

MPA- IV
W.E.F. 2012-2013
Scheme of Examination for MPA Music –IV year.
(VOCAL)

Written paper: -

Paper: I General History and Musicology. Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Paper: II Principle and Techniques of Stage Performance, Studio
Work, Tunings & Maintenance of the Instrument.
Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Practical:-

Paper-III Stage Performance.
Time: 35-45 min.
(Per Students)
M.M.100
(90 Prac. + 10 I.A.)

Paper –IV Viva-Voce, Comparative Study of the Ragas and Basic
Knowledge of Playing Sitar and Singing Other Vocal Forms.
Time: 35-45 min.
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper –V Project work (Composition, Music Arrangement and
Recording-Studio work etc.).
Time: 35-45 min.
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

MPA-IV-Music (Vocal)

Paper-I (Theoretical) General History & Musicology.

M.M. 100

(90 Theory + 10 I.A.)

Time: 3 Hrs.

Note: - There shall be **Ten** Questions, Two questions from each Unit. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions Carry equal marks.

Unit -I (i) A critical and comparative study of the following Ragas:- Shyam-Kalyan and Puriya-Kalyan, Devgiri-Bilawal and Yamani-Bilawal, Ahir-Bhairava and Nata-Bhairava, Bageshwari and Rageshwari, Shudda-Sarang and Vrindavani-Sarang.

(ii) Theoretical study of the following Ragas:- Yaman, Alhaiya-Bilawal, Bhairava, Kafi, Bihag, Marwa and Puriya.

Unit –II Notation of Vilambit & Drut Khyal/Gat of the Ragas prescribed in the syllabus along-with a few Mukt-Alap, Tanas and Bol -Tanas with a capacity to write the Notation in Bhatkhande or Vishnu digambar Notation System.

Unit –III A study of the following Talas and ability to Write them in Ekgun, Dugun, Tigun & Chaugun Laykaries [Teen-Taal, Rupak, Deepchandi, Dadra, Ek-Taal, Jhap-Taal & Kaharwa].

Unit-IV (i) History of Indian Classical Music from Vedic period to 13th century.

(ii) Nature, concept and classification of Jati as prescribed by Bharat, Matang and Sharangdeva,

(iii) Study of ten essentials of Ragas as described in the ancient text and their application to Medieval and Modern musical system.

(iv) Contribution to Indian Classical Music of following Musician Bharat, Dattil, Matang and Pt. Sharangdeva.

Unit-V

(i) Classification of Indian Musical Instruments.

(ii) Historical Knowledge of the following Musical Instruments:-

Veena, Sitar, Taanpura, Vanshi, Pakhawaj, Tabla, Kartal and Manjira.

(iii) Study of different Gharanas of Khayal, Sitar & Tabla .

MPA-IV Music (Vocal)

Paper-II (Theoretical) Principle and Techniques of Stage performance & Recording-Studio Work, Tunings & Maintenance of the Instrument.

Time: 3 hours

M.M100

(90 Theory + 10 I.A.)

Note:- There shall be **Ten** Questions, Two questions from each Unit. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions Carry equal marks.

.Unit-1 Basic Principle of Stage Performance

- (a) Preparation for Presenting the Stage Programme by the Artist .
 - (i). Division of Time of the presenting programme.
 - (ii). Selection of Item according to Occasion, Season and Time.
- (b) Psychology of Audience and its Relationship with the Artist.
- (c) Assessment of total Impact of the Performance by the Organiser.
- (d) Relationship between Performer & Accompanists.
- (e) Role of Accompanying Artistes in the Stage Performance.

Unit-II Principles & Techniques of Recording (Audio/Video)

- (a) Definition of Recording.
- (b) Origin and development of recording system.
- (c) Importance of Recording place (Open & Studio)
- (d) Detailed description of Modern Studio.
- (e) Description of L.P. Recording, Tape cassettes, CD/D.V.D, Micro Chip etc.
- (f) Sound Production & Use of Microphone.

Unit-III Music and Media

- (a) Importance of Radio in Popularizing the Indian Music.
- (b) Importance of Television in Popularizing the Indian Music.
- (c) Importance of Computer & Internet for Music.
- (d) Importance of Print Media for Music (Books, Newspapers, Magazines, Journals etc.)

Unit-IV Methods of Tuning, Minor Repairing & Structural knowledge of the following Instruments.

- (i) Sitar and Tanpurra.
- (ii) Pakhawaj, Tabla and Dholak..
- (iii) Vanshi and Harmonium.
- (iv) Others Instruments.

Unit-V Comparative Study of the teaching system of Music from Ancient to Modern Time.

- (a). Teaching of Music in Gharanas.
- (b). Teaching of Music in Sangeet Vidyalyas, Mahavidyalyas and Vishwavidyalyas.
- (c). Teaching of Music in Other Vidyalyas, Mahavidyalyas and Vishwavidyalyas.

MPA-IV Music (Vocal)

Paper-III (Practical) Stage Performance.

Time: 35-45 min.
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

M.M. 100

- 1 Candidates are required to prepare any **One** Raga from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Aalap, Muktaalap, Jod-Taana, Vilambit-Khyal, Drut-Khyal and Tarana are required to be presented.

40
2. One Dhrupad or One Dhamar alongwith layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. It is recommended that Pakhawaj Accompaniment may be provided for **Dhrupad** or **Dhamar** singing.

20
3. A **Bhajan** or **Shabad** may be prepared in any Raga.

20
4. Basic Knowledge of **Chords** on Harmonium.

10

MPA-IV Music (Vocal)

Paper-IV (Practical) Viva-Voce, Comparative Study of the Ragas and Basic Knowledge of Playing Sitar and Singing Other Vocal Forms.

Time: 35-45 min
(Per Students).
M.M100
(90 Prac. + 10 I.A.)

1. Basic knowledge & Introduction of the Ragas of prescribed syllabus with their comparative and practical demonstration-cum-viva-voce examination will be held.

15+15 = 30
2. Basic Knowledge of Playing Talas as prescribed in syllabus by hand and on Tabla .

10+10 = 20
3. Capacity of Tunning & Minor Repairing of particular instrument.

10+10 = 20
4. Capacity of Playing **Ten** Alankaras on Harmonium.

10
5. Basic Knowledge of Playing Shuddha-Vikrita Swaras of a Saptak with at least **Ten** Basic Alankaras of Shuddha-Swar-Saptaka.

10

MPA-IV Music (Vocal)

Paper-V (Practical)

**Project Work (Composition, Music
Arrangement /Programming and Recording-
Studio work etc.).**

Time: 35-45 min.
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

1. Musical Composition etc will be Presented/Submitted by the Candidate his/her-self in an Audio C.D./Cassettes etc. 40

2. Musical Arrangement/Programming by the Candidate for Light Music in One Composition. 30

3. Practical Knowledge of Recording-Studio and Software by the Candidate. 4×5=20
 - (a). Sound Forges.
 - (b). Nuendo.
 - (c). Pro-Tools.
 - (d). Logic.

**MPA- IV
W.E.F. 2012-2013
Scheme of Examination for MPA Music –IV year.
(Instrumental Sitar)**

Written paper: -

Paper: I General History and Musicology. Time: 3 hours
M.M.-100
(90 Theory + 10 I.A.)

Paper: II Principle and Techniques of Stage Performance, Studio Work, Tunings & Maintenance of the Instrument.
Time: 3 hours
M.M.-100
(90 Theory + 10 I.A.)

Practical:-

Paper-III Stage Performance.
Time: 35-45 min.
(Per Students)
M.M.-100
(90 Prac. + 10 I.A.)

Paper –IV Viva-Voce, Comparative Study of the Ragas and Basic Knowledge of Singing and playing Other Instruments.
Time: 35-45 min.
(Per Students)
M.M.-100
(90 Prac. + 10 I.A.)

Paper –V Project work (Composition, Music Arrangement and Recording-Studio work etc.).
Time: 35-45 min.
(Per Students)
M.M.-100
(90 Prac. + 10 I.A.)

MPA-IV. Music (Instrumental- Sitar)

Paper-I (Theoretical) General History & Musicology.

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Note: - There shall be **Ten** Questions, Two questions from each Unit. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions Carry equal marks.

Unit -I (i) A critical and comparative study of the following Ragas:-
Shyam-Kalyan and Puriya-Kalyan, Devgiri-Bilawal and Yamani-Bilawal, Ahir-Bhairava and Nata-Bhairava, Bageshwari and Rageshwari, Shudda-Sarang and Vrindavani-Sarang.

(ii) Theoretical study of the following Ragas:-
Yaman, Alhaiya-Bilawal, Bhairava, Kafi, Bihag, Marwa and Puriya.

Unit –II Notation of Vilambit & Drut Gatas of the Ragas prescribed in the syllabus along-with a few Aalap and Toras with a capacity to write the Notation in Pt.Bhatkhande or Pt. Vishnu Digambar Notation System.

Unit –III A study of the following Talas and ability to Write them in Ekgun, Dugun, Tigun & Chaugun Laykaries [Teen-Taal, Rupak, Deepchandi, Dadra, Ek-Taal, Jhap-Taal & Kaharwa].

Unit-IV (i) History of Indian Classical Music from Vedic period to 13th century.

- (ii) Nature, concept and classification of Jaati-Gayan as prescribed by Bharat, Matang and Sharangdeva,
- (iii) Study of Ten essentials of Ragas as described in the ancient text and their application to Medieval and Modern musical system.
- (iv) Contribution to Indian Classical Music of following Musicians: Bharat, Dattil, Matang and Pt. Sharangdeva.

Unit-V

- (i) Clasification of Indian Musical Instruments.
- (ii) Historical Knowledge of the following Musical Instruments:-

Veena, Sitar, Taanpura, Vanshi, Pakhawaj, Tabla, Kartal and Manjira.
- (iii) Study of different Gharanas of Khayal, Sitar & Tabla.

MPA-IV Music (Instrumental- Sitar)

Paper-II (Theoretical) Principle and Techniques of Stage Performance, Studio Work, Tunings & Maintenance of the Instrument

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Note:- There shall be **Ten** Questions, Two questions from each Unit. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions Carry equal marks.

Unit-1 Basic Principles of Stage Performance

- (d) Preparation for Presenting the Stage Programme by the Artist.
 - (i). Division of Time of the presenting programme.
 - (ii). Selection of Item according to Occasion, Season and Time.
- (e) Psychology of Audience and its Relationship with the Artist.
- (f) Assessment of total Impact of the Performance by the Organiser.
- (d) Relationship between Performer & Accompanists.
- (e) Role of Accompanying Artistes in the Stage Performance.

Unit-II Principles & Techniques of Recording (Audio/Video)

- (d) Definition of Recording.
- (e) Origin and development of recording system.
- (f) Importance of Recording place (Open & Studio)

- (g) Detailed description of Modern Studio.
- (h) Description of L.P. Recording, Tape cassettes, CD/D.V.D, Micro Chip etc.
- (i) Sound Production & Use of Microphone.

Unit-III Music and Media

- (e) Importance of Radio in Popularizing the Indian Music.
- (f) Importance of Television in Popularizing the Indian Music.
- (g) Importance of Computer & Internet for Music.
- (h) Importance of Print Media for Music (Books, Newspapers, Magazines, Journals etc.)

Unit-IV Methods of Tuning, Minor Repairing & Structural knowledge of the following Instruments.

- (i) Sitar and Tanpurra.
- (ii) Pakhawaj, Tabla and Dholak..
- (v) Vanshi and Harmonium.
- (vi) Others Hard-Percussion Instruments.

Unit-V Comparative Study of the teaching system of Music from Ancient to Modern Time.

- (a). Teaching of Music in Gharanas.
- (b). Teaching of Music in Sangeet Vidyalyas, Mahavidyalyas and Vishwavidyalyas.
- (c). Teaching of Music in Other Vidyalyas, Mahavidyalyas and Vishwavidyalyas.

MPA-IV. Music (Instrumental- Sitar)

Paper-III (Practical) Stage Performance.

Time: 35-45 Minutes
M.M100
(90 Prac. + 10 I.A.)

- 1 Candidates are required to prepare any **One** Raga from the ragas of prescribed syllabus of his/her choice and perform it for not less than 30 minutes including Aalap, Jod, Jod-Taana, Jod-Jhala, Maseetkhani Gat, Razakhani Gat and Thumri are required to be presented.

40
2. One Gata in a Tala **other than “Teen Taal”** alongwith the layakries to be performed in the Ragas prescribed for Practical paper.

20
3. Two **Dhuns** may be prepared in any Raga.

20
4. Basic Knowledge of **Chords** on Harmonium.

10

MPA-IV. Music (Instrumental- Sitar)

Paper-IV (Practical) Viva-Voce, Comparative Study of the Ragas and Basic Knowledge of Singing & Playing Other Instruments.

Time: 35-45 Minutes
M.M100
(90 Prac. + 10 I.A.)

1 Basic Knowledge & Introduction of the Ragas of prescribed syllabus with their comparative and practical demonstration-cum-viva-voce examination will be held.

15+15 = 30

2. Basic Knowledge of Playing Talas as prescribed in syllabus by hand and on Tabla .

10+10 = 20

3. Capacity of Tunning and Minor Repairing of Particular Instrument.

10+10 = 20

4. Capacity of Playing **Ten** Alankaras on Harmonium.

10

5. Basic Knowledge of Singing Shuddhas-Vikrita Swaras of a Saptak with at least **Ten** Basic Alankaras of Shuddha- Swar-Saptaka.

MPA-IV. Music (Instrumental- Sitar)

Paper-V (Practical) Project Work (Composition, Music Arrangement /Programming and Recording- Studio Work etc.).

Time: 35-45 Minutes
M.M100
(90 Prac. + 10 I.A.)

1. Musical Composition etc will be Presented/Submitted by the Candidate his/her-self in an Audio C.D./Cassettes etc. 40

2. Musical Arrangement/Programming by the Candidate for Light Music in One Composition. 30

3. Practical Knowledge of Recording-Studio and Software etc by the Candidate. 4×5= 20
 - (a). Sound Forges.
 - (b). Nuendo.
 - (c). Pro-Tools.
 - (d). Logic.

**MPA – IV (TABLA)
W.E.F. 2012-2013**

Scheme of Examination of M.P.A. (TABLA) – IV year

Written Paper:

Paper- I : General History, Types of Percussion, Solid and Western Instruments, Musicology of Tabla.

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Paper- II : Techniques of stage performance, Bandishen, Musicology and Essays.

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Practical :

**Paper- III :
Stage Performance.**

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper- IV : Viva-voce, Accompaniment with vocal and instrumental, Layakarries, Different Bandishen.

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper- V : Project Work (Composition/Music Arrangement /performing and Recording Studio work etc.).

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

M.P.A. – 4th Year (Tabla)

Paper- I : General History, Types of Percussion, Solid and Western Instruments, Musicology of Tabla.

Time: 3 hours

Max.Marks:100

(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

Section – A

- (a) Presentation of class work records at the Practical Examination is compulsory.
- (b) Practice and knowledge of previous year's courses is compulsory.
- (c) Ability to present a decorative Bharav for the talas used for accompaniment in Ati-vilambit Laya i.e. Teental, Ektal, Roopak, Jhaptal, Deepchandi, Tilwara, Adachartal and Jhumra.

Section – B

- (a) Explain the Marg Taal System.
- (b) Define the Percussion and Solid Instruments. Describe the following Percussion and Solid Instruments with sketch:
Mridanga, Panav, Dardur, Patah, Damaroo, Dundubhi, Bheri, Jhallari, Trivali, Kartal, Kansyatal, Ghanta, Jay Ghanta, Kshadra Ghanta, Kamra.
- (c) Knowledge of Laya and Layakari in detail. Ability to write down the different talas in Layakari.

Section – C

- (a) Scientific study of Musical Sound.
- (b) Detailed and comparative study of Taal notation system of Pt. Bhatkhande, Pt. Paluskar and Karnatak Music.
- (c) Describe the following Western Instruments with sketch:
Kettle Drum, Tenor Drum, Bass Drum, Tambourine.

**Paper- II : Techniques of stage performance, Bandishen,
Musicology and Essays**

Time: 3 hours

M.M100

(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

Section – A

- (a) Historical study of origin and development of Tabla.
- (b) Historical study of origin and development of Pakhawaj.
- (c) Comparative study of Tabla and Pakhawaj according to their structure, playing style and sound production.
- (d)

Section – B

- (a) Historical study of the development of solo performance of the Tabla Solo performance. Study of Tabla solo in the different gharanas.
- (b) Describe the following Folk Music's percussion and solid Instruments with sketch:
Dholak, Naal, Nagara, Timki, Tasha, Mandar, Hudukka, Daf, Manjira, Chimta, Jhanjh, Ektara.
- (c) Ability to write musical essay in the minimum 800 words.

Section – C

- (a) Describe the different types of Tihai with examples.
- (b) Describe the Varieties Chakkardar and its type – Sadharan, Farmaishi and Kamali.
- (c) Contribution of following musicologist:
Swati Muni, Bharat Muni, Matang Muni, Sarangdev, Maharana Kumbha, Vyankatmakhi, Pt. Vishnu Digambar Paluskar, Pt. Vishnu Narayan Bhatkhande.
- (d) Ability to write various bandishen in the following Talas with notation:
Teental, Jhaptal, Roopak Tal, Ektal, Ada Chautal etc.

Paper- III : Stage Performance.

Time: 35-40 Min.
(per Students)
M.M100
(90 Prac. + 10 I.A.)

1. The public performance will consist of:
 - (i) Solo performance of any chosen Taal (for about 30 minutes). 40
 - (ii) Solo performance in a Taal of 9, 11 or 15 beats for about Minutes. 25
2. Accompaniment of vocal/instrument/dance performance. 25

Paper- IV : Viva-voce, Accompaniment with vocal and instrumental, Layakarries, Different Bandishen.

Time: 35-40 Min.
(per Student)
M.M100
(90 Prac. + 10 I.A.)

- | | | |
|-----|--------------------------------------------------------------------------------------------------|----|
| (a) | Ability to perform Tabla Solo with Lahra in the following Talas – 11, 14 and 15 Matra. | 15 |
| (b) | Ability to play different following talas in one Aavartan of Teental: Ektal, Jhaptal Roopak Tal. | 10 |
| (c) | Solo Performance in Jhaptal with Uthan, Peshkar, Kayda, Rela, Tukra and Chakkardar. | 10 |
| (d) | Solo Performance in Roopak Tal with Uthan, Peshkar, Kayda, Rela, Tukra and Chakkardar. | 10 |
| (e) | Making and playing ability of new Tukras and Parans. | 10 |
| (f) | Knowledge of different gharana's bandishen. | 10 |
| (g) | Ability to Citation Padhant and Notation. | 05 |
| (h) | Thorough knowledge of simple and intricate layakarries. | 10 |
| (i) | Knowledge of accompaniment with Classical Vocal and Instruments. | 10 |
| (j) | Knowledge of accompaniment with Semi-Classical and Light Music. | 05 |

Paper-V (Practical)

**Project Work (Composition/Music
Arrangement /performing and Recording
Studio work etc.).**

Time: 35-40 Minutes
M.M100
(90 Prac. + 10 I.A.)

1. Composition on Tabla will be presented/submitted by the candidate his/her-self in an Audio C.D./Cassettes etc. 25

2. Practical Knowledge of Recording Studio and software. 25
 - i. Sound forges.
 - ii. Nuendo.
 - iii. Protools.
 - iv. Logic.

3. Accompaniment with vocal, instrumental and high music will be Presented/submitted by the candidate in audio CD/Cassettes. 20

4. Tabla duet (Jugal-bandi) will be presented / submitted. By the Candidate in audio CD/Cassettes. 20

LIST OF BOOKS

1. **Tabla.** - **Pt. Chhotelal Mishra.**
2. **Tala Prabandh.** - **Pt. Chhotelal Mishra.**
3. **Bhartiya Sangeet Vadya.** - **Pt. Lalmani Mishra.**
4. **Bhartiya Taalon ka Shastriya Vivechan.** - **Dr. Arun kumar Sen.**
5. **Bhartiya Sangeet mein Tall aur Roop Vidhan.** - **Dr.Shubhadray Chaudhary.**
6. **Tala Kosh.** - **Prof. Girish Chandra Srivastava.**
7. **Pakhawaj aur tabla ke Gharane evam Paramparayen.** - **Dr. Aban E. Mistry.**

8. **Tabla ke Udgam,Vikas Aur Vidhan Shailiyan.** - **Dr. Yogmaya Shukla.**
9. **Kashi Ki Sangeet Parampara.** - **Pt. Kameswar Nath Mishra.**
10. **Tabla Puran.** - **Pt. Vijay Shankar Mishra.**
11. **Tabla Visharad.** - **Dr. Shivender Pratap Tripathi.**
12. **Table Bandishen aur Vistar Vidhi.** - **Dr. Jamuna Prashad Patel.**
13. **Tala Prakash.** - **Bhagwat Sharan Sharma**

14. **The Major Traditions of North India Tabla Drumming Part- I & II.** - **Mr. Robert S. Gottlieb.**

MPA – IV (KATHAK)
W.E.F. 2012-2013

Scheme of Examination of M.P.A. (KATHAK) – IV year

Written Paper:

**Paper- I : HISTORY OF TECHNICAL ACPECTS & COMPOSITION OF
INDIAN CLASICAL DANCE**

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Paper- II : PRINCIPLE & TECHNIQUES OF PERFORMANCE

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

PRACTICAL PAPER :

Paper- III : STAGE PERFORMANCE.

Time: 35-40 Minutes
(Per Students)
M.M100
(90 Prac. + 10 I.A.)

Paper- IV : VIVA.

Time: 35-40 Minutes
(Per Students)

M.M100
(90 Prac. + 10 I.A.)

Paper- V : PROJECT WORK.

Time: 35-40 Minutes
(Per Students)

M.M100
(90 Prac. + 10 I.A.)

**Paper- I : HISTORY OF TECHNICAL ACPECTS & COMPOSITION OF
INDIAN CLASICAL DANCE**

**Time: 3 hours
Max. Marks.100
(90 Theory + 10 I.A.)**

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

**HISTORY, THEORETICAL ASPECTS & COMPOSITION OF INDIAN
CLASSICAL DANCE**

SECTION -A- (KATHAK)

- a) Role of lord shiva (Nataraja) in Dance
- b) Aesthetics: Principals of Aesthetics & its relation with dance
- c) Origin and development of Thumri & its importance in kathak
- d) Study of Sattriya dance & Chau dance

SECTION – B (Composition)

- a) Notation of the all material of Shikhar Taal (17 matra), Basant taal (9matra) and Teen taal which has given in the syllabus of practical.
- b) Define the following Taals with theka , dugun,chaugun,& notation:
Gajzampa Taal (15 matra) , Chautaal(14 matra), Adhha Taal.
- c) Notataion of laykari such as Aad kuwad and Biaad in Teentaal.

SECTION –C

(Natyashastra & Abhinayadarpana)

- a) Translation of shlokas related with dance as given in Abhinayadarpana & natyashastra
- b) Study of Devta Hasta, Jati Hasta, Navagraha Hasta.

- c) Detailed study of Abhinayadarpana: Definition & uses of Padbheda, Sthanaka, Chari, Bharmari, gati, & Karanas.

SECTION - D

(Folk & Tribal)

- a) Study of main folk dances of India: Garba, Dandia, Ghumar, Bhangra, Gidhha, Bihu, Lavani, Koliritya, Kummi, Kolatam, Karma etc.
- b) Various styles of Tribal dances of India.

SECTION –E

(Choreography)

- a) Choreography of episodes from Mythology stories: Krishnaleela, Draupadi vastraharan, Mohini bhasmasur etc. on the basis of points like – story, characters, background music, stage setting, number of sequences, costume-make up
- b) Indian Ballet dancing and dance drama tradition , role of Ballet dancers in the development of Indian ballet and dance drama tradition .
- c) Study of Indian Cinema dancing and choreography .

Paper- II : PRINCIPLE & TECHNIQUES OF PERFORMANCE.

Time: 3 hours
M.M100
(90 Theory + 10 I.A.)

Note: The question paper will be divided into three sections. The candidate will be required to attempt **five** questions in all, selecting at least one question from each section. All questions will carry equal marks.

“PRINCIPLE & TECHNIQUES OF PERFORMANCE “

SECTION – A

(ELEMENTS of PERFORMANCE)

- 1) Sense of preparation in presenting the programme.
- 2) Place of Performance.
- 3) Division of time in presenting the programme.
- 4) Selection of the items according to occasions.
- 5) Emphasis on improvisation
- 6) Psychology of audience, relationship between artists and audience.
- 7) Total impact of the performance.

SECTION – B

(STAGE)

- 1) Acoustics
- 2) Lighting
- 3) Make up

- 4) Stage setting (use of props etc)
- 5) Costume and Jewellery.

SECTION - C

Preparation for a successful performance in suitable or adverse conditions.

- 1) Place 2) Occasions 3) Time 4) Audience 5) Natural conditions (Effect of Rain, fog, cold, etc.

SECTION – D

- 1) Relationship between performer and accompanying artistes.
- 2) Selection and role of accompanying artistes.

Paper- III : STAGE PERFORMANCE.

**Time: 35-40 Minutes
(Per Students)**

**M.M100
(90 Prac.+ 10 I.A.)**

Stage Performance of any one Taal of the following with Costumes,

Make-Up etc. (including Taal paksha & Bhav-Abhinaya Paksha)

- 1) Shikhar Taal (17 matra)
- 2) Basant Taal (9 matra). 50
- 3) In Abhinaya paksha (Thumari/Gazal /Kajri / Hori /Bhajan. / Bhakti pad
Etc. 40

Paper- IV : VIVA.

**M.M100
(90 Prac. + 10 I.A.)**

(35 to 40 min. per students)

Practical demonstration and padhant of following technical elements in the given Taals.

a) SHIKHAR TAAL (17 matra) 15

1) Tatkar : ekgun , dugun, chaugun

2) That

3) Aamad

4) Paran Aamad

5) Paran (Tishra Jati)

6) Chakkardar paran

7) Anaghaat Tukda

8) Chakkardar toda

9) Special bandish of Jaipur gharana

10) Kavitta.

b) BASANT TAAL (9 matra). 15

1) That

2.) Aamad

3) Parmelu

4) Kavitta

5) Special bandish of Lucknow Gharana

6) Tihai.

C) Teen Taal (16 matra). 10

1) Footwork ----- ladi or chalan

2) Special advance Gatnikas ----(-Rukhsar, Nav ki gat etc.)

3.) Kramlaya up to athgun.

4) One example of yati ---(sama , Mridanga.)

5) Tatkar of Boljati ----(tishra,chatusra,khanda, mishra, sankirna etc.)

6) One Tarana in any Taal

D) Abhinaya on any one of the following. 30

1) Gazal, Chaiti, Kajri, Hori

2) Gatbhav on any one Nayika of Astanayika

E) Practical demonstration of any two folk dance items. 10

1) Bhangara

2) Gidhha

3) Lavani

4) Ghoomar

5) Garba

F) Practical demonstration of any two Hindi cinemas (dance) based on this category. 10

1) Semi Classical dance

2) Folk based

PAPER-V

Project work:

M.M100
(90 Prac. + 10 I.A.)
(35-40 Min. Per students)

1. Composition of Dance Kathak will be presented / Submitted by the Candidate in Video CD. 25
2. Practical Knowledge of recording Studio and Software. 25
 - i. Sound forges.
 - ii. Nuendo.
 - iii. Protools.
 - iv. Logic.
3. 5 mini choreography of Kathak will be presented by the Candidate in Video CD. 20
4. Written Project on any one famous Kathak Guru of Any Gharana
(Life sketch & Contributions).

BOOKS RECOMMENDED

Name	Author
1) Kathak -----	Dr. Sunil Kothari
2) Dances of Asia-----	Kiets Sakkakibera
3) Bharitya Sanskriti me ----- Kathak parampara	Dr. Mandvi singh
4) Kathak Darpana -----	Tirathram Azad
5) Kathak nritaya shiksha Part 1&2-----	Dr.Puru Dadhich
6) Indian Dances -----	Reginald messey
7) Soor kavya me nritya bhangima -----	Dr Daisy Waliya
8) Indian classical dance -----	kapila vastyan
9) Kathak Aur Adhyatma -----	Bharti Gupta
10) Kathak Gyaneshwari -----	Tirath Ram Azzad
11) Dance in Thumari -----	Projesh Banerjee
12) Bharat ke loknritya -----	Laxminarayan garg
13) Bhartiya Loknritya me ----- Haryana aur Rajasthan	Neera sharma
14) Kathak Kalpdram -----	Dr.Chetna joytishi
15) Paramparik Bharitya Rangmanch -----	Kapila vatsayan
16) Indian Performing Arts -----	Utpal. K. Banrjee
17) Indian sculpre & Painting -----	E.B . Havell
18) Abhinayadarpan (Hindi & Sanskrit) -----	Nandikeshwar
19) Rhythem of Joy.....	Leela Samson