).** *The Oxford handbook of music psychology* (2nd ed.). Oxford University Press. — Explores topics like performance anxiety, music education, and the cognitive neuroscience of music. 4. **Sloboda, J. A. (2005).** *Exploring the musical mind: Cognition, emotion, ability, function.* Oxford University Press. — Discusses research on music perception, emotional impact, and individual differences. 5. **Thaut, M. H. (2005).** *Rhythm, music, and the brain: Scientific foundations and clinical applications*. Routledge. — Focuses on the neurological and therapeutic aspects of rhythm and music.
Suggested Continuous Evaluation Methods: These books are widely used in the fields of **music cognition, performance psychology, and music education**. They offer insights into how music affects the mind, emotions, and behavior — relevant for both academic research and practical application in **Vocal Music Performance**.
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**

MPA

Semester IV
Vocal/ Instrumental

Aesthetics and Culture of Music -2

Programme/Class: Certificate / MPA	**Year: Second**	**Semester : 4th**
Subject: Music Vocal		
Course Code:MPA4(V/I)401CC10	Course Title: **Aesthetics and Culture of Music -2**	
Cource Outcomes Students knows about functions of music Students knows about cultural aspects of music Students gets knowledge of the western music Students gets able to understand about the Psychology of listeners understand raga-rasa concepts		
Credits: 4	Core Course-10	
Max. Marks: 100	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0 Total hrs 60		

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Unit	Topics	No. of Lectures
1	(a) Functions of Music	10
2	(b) Role of Music in Indian culture with special reference to Philosophical and devotional aspect of Music	10
3	(a) Concept of Music in Western World.	20
4	(b) Art appreciation and taste of Music listeners.	10
5	Rag and Ras	10

Suggested Readings (Theory and Practical):

1. **Kivy, P. (2002).** *Introduction to a philosophy of music*. Oxford University Press.
   — Explores the philosophical questions of music aesthetics, including meaning, beauty, and expression.
2. **Scruton, R. (1997).** *The aesthetics of music*. Oxford University Press.
   — A detailed study of Western musical aesthetics, addressing tonal structure, musical meaning, and listener experience.
3. **Budd, M. (2008).** *Music and the emotions: The philosophical theories*. Routledge.
   — Discusses how music evokes emotions and its impact on human cultural experience.
4. **Beardsley, M. C. (1981).** *Aesthetics: Problems in the philosophy of criticism*. Hackett Publishing.
   — Covers fundamental aesthetic theories applicable to music, literature, and art criticism.
5. **Nettl, B. (2005).** *The study of ethnomusicology: Thirty-one issues and concepts*. University of Illinois Press.
   — Focuses on cultural perspectives of music, highlighting traditions, functions, and social contexts.
6. **Lath, M. (1992).** *Aesthetics of Indian music*. Sangeet Natak Akademi.
   — An essential work on Indian musical aesthetics, raga expression, and cultural significance.

Suggested Continuous Evaluation Methods:
These books cover both **Western and Indian perspectives** on music aesthetics and cultural understanding. They are useful for studying **musical expression, cultural contexts, listener response, and philosophical aspects of music** — important areas for research and performance in **Vocal Music**.

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

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MPA

Semester IV
Vocal/ Instrumental
Musicology-2

Programme/Class: Degree	Year: Second	Semester: Fourth
Subject: Vocal Music		
Course Code: MPA(K/V/I)-406DEC2	Course Title: **Musicology-2**	

Course outcomes:
The student at the completion of the course will be able to:

Students gets detail knowledge about Musicology, its scope, History of Musicology

Students gets knowledge about Musicological Texts.

Credits: 04	DEC-2
Max. Marks: 30+70	Min. Passing Marks:33

Total No. of Lectures- 60Hours

Unit	Topics	No. of Lectures
I	**General principles in Musicology :** A) Scope of Musicology B) History of Musicology	20
II	Contents of the following Musicological Texts: Abhinaya darpan, Brihaddesi, Sangit-Samayasar, Nartan Nirnaya,	40

Suggested Reading:

1.Cook, N. (1998). *Music: A very short introduction*. Oxford University Press.

2. Kerman, J. (1985). *Contemplating music: Challenges to musicology*. Harvard University Press.

3. Middleton, R. (1990). *Studying popular music*. Open University Press.

4.*The Cambridge history of nineteenth-century music*. Cambridge University Press.
19वीं सदी के संगीत के ऐतिहासिक दृष्टिकोण का गहन अध्ययन।

5.Treitler, L. (2007). *With voice and pen: Coming to know medieval song and how it was made*. Oxford University Press.
मध्यकालीन संगीत की रचना प्रक्रिया पर अद्वितीय अध्ययन।

Suggested Link:
https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8

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https://www.youtube.com/embed/3GWAo5Qjam8 ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal
Suggested Continuous Evaluation Methods: Internal and external Examination • Theory Assignment • presentation • Seminar • Quiz & Crossword Puzzles

MPA

Semester IV

Vocal/ Instrumental

Practical : Advance Vocal Viva 4

Programme/Class: Certificate / MPA	**Year: Second**	**Semester :4rd**
Subject: Music Vocal		
Course Code: MPA(V/I)- 403CC12	Course Title: Practical :Advance Vocal Viva 4	
Cource Outcomes Step by step Practical Demonstration along with repetition by the students, watched and corrected by teacher.. Practical Demonstration along with continous repetition by the students.		
Credits: 4		PC-7
Max. Marks: 100 (30+70)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6 Total hrs 105		

Unit	**Topics**	**No. of Lectures**
I	Candidate are required to prepare 4 Vilambit Khyal or Masitkhani Gats and 4 Fast khyal or Rajakhani Gats ina Semester from the given list of Ragas	90
2	Students should be able to sing Thumri/Dadara style of singing.	15

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Suggested Readings (Theory and Practical):

1Hanning russanoBarbara , **Concise history of Western Music** , W.W.Norton and Company
2.Burtein I. poundie and straus Joseph N .
3.शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4.शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5.शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6गर्गउमा**संगीतकासौंदर्यबोहद ,** संजयप्रकाशन
7चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन
8तिवारीकिरण,**संगीतअवममनोवैज्ञान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
9.Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
10.Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)
11.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
12.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
20 Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers and Distibutors.
21 Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
22 Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamBandishen,** Kashyap Publication.
23 Chaubey, Dr.Shusheel Kumar, **Sangeet keGharano ki charcha,** U. P. Hindi Sansthan.
24 Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,** Publisher:SanjayPrakashan, New Delhi z
25 Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
26 Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet Karyalay Hathras18.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.

List of Ragas: 1. Bihag 2. Nand 3. Bihagda 4. Marubihag 5. Kalawati 6.Patdeep 7. Kirvani 8. MiyanMalhar 9. MeghMalhar 10. AhirBhairav

11. BairagiBhairav 12. NatBhairav 13. Multani 14. Madhuwanti

Suggested Readings (Theory and Practical):

1.Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2.Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3.Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4.Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5.Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6.Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7.Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8.Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathra

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

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Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Suggested Continuous Internal Evaluation Methods): • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz.
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.
Suggested equivalent online courses: Mooc/ Swayam
Further Suggestions: Practical Session can be organized by respective departments.

MPA

Semester IV
Vocal/ Instrumental

Practical Stage Presentation-2

Programme/Class: Certificate / MPA	**Year: Second**	**Semester : 4th**
Subject: Music Vocal		
Course Code: MPA(V/I)- 404PC7	Course Title: **Practical Stage Presentation-2**	
Step by step Practical Demonstration along with repetition by the students, watched and corrected by teacher.		
Credits: 4	PC 8	
Max. Marks: 100 (70+30)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-6		

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Unit	Topics	No. of Lectures
I	One Vilambit and Fast khyal or one Masitkhani or Rajakhani Gat should be prepared from the list of Ragas. Any Raga maybe selected from the practical course for the paper. Performance of Raga of candidates own choice lasting approximately for 30 minutes.	15+90

Suggested Readings (Theory and Practical):

1.Hanning russanoBarbara , **Concise history of Western Music** , W.W.Norton and Company
2.Burtein l. poundie and straus Joseph N .
3.शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4.शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5.शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6.गर्गउमा**संगीतकासौंदर्यबोहद** , संजयप्रकाशन
7.चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड**,राधाप्रकाशन
8.तिवारीकिरण,**संगीतअवममनोवैज्ञान** , कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**,
9.Publisher: Sangeet Karyalaya, Hathras.
Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)
10.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
11.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
12.Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers and Distibutors.
13.Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
14.Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamBandishen,** Kashyap Publication.
15.Chaubey, Dr.Shusheel Kumar, **Sangeet keGharano ki charcha,** U. P. Hindi Sansthan.
16.Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,**
17. Publisher:SanjayPrakashan, New Delhi z
18.Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
19.Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

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MPA
SEMESTER- 4
Vocal/ Instrumental
Portfolio Designing

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Vocal music		
Course Code: MPA V/I-405EEC1	Course Title: **Portfolio Designing**	

By the end of this course, students will:

1. Understand the components of a strong performing arts portfolio.
2. Identify their artistic voice and branding.
3. Develop a curated collection of work (videos, photos, resumes, bios, etc.).
4. Learn how to present themselves for auditions, applications, and digital platforms.
5. Receive personalized critique and professional feedback.

Credits: 02	EEC-1
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 15+30=45 Hours	

Unit	Topics	No. of Lectures
I	Introduction to Portfolio Development • Understanding portfolio types: Theatre, Dance, Music, Interdisciplinary	5+10
II	Résumés & Bios for Performing Artists • Performing arts résumé formatting • Difference between short/long bios	5+10
III	Visual Documentation • Headshots and performance photography • Clothing/styling for shoots • Presenting portfolios to class • Submission of final digital and/or print portfolio	5+10

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Suggested Reading:
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel
Suggested Continuous Evaluation Methods: Internal and external Examination • Theory Assignment • Practical presentation • Seminar

MPA
SEMESTER- 4

Vocal/ Instrumental
Stage management

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Vocal music		
Course Code: MPA V/I 405EEC1	Course Title: **Stage management**	

By the end of this course, students will:

- Understand the role and responsibilities of a stage manager from pre-production to post-show.
- Learn to create and manage production paperwork and prompt books.
- Develop communication and organizational skills for working with directors, designers, and actors.
- Gain hands-on experience in rehearsal and performance environments.

Credits: 02	EEC-1
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 15+30=45 Hours	

Unit	Topics	No. of Lectures
I	Introduction to Stage Management • Role of the stage manager • Pre-production responsibilities • Props lists, costume plots, scene breakdowns	8+15

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II	The Prompt Book • Rehearsal and performance reports • Preparing the rehearsal room • Emergency protocols and risk assessments	7+15

Suggested Reading:

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:
Internal and external Examination
• Theory Assignment
• Practical presentation
- Seminar

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MPA

Semester IV
Vocal/ Instrumental
Research Methodology

Programme/Class: Degree	**Year:** 2	**Semester:** IV
Subject: Vocal Music		
Course Code: MPA V/I -405	Course Title: **Research Methodology**	

Course outcomes:

CO1. Understand the basic concepts, purpose, and types of research.
CO2. Identify and define research problems, objectives, and hypotheses.
CO3. Select appropriate research design and sampling methods.
CO4. Apply suitable techniques for data collection and basic data analysis.
CO5. Prepare a simple research report following ethical and academic standards.

Credits: 4	**DEC-3**
Max. Marks: 30+70	**Min. Passing marks: 33**

Total No. of Lectures- 60 hour

Unit	Topics	No. of Lectures
I	*Unit 1: Introduction to Research* • **What is research?** • **Importance and uses of research** • **Types of research: basic, applied, qualitative, quantitative**	10
II	*Unit 2: Research Problem & Objectives* • **How to choose a research topic** • **Defining the problem** • **Setting objectives and formulating questions** • **Writing a hypothesis**	10
III	*Unit 3: Research Design & Sampling* • **Meaning of research design** • **Types of research design** • **What is sampling?** • **Types of sampling methods**	10

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IV	*Unit 4: Methods of Data Collection* • **Primary and secondary data** • **Surveys, interviews, observations, questionnaires** • **Tools used in data collection**	10
V	*Unit 5: Data Analysis & Interpretation* • **Organizing and presenting data** • **Basics of data analysis (mean, median, charts)** • **Interpreting results**	10
VI	*Unit 6: Report Writing & Ethics* • **Steps to write a research report** • **Plagiarism and citation** • **Ethics in research**	10

Suggested Readings:

- Kothari, C.R. – *Research Methodology*
- Ranjit Kumar – *Research Methodology: A Step-by-Step Guide*
- Best & Kahn – *Research in Education*

This Major (Course Paper) is compulsory for all the students those are taking admission in the course of Performing Arts

Suggested Continuous Evaluation Methods:

Class Performance/ Practical Exam/ Assignment Submission/ Viva/ Attendance

At the End of the whole syllabus any remarks/ suggestions:

- Research Proposal Writing
- Research Design Assignment
- Mini Project on Data Collection & Analysis
- Presentation of Research Findings
- Viva Voce

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MPA
SEMESTER
Vocal/Instrumental

Dessertation

Programme Class: Degree	Year First	Semester: Second
Subject: Vocal Music		
Course Code: MPA V/I-414	Course Title: **Dissertation**	

Course outcomes:

By the end of the course, students will be able to:

1. Define a clear research question or problem statement within the field of animation.

2. Conduct comprehensive literature reviews to explore existing knowledge and research on the chosen topic.

3. Design and execute an appropriate research methodology, utilizing qualitative, quantitative, or mixed methods approaches as applicable.

4. Collect and analyze relevant data and information to address the research question.

5. Demonstrate critical thinking and analysis skills in interpreting research findings.

6. Communicate research findings effectively through a well-structured and coherent dissertation document.

7. Present and defend the dissertation research in an oral presentation.

8. Demonstrate independent research skills and the ability to contribute to the existing body of knowledge in the field of animation.

Credits: 12	
Max. Marks: 30+70	Min. Passing Marks:33
Total No. of Lectures- 150Hours	

Unit	Topics	No. of Lectures
I	**Choosing a Research Topic and & Synopsis Preperation** • Selecting a research topic within the field of Performing Arts • Identifying a research question or problem statement • Conducting a literature review to explore existing research and knowledge • Developing a research proposal outlining the objectives, methodology, and expected outcomes of the research	30

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II	**Research Methodology and Design** • Exploring different research methodologies (qualitative, quantitative, mixed methods) • Selecting an appropriate research design for the chosen topic • Planning data collection methods (surveys, interviews, experiments, etc.) • Ethical considerations in conducting research in Performing Arts	30
III	**Data Collection and Analysis** • Collecting and organizing relevant data and information • Applying appropriate data analysis techniques (statistical analysis, thematic analysis, content analysis, etc.) • Interpreting and synthesizing research findings • Discussing the limitations and implications of the research	20
IV	**Dissertation Writing and Structure** • Structuring the dissertation document (introduction, literature review, methodology, results, discussion, conclusion, etc.) • Developing a coherent and well-organized argument throughout the dissertation • Writing clear and concise chapters with proper referencing and citation • Proofreading and editing techniques for academic writing	20
V	**Independent Research and Writing** • Conducting independent research according to the proposed methodology • Analyzing and interpreting data to address the research question • Writing and revising the dissertation document in consultation with the supervisor • Seeking guidance and feedback from the supervisor throughout the research and writing process	20
Suggested Reading: No Need .		
Suggested Continuous Evaluation Methods: **Suggested Continuous Evaluation Methods:** • Synopsis presentation Seminar & final viva • Quiz & Crossword Puzzles		

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