

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP-2020 W.E.F. 2023-24

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	V		
Name of the Course	Inter-relation of Music with Various Subjects		
Course Code	B23-PAS-501		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-A5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Understand relation of music with society and culture 2. Understand relation of music with science 3. Understand relation of music with fine arts and literature 4. Understand relation of music with philosophy and Yog <hr/> <p>5* Perform and comparatively explain the given ragas and taal</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours
Part B-Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.		
Unit	Topics	Contact Hours
I	1. Music and Society 2. Music and Culture	8
II	1.Music and Science 2. Music Therapy (Sangeet Chikitsa)	8
III	1.Music and Fine Arts 2. Music and Literature	7
IV	1.Music and Philosophy 2.Music and Psychology 3. Music and Yog	7
V*	Practical 1.One Vilambitand Drut khyal in each ragas of prescribed syllabus with alaps and taans. Todi , Vrindavani Sarang, 2.Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Thah Dugun and Tigun layakaries Jhaptaal , Sooltaal	60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination:</p> <p>70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	V		
Name of the Course	Various Vocal forms of North Indian Music		
Course Code	B23-PAS-504		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M5 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1.Understand the vocal forms of Medieval period 2. Comparatively explain the vocal forms of medieval period. 3. Understand the various vocal forms of Mughal Period. 4. Understand the various vocal forms of Light music and folk music. <hr/> <p>5*Perform the and comparatively explain the given ragas and taalās</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B-Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.		
Unit	Topics	Contact Hours
I	1.Jati gayan 2. Giti 3.Dhruva	8
II	1. Prabandh 2. Dhruvad 3. Dhamar	8
III	1. Khyal gayan 2. Thumri 3. Tappa 4. Tarana	7
IV	1. Geet 2. Gazal 3. Bhajan 4. Kajri 5. Chaiti	7
V*	Practical 1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Bihag , 2. Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as inThahDugun and Tigun layakaries :Dhmar Taal, Deepchandi Taal	60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination:</p> <p>70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2024-25			
Part A– Introduction			
Subject	Music Vocal		
Semester	VI		
Name of the Course	Music Education System		
Course Code	B23-PAS-601		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-A6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her Knowledge about Music education in ancient period. 2. Enhance his/ her Knowledge about Music education in Gharana system. 3. Enhance his/ her Knowledge about Music education in Higher secondary Schools/ Institution of India. 4. Know about Music education in Universities and Colleges. <hr/> <p>5* Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B- Contents of the Course		
<p>There shall be Nine Questions; Question number one must be objective type which is compulsory. The candidate is required to attempt FIVE questions in all, selecting ONE question from each unit. All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	1.Guru – Shisya Parampara in Indian Tradition 2.Teaching of music in Ancient Period	8
II	1. Teaching of Music in Gharana 2. Merits and Demerits of Gharana System	8
III	1. Teaching of Music in Sangeet Vidyalayas 2. Teaching of Music in Schools	7
IV	1. Teaching of Music in Colleges 2. Teaching of Music in Universities and Music Universities	7
V*	Practical 1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Madhumad Sarang , Bhimplasi, 2.Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Dugun, Tigun and Chaugun layakaries. Tivra, Basant .	60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	VI		
Name of the Course	Principles of Khyal Style of Hindustani Music		
Course Code	B23-PAS-604		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M7 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about Historical development of Khyal gayan. 2. Enhance his/ her knowledge about various Gharanas of Khyal Gayaki.. 3. Comparatively explain the singing of various Gharanas of Khyal Gayaki. 4. Enhance his/ her knowledge about Contribution of various artists of Khyal gayan.. <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (15+15*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B- Contents of the Course		
There shall be Nine Questions; Question number one must be objective type which is compulsory. The candidate is required to attempt FIVE questions in all, selecting ONE question from each unit. All questions carry equal marks.		
Unit	Topics	Contact Hours
I	1. Origin and Development of Khyal Gayan 2. Knowledge about various types of Khyal	8
II	1. Gharana Tradition in Indian Classical Music 2. Study of different Gharanas of Khyal Gayan	8
III	Comparative study of different Gharanas of Khyal Gayaki 1. Gwalior Gharana 2. Delhi Gharana 3. Agra Gharana 4. Kirana Gharana	7
IV	Biographies 1.Pt. D. V. Paluskar 2. Pt. Krishana Rao Shankar Pandit	7
V*	Practical 1. One Vilambit khyal and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Bihag , Jaijaivanti 2. Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Thah Dugun and Tigon layakaries : Dhmar Taal, Deepchandi Taal	60
Suggested Evaluation Methods		

<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
<p>Part C-Learning Resources</p>	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Theoretical Survey of Indian Music		
Course Code	B23-PAS-701		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1.Enhance his/ her Knowledge about Musical terms and different scales of Music. 2. Enhance his/ her Knowledge about various methods of classification of ragas. 3. Enhance his/ her Knowledge about modern trends in Music. 4. Enhance his/ her Knowledge about the concept of Gram in Music. <hr style="width: 20%; margin-left: 0;"/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none">1. Write short notes on following Aptitude , Interest , Learning , Memory , Musicology ,Environment2. Detail study of different Scales – Equal Tempered Scale, Pythagorean Scale, Diatonic Scale	8
II	<ol style="list-style-type: none">1. Critical survey of Ancient to medieval Rag Vargikaran2. Mel System in Indian classical Music3. Ragang system in Modern Context	8
III	<ol style="list-style-type: none">1. Modern trends in Indian Classical Music2. Modern Trends in Folk Music3. Modern trends in Light Music	7
IV	<ol style="list-style-type: none">1. Detailed study of Gram with special reference to Shadaj and Madhyam Gram2. Detailed Study of Murchchhna and its relevance in present context.	7
V*	Practical <ol style="list-style-type: none">1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Bhairav, Yaman2. Detail Description and comparative study of ragas prescribed in syllabus3. Ability to demonstrate the following taal as in Dugun ,Tigun and Chaugun layakaries. Jhat Taal, Deepchndi	60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination:</p> <p>70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Principles and Techniques of stage Performance		
Course Code	B23-PAS-702		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various elements of a successful stage performance. 2. Enhance his/ her knowledge about stage performance in various types of music. 3. Enhance his/ her knowledge about accompaniment in various forms of vocal music. 4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise. <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours
Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	1. Historical perspective of stage performance in the field of music. 2. Essential elements for a successful stage performance 3. Inter-relationship between audience and performer.	8
II	Essential elements for a good performance of following- 1. classical Music 2. light Music 3. folk music	8
III	1. Principles of accompaniment with various forms of vocal music -classical / light / folk music 2. Role of Accompanying Artistes in the Stage Performance	7
IV	1. Principles of Ancient and Present Alap gayan 2. Types of Taans as described in various medieval and modern treatise of music.	7
V*	Practical 1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Ahir-Bhairava and Nata-Bhairava, 2. Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taalās in Dugun ,	60

	Tigun and Chaugun layakaries : Ada Chautaal, Dhamar	
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 > Practicum: 15 • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam:		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik		

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Session: 2025-26			
Part A– Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Applied Theory of Performing Arts		
Course Code	B23-PAS-703		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-H3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her Knowledge about Principles of various types of compositions 2. Enhance his/ her Knowledge about principles of Improvisation. 3. Enhance his/ her Knowledge about Origin and development of Orchestra. 4. Enhance his/ her Knowledge about various terms of music. <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	1. Nibaddh and Anibaddh Gaan 2. Principles of Composition	8
II	1. Knowledge of following Musical terms Upaj , Vistar , Prastar 2. What are the principles of Improvisation	8
III	1.Origin and development of Orchestra 2.Difference between Vrind-Gaan and Vrind- Vadan	7
IV	1. Harmony , Melody 2.Resonance , Consonance	7
V*	Practical 1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Shyam Kalyan Shuddha Sarang, 2.Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Dugun, Tigan and Chaugun layakaries. Pancham Sawari,	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*)		End Term Examination:

<p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>70 (35+35*)</p>
<p>Part C-Learning Resources</p>	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Basic Training of Stage and Sound Arrangement and Music Production		
Course Code	B23-PAS-704		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSC- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various terms and equipments of recording studio. 2. Enhance his/ her knowledge about history and techniques of sound recording. 3. Enhance his/ her knowledge about various softwares of music production. 4. Enhance his/ her knowledge about sequence of music production . <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours
Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	1. Detailed knowledge of different Sound Equipments- Microphones, Sound Card, Mixer, Monitor, Different Types of Cables, Amplifiers 2. Basic knowledge of the following technical terms of sound system : Equalization Compressor, Echo, Delay, Reverb	8
II	1. Techniques and methods of sound Arrangements in live performance 2. Historical development of sound recording system	8
III	1. Introduction of following software of digital sound recording Cubase, Nuendo 2. Importance of home studio in promoting new talent	7
IV	1. Detailed knowledge of sequence adopted in Studio Recording 2. Importance and utilization of Sound Library.	7
V*	Practical 1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Multani, Madhuvanti 2. Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Dugun , Tigun and Chaugun layakaries. Sool taal , Chautaal	60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Vocal Stage Performance		
Course Code	B23-PAS-705		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various elements of a successful stage performance. 2. Enhance his/ her knowledge about stage performance in various types of music. 3. Enhance his/ her knowledge about accompaniment in various forms of vocal music. 4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100		Time: 6 Hours (Practical)	

Internal Assessment Marks: 30		
End Term Exam Marks:70		
Part B- Contents of the Course		
Unit	Topics	Contact Hours
I	<p>Students 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 Alap – bol alaps, Taan-bol taan behlava, laya bant-bolbant Vilambit-Khyal, Drut-Khyal and Tarana are required to be presented.</p> <p>Shyam-Kalyan and Shuddha Sarang, Ahir-Bhairava and Nata-Bhairava</p> <p>Yaman, Bhairava, Multani -Madhuvanti</p>	30
II	<p>One Dhrupad or One Dhamar or Sadra along with 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.</p>	30
III	<p>One Thumari / Dadra/ in Bhairavi or kafi raga, or in any prescribed ragas.</p>	30
IV	<p>One Sadra in any raga of Prescribed syllabus</p>	30
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>➤ Theory 0</p> <ul style="list-style-type: none"> • Class Participation: 0 • Seminar/ presentation/ assignment/ quiz/ class test etc.:0 • Mid-Term Exam: 0 <p>➤ Practicum: 30</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 		<p>End Term Examination:</p> <p>70</p>

- Mid-Term Exam: 15

Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
12. Hamare Sangeet Ratna- Laxmi Narayan Garg
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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Session: 2025-26			
Part A– Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Historical Development of Indian Music		
Course Code	B23-PAS-801		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-H4		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1.Enhance his/ her Knowledge about development of Music in Vedic period. 2. Enhance his/ her Knowledge about development of Music in Mahakavyakal. 3. Enhance his/ her Knowledge about development of Music in Medieval period 4. Enhance his/ her Knowledge about development of Music in modern period. <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	1. Music in Vedas 2. Music in Puranas, Sanhitas, Brahmanas,	8
II	1. Music in Mahakavyakal Ramayana , Mahabharata 2. Music in SrimadBhagwadgeeta	8
III	1. Development of music in Medieval Period	7
IV	1. Development of music Modern Period	7
V*	Practical 1.OneVilambitand Drutkhyal in each ragas ofprescribed syllabus with alaps and taans. Bageshwari - Rageshwari,, 2.Detail Description and comparative study ofragas prescribed in syllabus 3. Ability to demonstrate the following taal as inAadlayakaries. Dadra , Rupak	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 • Class Participation: 4		End Term Examination: 70 (35+35*)

<ul style="list-style-type: none"> • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 ➤ Practicum: 15 • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Principles and Techniques of stage Performance and Recording Studio Work		
Course Code	B23-PAS-802		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC- H5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about accompaniment with various musical forms. 2. Enhance his/ her knowledge about principles of Apap gayan and Taans 3. Enhance his/ her knowledge about Analog and Digital recording. 4. Enhance his/ her knowledge about use and advantages of Digital work station. <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	1.Principles of accompaniment with various forms of vocal music -classical / light / folk music 2. Role of Accompanying Artistes in the Stage Performance	8
II	1. Principles of Ancient and Present Alapgan 2. Types of Taans as described in various medieval and modern treatise of music.	8
III	1. Analog recording 2. Digital Recording and reproduction process 3. Introduction to Recording Softwares. Cubase ,Nuendo	7
IV	1. Digital audio work station 2. Advantages of Hard Disc recording	7
V*	Practical 1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Madhumad Sarang-Vrindavani-Sarang.	60

	<p>2.Detail Description and comparative study of ragas prescribed in syllabus</p> <p>3.Ability to demonstrate the following taalas in Aad layakaries: Teen taal, Kaharwa</p>	
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>> Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>> Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination:</p> <p>70 (35+35*)</p>
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Aesthetical Study of Indian Music		
Course Code	B23-PAS-803		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-H6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her Knowledge about principles of Aesthetics in Music. 2. Enhance his/ her Knowledge about Indian and Western theories regarding Aesthetics. 3. Enhance his/ her Knowledge about Ras theory of Indian music. 4. Enhance his/ her Knowledge about application of Ras theory in Indian music. <p style="text-align: center;">•</p> <hr style="width: 20%; margin-left: auto; margin-right: auto;"/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total

	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.			
Unit	Topics		Contact Hours
I	1. Principles of Aesthetics 2. Aesthetics in Music		8
II	1. Indian theories regarding Aesthetics 2. Western theories regarding Aesthetics		8
III	1. Detailed description of Rasa theory 2. Rasa theory in ancient musical Treatise .		7
IV	1. Rasa theory and its application to Indian Music. 2. Principles of good Alap and Taans		7
V*	Practical 1.One Vilambitand Drutkhyal in each ragas of prescribed syllabus with alaps and taans. Marwa and Puriya. 2.Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Aad layakaries. Ek Taal		60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	

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Session: 2025-26			
Part A–Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Digital Era Recording Techniques and Application of Music		
Course Code	B23-PAS-804		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about Modern Studio and various equipments used in Music production. 2. Enhance his/ her knowledge about the importance of Print and digital media in Music 3. Enhance his/ her knowledge about the application of music in various forms in Human life 4. Enhance his/ her knowledge about music and business <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours (Practical)
Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	1. Detailed description of a Modern Studio. 2. Description of L.P. Recording, Tape cassettes, CD/ D.V.D, Micro Chip etc. 3. Sound Production & Use of Microphone.	8
II	1.Importance of Computer & Internet for Music. 2.Importance of electronic media to promote Music 3.Importance of Print Media for Music (Books, Newspapers, Magazines, Journals etc.)	8
III	1. Music and Meditation 2. Healing through Music 3. Importance of Music for school Students 4. Use of music to enhance learning in various subjects	7
IV	1. Music licensing and copyright 2. Music marketing and branding 3. Music for business presentations and events	7
V*	Practical 1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.	60

	<p>Kafi, Bihag</p> <p>2.Detail Description and comparative study of ragas prescribed in syllabus</p> <p>3. Ability to demonstrate the following taalās in Aad layakaries.</p> <p>Teen taal</p>	
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination:</p> <p>70 (35+35*)</p>	
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Vocal Stage Performance		
Course Code	B23-PAS-805		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various elements of a successful stage performance. 2. Enhance his/ her knowledge about stage performance in various types of music. 3. Enhance his/ her knowledge about accompaniment in various forms of vocal music. 4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100		Time: 6 Hours (Practical)	

Internal Assessment Marks: 30		
End Term Exam Marks:70		
Part B- Contents of the Course		
Unit	Topics	Contact Hours
I	Students 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 Alap – bol alaps, Taan-bol taan behlava, laya bant-bol bantVilambit-Khyal, Drut-Khyal and Tarana are required to be presented. Bageshwari - Rageshwari, MadhumadSarang-Vrindavani-Sarang. Kafi, Bihag, Marwa and Puriya	30
II	One Dhrupad or One Dhamar or Sadra along with 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. 10	30
III	One Thumari/ Dadra/ in raga in any raga 10	30
IV	One Sadra in any raga of Prescribed syllabus Ability to demonstrate the following taal as in Aad layakaries : Teen taal, Ektaal	30
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory • Class Participation: • Seminar/ presentation/ assignment/ quiz/ class test etc.: • Mid-Term Exam: > Practicum: 30 • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 15		End Term Examination: 70
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		

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Session: 2026-27			
Part A–Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-806		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics	Contact Hours	
I	Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam.		

	<p>Areas for project :</p> <ol style="list-style-type: none"> 1. Classical 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
	End Term Examination: 300(200+100)	
PartC-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Student can consult with Nobel laureates, and he / she can take assistance of related literature, books, epics, E- resources.</p>		

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Session: 2026-27			
Part A– Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Interdisciplinary Approach in Indian Music		
Course Code	B23-PAS-901		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG1		
Level of the course (As per Annexure-I)	500- 599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1.Enhance his/ her Knowledge about inter-relationship of Music with literature and Fine Arts 2. Enhance his/ her Knowledge about inter-relationship of Music with mathematics and Science 3. Enhance his/ her Knowledge about inter-relationship of Music with religion 4. Enhance his/ her Knowledge about inter-relationship of Music with Culture and Psychology <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits:4	Theory	Practical	Total

	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours Practical	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be objective type, compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.			
Unit	Topics		Contact Hours
I	1.Music & Literature 2.Music and Fine Arts		8
II	1.Music & Mathematics 2.Music & Science		8
III	1.Music & Religion 2.Music and Society		7
IV	1. 1.Music and Culture 2. 2.Music and Psychology 3.		7
V*	Practical 1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Miyan Ki Todi, Bilaskhani Todi 2. Detail Description and comparative study of ragas prescribed in syllabus 3. Ability to demonstrate the following taal as in Aad layakaries. Teen Taal , Ek Taal		60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2026-27	
Part A– Introduction	
Subject	Music Vocal
Semester	IX
Name of the Course	Aesthetics of Indian Music
Course Code	B23-PAS-902
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC- PG2
Level of the course (As per Annexure-I)	500-599
Pre-requisite for the course (if any)	NA
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Develop a comprehensive understanding of the various traditions of Indian music 2. Explore the multifaceted relationship between music and spirituality in India, examining its significance in religious practices and devotional expression. 3. Develop a comprehensive understanding of the Rasa theory of Indian Classical Music 4: Evaluate the impact of modernity on Indian music, including the influence of Western music, the rise of fusion genres, and the evolving role of technology in the musical landscape. (Unit 4) <hr/> <p>5*Practically demonstrate or Perform the given content</p>

Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours Practical	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.			
Unit	Topics	Contact Hours	
I	Foundations of Indian Music Introduction to the vast landscape of Indian music: 1. Hindustani 2. Carnatic 3. Folk traditions.	8	
II	Spiritual and Devotional Dimensions 1. The role of music in Indian religious traditions (Hinduism, Buddhism, Islam). 2. Bhajans, Kirtans, and Qawwalis: devotional music genres. 3. The concept of Bhakti (devotion) and its expression through music. 4. The use of music in rituals and ceremonies. 5. The idea of Nada Brahma (sound as the ultimate reality).	8	
III	Rasa and Bhava: The Emotional Core 1. The concept of Rasa: evoking emotions through music. 2. Understanding the nine primary Rasas and their	7	

	<p>corresponding Bhavas (sentiments).</p> <ol style="list-style-type: none"> Exploring the relationship between Raga, lyrics, and Rasa creation. Case studies of specific Ragas and their associated emotions. 	
IV	<p>Modernity and the Future of Indian Music</p> <ol style="list-style-type: none"> The influence of Western music on Indian music in the 20th century. Fusion music and cross-cultural collaborations. The role of technology in music production and dissemination. The future of Indian music: preserving traditions while embracing innovation. 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> One Vilambit and Drutkhyal in each ragas of prescribed syllabus with alaps and taans. Maru Bihag, Nat Bihag Detail Description and comparative study of ragas prescribed in syllabus Ability to demonstrate the following taalas in Aad layakaries: Jhaptaal, Chutaal 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 		

2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
12. Hamare Sangeet Ratna- Laxmi Narayan Garg
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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Session: 2026-27			
Part A– Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Voice Modulation Voice Culture & Application of Sound in Indian Music		
Course Code	B23-PAS-903		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG3		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her Knowledge about the basics of Vocal Practices. 2. Enhance his/ her Knowledge about Voice Modulation. 3. Enhance his/ her Knowledge about Voice culture in Music. 4. Enhance his/ her Knowledge about application of sound in Music. <hr/> <p>5* Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4

Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours Practical	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.			
Unit	Topics	Contact Hours	
I	The Foundation of Vocal Practice 1. Anatomy and Physiology of the Voice: Understanding the vocal apparatus and its function in sound production. 2. Posture and Breath Control: Techniques for proper posture, diaphragmatic breathing, and breath support for singing. 3. Swarabhyas (Vocal Exercises): Introduction to basic vocal exercises for developing vocal clarity, pitch accuracy, and range. 4. Concept of Riyaz (Practice): Importance of consistent practice routines and effective learning methods.	8	
II	Mastering Voice Modulation 1. Techniques for Pitch Control: Exploring exercises and strategies for achieving accurate and sustained notes. 2. Gamaka (Ornamentation): Learning different types of Gamakas used in Indian music for expressiveness. 3. Emotional Expression through Voice: Exploring techniques to convey emotions through vocal delivery. 4. Listening Skills and Imitation: Techniques for	8	

	active listening and emulating the nuances of established vocalists.	
III	<p>Voice Culture in Indian Music Traditions</p> <ul style="list-style-type: none"> • 1.Carnatic vs. Hindustani Vocal Techniques: Exploring the stylistic differences in vocal approaches between the two major Indian classical traditions. • 2.Aalap and Taan (Improvisation): Introduction to improvisation techniques in Indian vocal music. • 3.The Role of the Guru (Teacher): Importance of traditional teacher-student lineage in shaping vocal development. • 4.Maintaining Vocal Health: Practices for vocal hygiene and preventing vocal strain. 	7
IV	<p>Application of Sound in Indian Music</p> <ul style="list-style-type: none"> • 1.The Science of Sound: Basic principles of acoustics relevant to vocal performance and Indian music. • 2.Timbre and Resonance: Exploring techniques for creating desired vocal timbre and achieving resonance. • 3.Microphones and Recording Techniques: Understanding microphone types and basic recording techniques for vocalists. • 4.Performance Practices in Indian Music: Stage presence, audience interaction, and maintaining artistic integrity in live performances. • 	7
V*	<p>Practical</p> <p>1.One Vilambitand Drut khyal in each ragas of prescribed syllabus with alaps and taans. Madhukauns, Chandrakauns</p> <p>2.Detail Description and comparative study of ragas prescribed in syllabus</p> <p>3. Ability to demonstrate the following taalās in Aadlayakaries.Tivra , Rupak</p>	60

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 	

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Session: 2026-27	
Part A–Introduction	
Subject	Music Vocal
Semester	IX
Name of the Course	Multidimensional Aspects of Indian Music
Course Code	B23-PAS-904
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSC-PG 1
Level of the course (As per Annexure-I)	500-599
Pre-requisite for the course (if any)	NA
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate a foundational understanding of the various concepts underlying the major Indian musical traditions 2. Analyze the structure and characteristics of Talas, applying their knowledge to identify these elements in musical pieces. 3. Explain the cultural significance of Indian music, exploring its role in religious practices, social commentary, and regional diversity. 4. Evaluate the impact of modernity on Indian music, discussing the influence of Western music, the rise of fusion genres, and the evolving role of technology. <hr style="width: 20%; margin-left: 0;"/> <p>5*Practically demonstrate or Perform the given content</p>

Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours Theory and 6 Hours Practical	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 5. All questions Carry equal marks.			
Unit	Topics		Contact Hours
I	Unit 1: Essays on Music 1. Globalization and Indian music 2. Role of Music In National Integration 3. Role of music in all round development of child 4. Suggestions for popularizing Indian Classical music in schools and colleges. 5. Role of music for Employability 6. Role of Music in Popularising Geeta		8
II	Unit 2: Theory and Performance Practice 1. Understanding the role of Tala in structuring rhythmic patterns and creating time cycles. 2. Analyzing the relationship between Raga, Tala, and the structure of musical compositions.		8
III	Unit 3: Cultural Significance and Social Impact 1. Music as a tool for social commentary, storytelling, and		7

	<p>cultural transmission.</p> <p>2. Exploring the regional variations and folk music traditions of Haryana and Punjab.</p>	
IV	<p>Unit 4: Modernity and the Future of Indian Music</p> <p>1. The influence of Western music on Indian music in the 20th century.</p> <p>2. Exploring the rise of fusion genres and cross-cultural collaborations.</p> <p>3. The impact of technology on music production, dissemination, and accessibility.</p> <ul style="list-style-type: none"> • 	7
V*	<p>1. One Vilambit and Drut khyal in each raga of prescribed syllabus with alaps and taans. Shuddha Kalyan, Puriya Kalyan</p> <p>2. Detail Description and comparative study of ragas prescribed in syllabus</p> <p>3. Ability to demonstrate the following taalās in Aad layakāries. Tivra, Rupak</p>	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar Nath Thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 		

6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
12. Hamare Sangeet Ratna- Laxmi Narayan Garg
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
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Session: 2026-27			
Part A– Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Vocal Stage Performance		
Course Code	B23-PAS-905		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC- PG 1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various elements of a successful stage performance. 2. Enhance his/ her knowledge about stage performance in various types of music. 3. Enhance his/ her knowledge about accompaniment in various forms of vocal music. 4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise. <hr style="width: 20%; margin-left: auto; margin-right: 0;"/>		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4

Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours (Practical)
Part B- Contents of the Course		
Instructions for Paper – Setter		
Unit	Topics	Contact Hours
I	Students 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 Alap –bol alaps, Taan-bol taan behlava, laya bant-bol bantVilambit-Khyal, Drut-Khyal and Tarana are required to be presented. Miyani Todi- Bilaskhani Todi , Maru Bihag – Nat Bihag, Madhukauns -Chandrakauns, Shuddha Kalyan- Puriya Kalyan	30
II	One Dhrupad or One Dhamar or Sadra along with 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.	30
III	One Thumri/ Dadra/ in any raga	30
IV	One Sadra in any raga of Prescribed syllabus Ability to demonstrate the following taal in Aad layakaries : Teen taal, Ektaal	30
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/ presentation/ assignment/ quiz/ class test etc: • Mid-Term Exam: > Practicum: 30		End Term Examination: 70

- Class Participation: **5**
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: **10**
- Mid-Term Exam: 15

Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
12. Hamare Sangeet Ratna- Laxmi Narayan Garg
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
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Session: 2026-27			
Part A - Introduction			
Subject	Music (Common in Vocal, Sitar , Tabla and Kathak)		
Semester	X		
Name of the Course	Research Methodology		
Course Code	B23-PAS-1001		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG4		
Level of the course (As per Annexure-I)	500- 599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her Knowledge about Research 2. Enhance his/ her Knowledge about methods of data collections 3. Enhance his/ her Knowledge about data analysis and research 4. Enhance his/ her Knowledge about research ethics and scientific writing <hr/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours for Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	Introduction to Research Methodology <ol style="list-style-type: none">1. The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process.2. Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable).3. Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research.	8
II	Research Design and Methods <ol style="list-style-type: none">1. Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives.2. Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias.3. Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions.	8
III	Data Analysis and Interpretation <ol style="list-style-type: none">1. Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software.2. Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional).3. Data Interpretation: Drawing meaningful conclusions	7

	<p>from analyzed data, identifying limitations, and discussing the implications of research findings.</p> <ul style="list-style-type: none"> • 	
IV	<p>Research Ethics and Scientific Writing</p> <ol style="list-style-type: none"> 1. Research Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research. 2. Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.). 3. Research Communication: Effective presentation of research findings (oral presentations, posters, research reports). 	7
V*	<ol style="list-style-type: none"> 1. Students have to prepare a Synopsis on any topic given by class teacher. 2. Review of a Book 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 		

9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
12. Hamare Sangeet Ratna- Laxmi Narayan Garg
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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Session: 2026-27			
Part A - Introduction			
Subject	Music Vocal		
Semester	X		
Name of the Course	Interdisciplinary Aspects of Indian Music		
Course Code	B23-PAS-1002		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC- PG5		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Comparatively explain the difference between the North and South tradition of classical Music. 2. Explain the various concepts of Rabindra Sangeet. 3. Explain the various types of classical Dance 4. Explain the various concepts of Western Music. <hr style="width: 20%; margin-left: 0;"/> <p>5*Practically demonstrate or Perform the given content</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	Study of Karnatak Music 1. Brief study of Karnatak Music and 2. Musical Forms of Karnatak Music 3. Elementary knowledge of Karnatak Taal System 4. Popular instruments of karnatak music 5. Comparative study of karnatak Music with Hindustani Classical music.	8
II	Study of Rabindra Sangeet 1. Brief study of Rabindra Sangeet 2. Musical Forms of Rabinder Sangeet 3. Talas of Rabinder Sangeet 4. Popular instruments used in Rabindra Sangeet	8
III	Music and Dance: 1. Brief knowledge of various indian classical dance forms 2. Bharatanatyam, Kathak, Odissi, Kuchipudi, kathakali	7
IV	Study of Western Music Elementary Knowledge of the following 1. Staff Notation 2. Western taal system 3. Harmony 4. Melody	7

V*	<p>Practical</p> <p>1. 1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Megh – Miyan Malhar, Abhogi Kanhra- Nayaki Kanhara</p> <p>2. 2.Detail Description and comparative study of ragas prescribed in syllabus</p> <p>3. 3.Ability to demonstrate the following taalās in Aad layakarīs: Dhamar, Deepchandi</p>	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>> Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>> Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 		

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Session: 2026-27			
Part A– Introduction			
Subject	Music Vocal		
Semester	X		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-1006		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	<p>Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam.</p> <p>Areas for project :</p> <ol style="list-style-type: none"> 1. Classical 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
		End Term Examination: 300(200+100)
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <p>Student can consult with Nobel laureates, and he / she can take assistance of related literature, books, epics, E- resources.</p>		

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Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental -Sitar		
Semester	V		
Name of the Course	Development of Indian Musical Instruments from Vedic period to 1 st century		
Course Code	B23-PAS-505		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M5 (V)		
Level of the course (As perAnnexure-I	300-399		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician 5*.Practically demonstrate or Perform the given Contents		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) and 6 Hours Practical	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total			

<p>of 8 questions from all 4 units.</p> <p>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.</p> <p>5. All questions Carry equal marks.</p> <p>6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.</p>		
Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Definition of Vadya 2. Classification of Indian Classical Musical Instruments 3. Concept of Tumba in string instruments. 	8
II	<ol style="list-style-type: none"> 1. Veena : an ancient strings instrument. 2. Type of Veena. 3. Classification of String Instruments. 	8
III	<ol style="list-style-type: none"> 1. Concept of Percussion Instruments. 2. Various Vedic Percussion Instruments. 3. Importance of Animals in Indian Musical Instruments. 	7
IV	<ol style="list-style-type: none"> 1. Detailed description of following Musical Instruments. Ektantri Veena, Saraswati Veena Bhoomi Dudumbhi, Patah Vanshi, Shankh Ghanti, Ghanta 2. Contribution towards Music of the following: Bharat, Matang, Narad 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas prescribed in the syllabus. Jaijaiwanti, Bihag, Desh 2. Ability to play Sare jahan se acchha on Sitar. 3. One Maseetkhani Gat in Raag Jaijaiwanti and Razakhani Gat in Bihag, Desh With Two Toras and Jhala. 	60
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p>		<p style="text-align: center;">End Term Examination :(35+35*)</p>

<p>➤ Practicum 10</p> <p>Class Participation: 5</p> <p>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</p> <p>Mid-Term Exam:</p>	
<p>Part C-Learning Resources</p>	
<p style="text-align: center;">Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe 5. Sangeet Visharad - Basant 	

*Applicable for courses having practical component.

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Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental -Sitar		
Semester	VI		
Name of the Course	Musical Instruments from 1 st century to modern period		
Course Code	B23-PAS-605		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M7 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <hr style="width: 50%; margin-left: 0;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) and 6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none">1. Importance of Instruments in Music.2. Concept of Electronic Musical Instruments.3. Types of Veena Vadan (10)	8
II	<ol style="list-style-type: none">1. Detailed description of medieval period Rudra Veena, Rabab, Swarmandal2. Detailed description of modern period Israj, Sarod, Shehnai3. Detailed description of Following Western Instruments Guitar, Synthesizer, Drum, Saxophone	8
III	<ol style="list-style-type: none">1. Musical Instruments of 1st century to modern period.2. Musical Instruments in Indian orchestra.3. Importance of maintenance of musical instruments.	7
IV	<ol style="list-style-type: none">1. Short notes on Swar, Saptak, Gamak, Shruti, That, laya, Aalaap, Kan, Khatka2. Vadkon ke gun aur dosh3. Contribution of following musicians Pt. Nikhil Banarjee, Pt. Shiv Kumar Sharma, Ustad Bismillah Khan	7
V*	Practical <ol style="list-style-type: none">1. Historical study and detailed description of the Ragas prescribed in the syllabus. Todi, Pahadi, Kamod2. Ability to play Sare jahan se acchha on Sitar.3. One Maseetkhani Gat in Raag Todi and Razakhani Gat in Pahadi, Kamod With Two Toras and Jhala.	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Bhartiya Sangeet ka Itihas -Thakur Jaidev Singh 5. Sangeet Visharad - Basant 	

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Session: 2025-26			
Part A – Introduction			
Subject	Music instrumental (Sitar)		
Semester	VII		
Name of the Course	Origin and Development of Strings Instruments		
Course Code	B23-PAS-711		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing Developed this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Origin and development of strings instruments. 2. Strings instruments in Ancient period. 3. Non percussion instruments and Indian music in medieval period. 4. Comparative study between north Indian music and south Indian music. 5. Practically demonstrate or Perform the given Contents 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*)		Time: Time: 3 Hours (Theory) /	

Internal Assessment Marks:30 (15+15*) End Term Exam Marks: 70 (35+35*)		6 Hours (Practical)
Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u>		
There shall be Nine Questions; Question number one must be objective type which is compulsory. The candidate is required to attempt FIVE questions in all, selecting ONE question from each unit. All questions carry equal marks.		
Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Introduction, history and development of string instruments. 2. Definition of string instruments. 3. Exploration of the earliest known string instruments. 	8
II	<ol style="list-style-type: none"> 1. Basic Knowledge of classical instruments- Sitar, sarod, Mohan veena, sarangi 2. Role of string Instruments in Music 	8
III	<ol style="list-style-type: none"> 1. Basic knowledge of folk strings instruments- Ektara, Banjo, Ravanhatha. 2. Role of string Instruments in folk Music 	7
IV	<ol style="list-style-type: none"> 1. Basic knowledge of western string instruments- Guitar, Double bass, Mandolin. 2. Role of string Instruments in Westren Music 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas as given below – Jhinjhoti, Bhimplasi. 2. Ability to play Dhun in Mishr Kafi Raag. 3. Ability to play Bhajan (Devotional Song) In Sitar. 4. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) – Sultaal, Mat-taal. 	60
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>>Theory</p> <p>Class Participation: 4</p> <p>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</p> <p>Mid-Term Exam: 7</p>		<p>End Term Examination:</p> <p>(35+35*)</p>

<p>➤ Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Raag Shastra- Dr. Geeta Banarjee 2. Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava 3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 4. Hamare Sangeet Ratna – Luxmi Narayan Garg 5. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe 6. Sangeet Manual Volume 1 – Dr.Mritunjaya Sharma, Prof. Ram Narayan Tripathi. 	

*Applicable for courses having practical componet

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Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	VII		
Name of the Course	String Instruments in Ancient period		
Course Code	B23-PAS-712		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about different types of music 2. Enhance his/ her knowledge about Sound and scientific aspects of Music 3. Enhance his/ her knowledge about basic terminology of Music. 4. Enhance his/ her knowledge about given ragas and taalās and able to write notation <hr style="width: 50%; margin-left: 0;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) and	
Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1. Introduction of music in Vedic literature – Rigveda Samaveda 2. Classical strings instruments of Vedic period- Saraswati veena Rudra veena Baan or Vaan Karkari Veena	8
II	1. Introduction of music in Vedic literature – Yajurveda Atharvaveda 2. Classical strings instruments of Vedic period- Kinnari Veena Kamaycha Alabu Veena	8
III	1. Vedic Era (1500 BCE-600 BCE) Tambura Gottuvadhyam 2. Artistic contribution in string instruments of Vedic period- Bharat Muni, Narda Muni, Matang	7
IV	1. Forms of Veena in the Vedic period. 2. Strings instruments were used in the Vedic period.	7

V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas as given below Bihag, Kirwani. 2. Ability to play Dhun in Mishra Charukesi Raag. 3. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) - Jhap-Taal, Chartaal. 	60
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30(15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>		<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources		
<p style="text-align: center;">Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 		

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Session: 2025-26			
Part A – Introduction			
Subject	Music Instruments sitar		
Semester	VII		
Name of the Course	Non percussion instruments and Indian music in medieval period		
Course Code	B23-PAS-713		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various aspects of Indian music . 2. Enhances knowledge about various musical forms. 3. Enhance his/ her knowledge about basic terminology of Taal and develops the ability to write Talas in Taal lipi 4. 4 Enhance his/ her knowledge about given ragas and taalal and able to write notation <hr/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) and 6 Hours Practical	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks:70 (35+35*)			

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Introduction of Indian Music In Medieval period. 2. Introduction of Non percussion instruments in Medieval period- Surbahar, Shehnai 	8
II	<ol style="list-style-type: none"> 1. Introduction of Non percussion instruments in Medieval period- Vichtraveena, Sitar, Flute 2. The legacy of Sarangdev and the footprint of the Sangeet Ratnakar manuscript. 	8
III	<ol style="list-style-type: none"> 1. Artistic contribution of Music in Medieval period- Amir Khushro, Tansen, Meera bai. 2. Which Non-Percussion Instruments Played in Medieval period. 	7
IV	<ol style="list-style-type: none"> 1. Which Non-Percussion Instruments Played in Mughal period. 2. Brief Character sketch of Swami Haridas and Purandara Das. 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas as given below– Raag Charukhesi, Deshkar. 2. Ability to play Dhun in Mishra KirwaniRaag. 3. Ability to play two Raag Based Film songs on Sitar. 4. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) –Ektaal, Dhamar. 5. Detail description and ability to demonstrate following talas : <p style="padding-left: 40px;">Ektaal ,Dadra</p>	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30(15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 15 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 	

*Applicable for courses having practical component.

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(5 Year Integrated Programme)
Under NEP- 2020 W.E.F. 2023-24

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	VII		
Name of the Course	Comparative study between North Indian and South Indian music		
Course Code	B23-PAS-714		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	DSE-H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about various aspects of Indian music . Enhances knowledge about various musical forms. Enhance his/ her knowledge about basic terminology of Taal and develops the ability to write Talas in Taal lipi 4 Enhance his/ her knowledge about given ragas and taal as and able to write notation <hr/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) and 6 Hours Practical	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks:70 (35+35*)			

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1. Introduction, History of South Indian Music. 2. Detail Study of Dakshin Bhartiya Sangeet Paddati (Vishnu Digambar Paluskar).	8
II	1. Introduction, History of North Indian Music. 2. Detail Study of Uttar Bhartiya Sangeet Paddati (Vishnu Narayan Bhatkhande)	8
III	1. Detail Study of Dakshin Sangeet Forms styles Padam, Kriti, Kritnam, varnam, Jawli, Tillana, Talmalika, Raagmalika. 2. Detail Study of Uttar Bhartiya Sangeet Forms Styles Dhrupad, Khayal, Kirtan, Chaturang, Thumri, Tarana, Raagmalika.	7
IV	1. Comparative Study of Raagas- Uttar Bhartiya Raagas- Bilawal, Kalyan, Bhairav, Todi, Bhupali, Kafi. Dakshin Bhartiya Raagas- Dhirshankra Bharan, Meghkalyani, Mayamalaw, Shubh Panturali, Mohanam, Kharharpriya 2. Comparative Study of Uttar Bhartiya Sangeet and Dakshini Sangeet Taalas.	7
V*	1. Historical study and detailed description of the Ragas as given below – Maru-Bihag, Hansdwani. 2. Ability to play Dhun in Mishr Kafi Raag. 3. Ability to play Bhajan (Devotional Song) In Sitar. 4. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) - Jhap-Taal, Kehrwa.	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 	

*Applicable for courses having practical component.

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Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	VII		
Name of the Course	Sitar Stage Performance		
Course Code	B23-PAS-715		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	PC-H1		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhances Knowledge about Ragas and Taals. 2. Developed Capability to write composition with notation and Knowledge about different terms of classical music. 3. Knowledge of history of music. 4. Knowledge about the contribution of science and knowledge of other musical instruments. 5*. Practically demonstrate or Perform the given Contents		
Credits	Theory	Practical	Total
		4	4
Contact Hours		4	4
Max. Marks:100 Internal Assessment Marks:30 End Term Exam Marks: 70		6 Hours (Practical)	

Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	1. Detailed description of the Ragas prescribed in the syllabus. Bihag, Kirwani, Charukesi. 2. One Maseetkhani Gat in any Raag prescribed in the syllabus	8
II	1. Detailed description of the Ragas prescribed in the syllabus- Desh, Kalawati, Maru-Bihag. 2. One Razakhani Gat in any Raag prescribed in the syllabus. 3. One Razakhani Gat in Jhaptaal or Ektaal.	8
III	1. Detailed presentation of the Taalas prescribed in the syllabus- Jhaptaal, Dhamar, Ada Chautaal, Ektaal. 2. Ability to play any two taals on hand or on Tabla.	7
IV	Practical 1. Ability to play a dhun out of following – Mishr Charukesi, Mishrpilu. 2. Ability to play two Raag based song from your Syllabus.	7
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>		<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Raag Shastra- Dr. Geeta Banarjee 2. Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava 3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 4. Hamare Sangeet Ratna – Luxmi Narayan Garg 5. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe 		

*Applicable for courses having practical component.

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Under NEP- 2020 W.E.F. 2023-24
SESSION 2025-26

Part A – Introduction			
Subject	Music Instrumental		
Semester	VIII		
Name of the Course	Indian Musical Education in Pre-Muslim Era		
Course Code	B23-PAS-811		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about historical development of music in Vedic and post vedic 2. Enhance his/ her knowledge about prescribed ragas and talas with the ability to write notation. 3. Enhance his/ her knowledge about development of music in medieval period 4. Enhance his/ her knowledge about music in Musical treatise <hr style="width: 20%; margin-left: 0;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) 6 Hours (Practical)	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks:70 (35+35*)			

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
 2. The Question paper will be divided into five units.
 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8
 4. questions from all 4 units.
 5. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
 6. All questions Carry equal marks.
- . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Shudh and Vikritswars in texts before the pre-Muslim's era – 22 Shrutis according to Bharata Muni and Sarang Deva. 2. Foundation of Indain Musical Education exploring its Samaveda and the development 	8
II	<ol style="list-style-type: none"> 1. Introduction to the Murchanasas described by Bharat Muni and Matang. 2. Indian Musical Education in Bodh Kaal. 	8
III	<ol style="list-style-type: none"> 1. What is Jati Gayan? Introduction of Jati Gayan. 2. Indian Musical Education in Jain kaal. 	7
IV	<ol style="list-style-type: none"> 1. Musical Gurukul System and Pedagogy in Pre-Muslim Era. 2. Which Instruments played in Indian Musical Education in Pre-Muslim Era. 	7
V*	<p style="text-align: center;">Practical</p> <ol style="list-style-type: none"> 1. One Vilambit and Drutkhayal in each ragas of prescribed syllabus with alaps and taans-Desh, Megh. 2. Detail Description and comparative study of ragas prescribed in syllabus. 3. Ability to demonstrate the following taalas in ThahDugun and Tigonlayakaries : Ada Chautaal ,Deepchandi, 	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30(15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum- Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 	

*Applicable for courses having practical component.

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Under NEP- 2020 W.E.F. 2023-24

Session: 2025-26	
Part A– Introduction	
Subject	Music Instrumental

Semester	VIII		
Name of the Course	Historical Development of Voice Recording		
Course Code	B23-PAS-812		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge about given classical music Vocal forms of Medieval period 2. Enhance his/ her knowledge about given classical music Vocal forms of Medieval period 3. Enhance his/ her knowledge about given classical music Vocal forms 4. Enhance his/ her knowledge about given semi classical music Vocal music of music <hr style="width: 20%; margin-left: 0;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours (Theory) 6 Hours (Practical)	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Origin and Development of Voice Recording. 2. Explore the Technological Principles behind there Devices and their Limitations. 	8
II	<ol style="list-style-type: none"> 1. Voice Recording Revolutionizer Music. 2. Discuss the Impact of Magnetic Tape on Sound Quality, Editing Capabilitiesand the Music Industry. 	8
III	<ol style="list-style-type: none"> 1. The Future of Voice Recording. 2. Describe the Digital Revolution and Modern Recording Techniques. 	7
IV	<ol style="list-style-type: none"> 1. Focus on the Early 20thCentury when Sound Recording became a Commercial Industry. 2. Technological Advancements in Recording. 	7
V*	<p style="text-align: center;">Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas as given below –Kalawati, Jog. 2. Ability to play Dhun in Mishra Shivranjani Raag. 3. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) –Tiwra, Dadra. 	60

Suggested Evaluation Methods

<p>Internal Assessment: 30(15+15*)</p> <p>➤Theory -</p> <p>Class Participation:</p> <p>Seminar/ presentation/ assignment/ quiz/ class test etc.: 15</p>	<p>End Term Examination:</p> <p>70 (35+35*)</p>
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<p>Mid-Term Exam:</p> <p>➤ Practicum-</p> <p>Class Participation:</p> <p>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 15 Mid-Term Exam:</p>	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
<ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 	

*Applicable for courses having practical component.

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Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP-2020 W.E.F. 2023-24
MPA (Instrumental- Sitar) Semester – VIII

Session: 2025-26	
Part A – Introduction	
Subject	Music Instrumental –Sitar
Semester	VIII
Name of the Course	Different Schools of Indian Musical Instruments
Course Code	B23-PAS-813
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA	CC-H6

Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhances Knowledge about Taals and Ragas. 2. Developed Capability to write composition with notation and Knowledge about Ragas. 3. Knowledge about structural and historical Knowledge of tuning of Sitar. 4. Knowledge about the contribution of great maestros. <p>5*. Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) / 6 Hours (Practical)	

Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u>		
There shall be Nine Questions; Question number one must be objective type which is compulsory. The candidate is required to attempt FIVE questions in all, selecting ONE question from each unit. All questions carry equal marks.		
Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Introduction Historical background to Hindustani classical music. 2. Overview of Hindustani classical instruments such as sitar, sarod, tabla, santoor, and sarangi. 	8
II	<ol style="list-style-type: none"> 1. Introduction and Historical background to Carnatic classical music 2. Overview of Carnatic classical instruments such as veena, flute, mridangam, violin, and ghatam. 	8
III	<ol style="list-style-type: none"> 1. Importance of Percussion Instruments in Music. 2. Exploration of percussion instruments used in Indian music, including tabla, mridangam, ghatam, dholak, and kanjira 	7
IV	<ol style="list-style-type: none"> 1. Importance of Non-Percussion Instruments in Music. 2. Exploration of Non-Percussion Instruments Used in Indian Music, Including String Instruments and Wind Instruments. 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas as given below – Marwa, Puriya Dhanashree. 2. Ability to play Dhun in Mishr Pilu Raag. 3. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) –Tilvada, Jhumra taal. 	60
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7</p> <p>➤ Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>		<p>End Term Examination: (35+35*)</p>

Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

1. Raag Shastra- Dr. Geeta Banarjee
2. Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava
3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal
4. Hamare Sangeet Ratna – Luxmi Narayan Garg
5. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe

*Applicable for courses having practical component.

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Under NEP-2020 W.E.F. 2023-24
MPA (Instrumental- Sitar) Semester –VIII

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	VIII		
Name of the Course	Sitar in Different Forms of Classical, Semi-classical and Light Music		
Course Code	B23-PAS-814		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	DSE-H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhances Knowledge about Ragas and Taals. 2. Developed Capability to write composition with notation and Knowledge about different terms of classical music. 3. Knowledge of history of music. 4. Knowledge about the contribution of science and knowledge of other musical instruments. <p>5*. Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: Time: 3 Hours (Theory) / 6 Hours (Practical)	

Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Overview of the sitar's role as a primary melodic instrument in Hindustani classical music 2. Explanation of the raga system and its significance in sitar Solo performance. 	8
II	<ol style="list-style-type: none"> 1. Sitar in Semi-Classical Forms: Thumri, Dadra, and Ghazal. 2. Introduction to semi-classical vocal forms and their accompaniment by the sitar 	8
III	<ol style="list-style-type: none"> 1. Sitar in Light Music: Bhajans and Folk Music-Exploration of the sitar's role in rendering devotional music such as bhajans and kirtans. 2. Exploration of the role of sitarists and session musicians in the Indian film industry. 	7
IV	<ol style="list-style-type: none"> 1. Overview of the fundamentals of learning the sitar, including posture, hand positioning, and finger exercises. 2. Biographies- Ustad Raees Khan, Ustad Shahid Parvez Khan, Pandit Bhudaditiya Mukerjee. 3. Historical study and detailed description of the Ragas as given below – Rageshree, Bageshari. 4. Ability to play any Raag Based Bollywood Song in Sitar. 5. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) – Teentaal, Ada-Chautal. 	7
V*	<p>Practical –</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas prescribed in the syllabus- Todi, Bhupal Todi. 2. Ability to play Raag Mishr Charukhesi Dhun on Sitar. 3. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) – Tilvada, Deeptaal. 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>		<p>End Term Examination: (35+35*)</p>

Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

1. Raag Shastra- Dr. Geeta Banarjee
2. Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava
3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal
4. Hamare Sangeet Ratna – Luxmi Narayan Garg
5. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe

*Applicable for courses having practical component.

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Under NEP-2020 W.E.F. 2023-24
MPA (Instrumental- Sitar) Semester –VIII

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	VIII		
Name of the Course	Sitar Stage Performance		
Course Code	B23-PAS-815		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	PC-H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhances Knowledge about Ragas and Taals. 2. Developed Capability to write composition with notation and Knowledge about different terms of classical music. 3. Knowledge of history of music. 4. Knowledge about the contribution of science and knowledge of other musical instruments. 5*. Practically demonstrate or Perform the given Contents 		
Credits	Theory	Practical	Total
		4	4
Contact Hours		4	4
Max. Marks:100		Time: 6 Hours (Practical)	
Internal Assessment Marks:30			
End Term Exam Marks: 70			

Part B- Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	1. Detailed description of the Ragas prescribed in the syllabus. Marwa, Puriya Dhanshree, Rageshree. 2. One Maseetkhani Gat in any Raag prescribed in the syllabus	8
II	1. Detailed description of the Ragas prescribed in the syllabus- Bageshree, Jog, Bhupal Todi,jhinjhoti 2. One Razakhani Gat in any Raag prescribed in the syllabus. 3. One Razakhani Gat in Jhaptaal or Rupak.	8
III	1. Detailed presentation of the Taals prescribed in the syllabus- Mat-Taal,Tivra, Sultaal,Ek-Taal 2. Ability to play any two taals on hand or on Tabla.	7
IV	1. Ability to play a dhun out of following – MishrKirwani, Pahadi. 2. Ability to play two Raag based song from your Syllabus.	7
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30</p> <p>Theory Class Participation: Seminar/ presentation/ assignment/ quiz/ class test etc.: Mid-Term Exam: Practicum: 30 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 15</p>		<p>End Term Examination: 30</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Raag Shastra- Dr. Geeta Banarjee 2. Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava 3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 4. Hamare Sangeet Ratna – Luxmi Narayan Garg 5. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe 		

*Applicable for courses having practical component.

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP-2020 W.E.F. 2023-24

Session: 2026-27			
Part A–Introduction			
Subject	Music Instrumental		
Semester	VIII		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-816		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively. <hr style="width: 50%; margin-left: auto; margin-right: auto;"/>		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics		Contact Hours
I	Student has to submit a project report / dissertation (60		

	<p>to 80 Pages) in a print form before practical exam.</p> <p>Areas for project :</p> <ol style="list-style-type: none"> 1. Classical 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
	End Term Examination: 300(200+100)	
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <p>Student can consult with Nobel laureates, and he / she can take assistance of related literature, books, epics, E- resources.</p>		

KURUKSHERTRA UNIVERSITY KURUKSHETRA

**Syllabus and Course of Reading for Master of
Performing Arts(5 Year Integrated Programme)**

Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	IX		
Name of the Course	Structure and School of Indian String Instruments		
Course Code	B23-PAS-911		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <p>_____</p> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) and 6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Origin and development of Sitar. 2. Structural of Sitar 3. Manufacturing of Sitar 4. Tuning of your Instruments 	8
II	<ol style="list-style-type: none"> 1. Concept of Jawari in String Instruments 2. Repairing and maintenance of Sitar 3. Concept of Tumba in Sitar 4. Tar Jawari of your Sitar 	8
III	<ol style="list-style-type: none"> 1. Origin and development of Gharana (School) in music 2. Detailed description of different schools of Sitar 3. Detailed description of different schools of Sarangi 4. Detailed description of Beenkar Parampara 	7
IV	<ol style="list-style-type: none"> 1. Detailed description of following string Instruments : Sarangi, Rudra Veena, Santoor, Tanpura 2. Importance of String Instruments in music 3. Contribution of following Musicians : Ustad Bismillah Khan, Pt. Shiv Kumar Sharma, Pt. Ravi Shankar 	7
V*	<p style="text-align: center;">Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas prescribed in the syllabus. 2. Aheer Bhairav, Madhuwanti , Pilu Dhun 3. Ability to play two Raag based song from your Syllabus. 4. One Maseetkhani Gat in Raag Aheer Bhairav and Razakhani Gat in Madhuwanti With Two Toras and Jhala. 	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10Mid-Term Exam:</p>	<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 	

*Applicable for courses having practical component.

KURUKSHERTRA UNIVERSITY KURUKSHETRA

**Syllabus and Course of Reading for Master of
Performing Arts(5 Year Integrated Programme)**

Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	IX		
Name of the Course	Notation System and Gatas of Sitar		
Course Code	B23-PAS-912		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <hr style="width: 20%; margin-left: auto; margin-right: auto;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) and 6 Hours Practical	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks: 70 (35+35*)			

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none">1. Origin and development of Notation System2. Detailed description of Bhatkhande Notation System3. Detailed description of Vishnu Digambar Paluskar Notation System4. Importance of Notation System in Indian Music	8
II	<ol style="list-style-type: none">1. Origin and development of Gat.2. Types of Gat3. Importance of Gat Vadan in String Instruments.4. Delhi Baaj and Poorvi Baaj	8
III	<ol style="list-style-type: none">1. Maseetkhani and Razakhani Gat Notation of the following Ragas : Shuddha Sarang, Alahiya Bilawal2. Notation of any Drut Gat other than Teen Taal3. Detailed description of the following Taals Rupak, Jhaptaal, Ektaal and Deepchandi	7
IV	<ol style="list-style-type: none">1. Detailed description of different parts of Gat in a complete performance2. Art of Composition making3. Short Notes on the following : Saptak, Murchhana, Layakari, Swar, Andolan, Alpatva- Bahutva, Gamak,4. Contribution of the following Musicians : Maseet Khan, Amir Khan, Firoz Khan, Ghulam Raza	7

V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Historical study and detailed description of the Ragas prescribed in the syllabus. Shuddha Sarang, Alahiya Bilawal , Shivranajani Dhun 2. Ability to play two Raag based song from your Syllabus. 3. Ability to play a Gat on other Instrument than Sitar 4. One Maseetkhani Gat in Raag Shuddha Sarang and Razakhani Gat in Alahiya Bilawal With Two Toras and Jhala. 	60
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>		<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		
<ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 		

*Applicable for courses having practical component.

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**Syllabus and Course of Reading for Master of
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Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	IX		
Name of the Course	Schools of Non-Percussion Instruments and their players		
Course Code	B23-PAS-913		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 3		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <hr style="width: 20%; margin-left: auto; margin-right: auto;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) and 6 Hours Practical	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks: 70 (35+35*)			

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
 - a. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
4. All questions Carry equal marks.
5. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none">1. Origin and development of musical instruments.2. Concept of Non percussion instruments.3. Detailed description of Sushir Vadya.4. Detailed description of Tantri Vadya.	8
II	<ol style="list-style-type: none">1. Various Western String Instruments.2. Various Western Air Instruments.3. Detailed description of the following instruments Guitar, Violin, Saxophone, harmonium, Piano4. Use of Western Musical Instruments in Indian music.	8
III	<ol style="list-style-type: none">1. Origin and development of Seniya Gharana.2. Playing style of Imdadkhani Gharana.3. Concept of Jugalbandi among different Gharana artistes.	7
IV	<ol style="list-style-type: none">1. Contribution of following western musicians : Beethoven, Mozart, Picasso2. Contribution of following Indian musicians : Ustad Sultan Khan, Pt. Hari Prasad Chaurasia, Ustad Ali Akbar Khan3. Cultural Exchange through music.	7

V*	Practical 1. Comparative study of the Ragas prescribed in the syllabus. Bageshri-Rageshwari Malkauns-Chandrakauns 2. Ability to play two Raag based song from your Syllabus. 3. Ability to play a Gat on other Instrument than Sitar 4. One Maseetkhani Gat in Raag Bageshri, Malkauns and Razakhani Gat in Rageshwari, Chandrakauns With Two Toras and Jhala.	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*)		End Term Examination: (35+35*)
<p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>		
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		
<ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 		

*Applicable for courses having practical component.

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Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	IX		
Name of the Course	Fundamentals of Recording Studios Sitar Recording		
Course Code	B23-PAS-914		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE - PG 1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician 5*.Practically demonstrate or Perform the given Contents 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours (Theory) and 6 Hours Practical	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks: 70 (35+35*)			
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ol style="list-style-type: none"> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. <ol style="list-style-type: none"> a. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each. 			

4. All questions Carry equal marks.
5. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Origin and development of Audio Recording System. 2. Detailed description of a modern recording studio. 3. Detailed description of Computer. 4. Describe different types of audio recording. Live Sound Recording Field Recording Studio Sound Recording Mobile Recording 	8
II	<ol style="list-style-type: none"> 1. Describe the following : CD, DVD, Pen Drive, Micro Chip, Hard Disc 2. Detailed description of Spool Audio Recording. 3. Importance of Sound Card in Recording Studio. 4. Detailed description of Sound Proofing. 	8
III	<ol style="list-style-type: none"> 1. Origin and development of microphone. 2. Types of microphone. 3. Relationship between Artiste and microphones. 4. Recording a Sitar on a recording studio. 	7
IV	<ol style="list-style-type: none"> 1. Importance of audio recording software. 2. Detailed description of following Audio Recording Software : Audacity, FL Studio, Sound Forge, Nuendo, Cubase, Pro Tools, 3. Importance of mixing and mastering in Sound Production. 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Ability to create a sound track. 2. Ability to record a musical program. 3. Candidate will submit a CD of his/ her sound production. 4. Candidate will submit an assignment given by the teacher from the prescribed syllabus. 5. Candidate should have a good knowledge of mixing and mastering. 	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 	

*Applicable for courses having practical component.

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Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	IX		
Name of the Course	Sitar Stage Performance		
Course Code	B23-PAS-915		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-PG 1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician 		
Credits	Theory	Practical	Total
		4	4
Contact Hours		4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: 6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1. Detailed description of the Ragas prescribed in the syllabus. Aheer Bhairav, Shuddh Sarang, Bageshri, Malkauns 2. One Maseetkhani Gat in any Raag prescribed in the syllabus.	8
II	1. Detailed description of the Ragas prescribed in the syllabus. Madhuwanti , Alahiya Bilawal, Regashwari, ChandraKauns 2. One Razakhani Gat in any Raag prescribed in the syllabus. 3. One Razakhani Gat in Jhaptaal or Ektaal	8
III	1. Detailed presentation of the Taals prescribed in the syllabus. Basant, Sool Taal, Chautaal, Roopak 2. Ability to play any two taals on hand or on Tabla.	7
IV	a) Ability to play a dhun out of following : Pilu Dhun, Shivranjani Dhun, b) Ability to play two Raag based song from your Syllabus.	7

Suggested Evaluation Methods

<p>Internal Assessment: 30</p> <p>Theory</p> <p>Class Participation: Seminar/ presentation/ assignment/ quiz/ class test etc.:</p> <p>Mid-Term Exam:</p> <p>➤ Practicum 30</p> <p>Class Participation: 5</p> <p>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</p>	<p>End Term Examination:30</p>
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Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal
3. Hamare Sangeet Ratna – Luxmi Narayan Garg
4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar
5. Sangeet Visharad - Basant

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Session: 2026-27			
Part A - Introduction			
Subject	Music (Common in Vocal, Sitar , Tabla and Kathak)		
Semester	X		
Name of the Course	Research Methodology		
Course Code	B23-PAS-1001		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG4		
Level of the course (As per Annexure-I)	500- 599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhance his/ her Knowledge about Research 2. Enhance his/ her Knowledge about methods of data collections 3. Enhance his/ her Knowledge about data analysis and research 4. Enhance his/ her Knowledge about research ethics and scientific writing 		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours Theory and 6 Hours for Practical	

Part B-Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one mark each.
5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	<p>Unit 1: Introduction to Research Methodology</p> <ol style="list-style-type: none"> 1. The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process. 2. Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable). 3. Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research. 	8
II	<p>Unit 2: Research Design and Methods</p> <ol style="list-style-type: none"> 1. Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives. 2. Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias. 3. Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions. 	8
III	<p>Unit 3: Data Analysis and Interpretation</p> <ul style="list-style-type: none"> • Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software. • Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional). • Data Interpretation: Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings. 	7

IV	Unit 4: Research Ethics and Scientific Writing 1. Research Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research. 2. Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.). 3. Research Communication: Effective presentation of research findings (oral presentations, posters, research reports).	7
V	1. Students have to prepare a Synopsis on any topic given by class teacher. 2. Review of a Book	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 > Practicum: 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 		

KURUKSHERTRA UNIVERSITY KURUKSHETRA

**Syllabus and Course of Reading for Master of
Performing Arts(5 Year Integrated Programme)**

Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	x		
Name of the Course	New Concepts in Musical Instruments		
Course Code	B23-PAS-1012		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 5		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <hr style="width: 20%; margin-left: 0;"/> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) and 6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Concept of Electronic Instruments in Music. 2. Detailed description Stage Performance. 3. Relationship between Artiste and Accompanist. 4. Psychology of Audience and the Artiste. 	8
II	<ol style="list-style-type: none"> 1. Concept of fusion in modern time. 2. Band Culture in modern period. 3. Role of musical instruments in reality shows. 4. Detailed description of Staff Notation System. 	8
III	<ol style="list-style-type: none"> 1. Difference between Hindustani and Karnatak Music. 2. Importance of Raag Vargikaran Siddhant in Indian Classical Music. 3. Time theory of Ragas. 4. Short notes : Naad, Shruti, Gram, Murchhna, Alankar, That, Raag 	7
IV	<ol style="list-style-type: none"> 1. Use of Sitar in Indian Cinema. 2. Role of Radio, Television, and Cinema in the promotion of Indian Music. 3. Importance of Music Festivals for a music student. 4. Repairing and Maintenance of Sitar. 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Detailed description of the Ragas prescribed in the syllabus Darbari Kanhda, Puriya Kaliyan, Jaunpiri 2. Ability to play two Raag based song from your Syllabus. 3. Ability to play a Gat on other Instrument than Sitar. 4. One Maseetkhani Gat in Raag Darbari Kanhda and Razakhani Gat in Puriya Kaliyan, Jaunpiri With Two Toras and Jhala. 	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 	

*Applicable for courses having practical component.

KURUKSHERTRA UNIVERSITY KURUKSHETRA

**Syllabus and Course of Reading for Master of
Performing Arts(5 Year Integrated Programme)**

Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	x		
Name of the Course	Different Schools of Indian Musical Instruments		
Course Code	B23-PAS-813		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 6		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <p align="center">5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) and 6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
 - a. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
4. All questions Carry equal marks.
5. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Origin and Development of Gharana Parampara. 2. Necessity of Gharana in Music in modern time. 3. Merits and demerits of Gharana Parampara. 4. Music Education in Schools, Colleges and Universities. 	8
II	<ol style="list-style-type: none"> 1. Origin and development of Indian Percussion Instruments. 2. Detailed description of the following musical instruments : Tabla, Pakhawaj, Mridang 3. Origin and development of Tabla 4. Detailed description of Schools (Gharanas) of Tabla. 	8
III	<ol style="list-style-type: none"> 1. Detailed description of Schools (Gharanas) of Sarangi. 2. Detailed description of Schools (Gharanas) of Khyaal. 3. Detailed description of Schools (Vaniyan) of Dhrupad 	7
IV	<ol style="list-style-type: none"> 1. Vadyon se Rasotpatti. 2. Relation between Rasa and Sangeet. 3. Relation between Folk and Classical Music. 4. Contribution of the following Musicians : Ustad Asad Ali Khan, Ustad Allahrakha Khan, 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Detailed description of the Ragas prescribed in the syllabus Multani, Maru Bihag, Shyam Kalyan, Maand Dhun 2. Ability to play two Raag based song from your Syllabus. 3. Ability to play raag based film songs on Sitar. 4. One Maseetkhani Gat in Raag Multani or Maru Bihag and Razakhani Gat in Shyam Kalyan With Two Toras and Jhala. 	60

Suggested Evaluation Methods	
<p style="text-align: center;">Internal Assessment: 30 (15+15*)</p> <p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	<p>End Term Examination: (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/ e-resources/ LMS:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 	

*Applicable for courses having practical component.

KURUKSHERTRA UNIVERSITY KURUKSHETRA

**Syllabus and Course of Reading for Master of
Performing Arts(5 Year Integrated Programme)**

Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	x		
Name of the Course	Sitar in different forms of classical, semi classical and light music		
Course Code	B23-PAS-814		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE- PG 2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. know about contribution of famous musician <p align="center">_____</p> <p>5*.Practically demonstrate or Perform the given Contents</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) and 6 Hours Practical	

Part B- Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. Playing styles of Sitar. 2. Detailed description of Imdadkhani style of Sitar. 3. Detailed description of Seniya style of Sitar. 4. Importance of Thath in Indian and South Indian Music. 	8
II	<ol style="list-style-type: none"> 1. Detailed study of Jati gayan parampara. 2. Detailed description of Harmony and Melody. 3. Detailed description of Prabandh. 4. Short notes : Nibaddh Gaan, Alaap, Swasthan, Shuddh-Chhayalag-Sankirn Raag 	8
III	<ol style="list-style-type: none"> 1. Role of Television in the promotion of Indian music. 2. Role of Cinema in the promotion of Indian Classical Music. 3. Use of Sitar in Chitrapat Sangeet. 4. Comparative study of Hindustani and Karnatak Swar. 	7
IV	<ol style="list-style-type: none"> 1. Detailed description of Geet and its types. 2. Detailed description of of Folk Instruments of Haryana and Punjab 3. Detailed description of singing styles of Haryana and Punjab. 4. Contribution of the following musicians : Lata Mangeshkar, Jagjeet Singh, Ustad Rais Khan, Ustad Shujat Khan 	7
V*	<p>Practical</p> <ol style="list-style-type: none"> 1. Detailed description of the Ragas prescribed in the syllabus Bilaskhani Todi, Bhatiyar, Hansdhwani, Jhinjhoti Dhun 2. Ability to play two Raag based song from your Syllabus. 3. Ability to play raag based film songs on Sitar. 4. Ability to play a thumri on Sitar in any raag prescribed in 	60

	the syllabus 4. One Maseetkhani Gat in Raag Bilaskhani Todi and Razakhani Gat in Bhatiyar, Hansdhwani With Two Toras and Jhala.	
Suggested Evaluation Methods		
	Internal Assessment: 30 (15+15*)	End Term Examination: (35+35*)
	<p>➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7</p> <p>➤ Practicum 10 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:</p>	
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		
<ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal 3. Hamare Sangeet Ratna – Luxmi Narayan Garg 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar 5. Sangeet Visharad - Basant 		

*Applicable for courses having practical component.

KURUKSHERTRA UNIVERSITY KURUKSHETRA

**Syllabus and Course of Reading for Master of
Performing Arts(5 Year Integrated Programme)**

Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	x		
Name of the Course	Sitar Stage Performance		
Course Code	B23-PAS-815		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-PG 2		
Level of the course (As perAnnexure-I	500-599		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhance his/ her knowledge of music and scientific aspects of instruments 2. Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music. 3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala 4. Know about contribution of famous musician 		
Credits	Theory	Practical	Total
		4	4
Contact Hours		4	4
Max. Marks: 100		Time:	
Internal Assessment Marks: 30		6 Hours (Practical)	
End Term Exam Marks: 70			
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ol style="list-style-type: none"> 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each. 			

<p>5. All questions Carry equal marks.</p> <p>6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt.</p>		
Unit	Topics	ContactHours
I	<p>Practical</p> <p>1. Detailed description of the Ragas prescribed in the syllabus. Bilaskhani Todi, Multani, Maru Bihag, Darbari Kanhda</p> <p>2. One Maseetkhani Gat in any Raag prescribed in the syllabus.</p>	25
II	<p>1. Detailed description of the Ragas prescribed in the syllabus. Bhatiyar, Hansdhwani, Shyam Kalyan, Puriya Kalyan, Jaunpuri</p> <p>2. One Razakhani Gat in any Raag prescribed in the syllabus.</p> <p>3. One Razakhani Gat in Roopak or Basant taal</p>	25
III	<p>1. Detailed presentation of the Taals prescribed in the syllabus Tilwara, Rudra, Pancham Sawari</p> <p>2. Ability to play any two taals on hand or on Tabla.</p>	20
IV	<p>1. Ability to play a dhun out of following : Maand Dhun, Jhinjhoti Dhun</p> <p>2. Ability to play two Raag based song from your Syllabus.</p>	20
Suggested Evaluation Methods		
<p style="text-align: center;">Internal Assessment: 30</p> <p>➤ Theory Class Participation: Seminar/ presentation/ assignment/ quiz/ class test etc.: Mid-Term Exam:</p> <p>➤ Practicum 30 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:15</p>		End Term Examination:30
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <p>1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra</p> <p>2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal</p> <p>3. Hamare Sangeet Ratna – Luxmi Narayan Garg</p> <p>4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar</p> <p>5. Sangeet Visharad - Basant</p>		

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP-2020 W.E.F. 2023-24

Session: 2026-27			
Part A–Introduction			
Subject	Music Instrumental		
Semester	X		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-1016		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively. <hr style="width: 50%; margin-left: auto; margin-right: auto;"/>		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics		Contact Hours
I	Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam.		

	<p>Areas for project :</p> <ol style="list-style-type: none"> 1. Classical 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
	End Term Examination: 300(200+100)	
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Student can consult with Nobel laureates, and he / she can take assistance of related literature, books, epics, E- resources.</p>		

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP-2020 W.E.F. 2023-24

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	V		
Name of the Course	Basic terms and aesthetical components of Tabla		
Course Code	B23-PAS-502		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –B5		
Level of the Course (As per Annexure-I)	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Comprehensive understanding of key concepts such as Varna, Ras, Chhand, and Alankar.. 2. Fundamental aspects of sound, including vibration, frequency, pitch, intensity, and timber. 3. Knowledge of classification of Panch Jati Bhed 4. Ability to improvise confidently and creatively within the framework of traditional tabla. <hr style="width: 20%; margin-left: auto; margin-right: auto;"/> <p>5*. Practically demonstrate or Perform the given Contents</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks:70 (35+35*)			
Part B-Contents of the Course			

Instructions for Paper- Setter

- There shall be Nine Questions in all.
- The Question paper will be divided into five units.
- Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
- The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Definition of the following:- • Varna, Ras, Chhand- (Varnik, Matrik)Alankar(Shabdalanakar-Yamak,Anupras,Punarukti) 	8
II	<ul style="list-style-type: none"> • Knowledge of the following:- • Vibration (ii) Frequency (iii) Pitch (IV) Intensity • (v) Timber 	8
III	<ul style="list-style-type: none"> • Study of PanchJatiBhed – • Trista, Chatastra, Khand, Mishra and Sankirn Jati. 	7
IV	<ul style="list-style-type: none"> • Understanding the art of improvisation. • Creativity in tabla playing and its contribution to individual expression. 	7
V*	<ul style="list-style-type: none"> • Practical • Recitation of Jhaptaal in Barabar, Dugun,ChaugunLaya. • One Kayda of AadiLaya with FourPalta and Tihai in Rupak Taal. • One Rela and Two Tukda of Rupak Taal. • Practice of above mentioned compositions with nagma (Saringi/ Harmonium) 	60

Suggested Evaluation Methods

Internal Assessment: 30(15+15*)

➤ **Theory**

- Class Participation: 4
- Seminar/ presentation/ assignment/ quiz/ class test etc.:4
- Mid-Term Exam: 7

➤ **Practicum:**

- Class Participation: 5
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10
- Mid-Term Exam:

End Term

**Examination:
70(35+35)***

Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

Dhwani aur Sangit- Lalit Kishor Singh

Taal Vadya Shastra-Sri Bhalchandra Rao Marathe

Taal Sarvang- Dr.Vidyanaath Singh

Tabla Vadan Me NihitSaundarya-Pt. SudhirMainkar

KURUKSHERTRA UNIVERSITY KURUKSHETRA
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Under NEP-2020 W.E.F. 2023-24

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	V		
Name of the Course	History and development of Taal System from ancient to modern era		
Course Code	B23-PAS-506		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –M5(V)		
Level of the Course (As per Annexure-I)	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Understanding of Taal Origins and Classification 2. Knowledge of Marg Taal System. 3. Structure of Desi Taal System and Comparative Study. 4. Understanding North Indian and South Indian Taal System. <hr/> <p>5*. Practically demonstrate or Perform the given Contents & Execution of Kayda in AadiLaya with Palta and Tihai in Jhaptaal</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. 			

➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.		
Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Brief study of Origin of taal, Kinds of Taal(Shudha Taal, Salag Taal, Sankirna Taal) 	8
II	<ul style="list-style-type: none"> Brief Knowledge of Marg Taal System - Laghu, Guru, Kaal, Marg, Shasabd- Nihshabd, Kala-Paat 	8
	<ul style="list-style-type: none"> Structure of Desitaal System Comparative study of Marg and Desi Taal system 	7
IV	<ul style="list-style-type: none"> North Indian Taal System South Indian Taal System Comparison of North Indian & South Indian Taal System 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> Recitation of Ektaal in Barabar, Dugun, Chaugun Laya. One Kayda of Aadi Laya with Four Palta and Tihai in Jhaptaal. One Rela and Two Tukda in Jhaptaal. Practice of above mentioned compositions with Nagma(Saringi/ Harmonium) 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <p>Dhwani aur Sangit- Lalit Kishor Singh Taal Vadya Shastra- Sri Bhalchandra Rao Marathe Taal Sarvang- Dr. Vidyanath Singh Tabla Vadan Me Nihit Saundarya- Pt. Sudhir Mainkar</p>		

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Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VI		
Name of the Course	Classification of instruments and their description		
Course Code	B23-PAS-602		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –B6		
Level of the Course (As per Annexure-I)	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Comprehensive understanding of Musical Instruments. 2. Knowledge of Sushir Vadya & Flute, Shankh 3. Knowledge of classification Avadhya Vadhya 4. Understanding the cultural context & significance of Ghan Vadya <hr/> <p>5*. Ability to Play Tabla Solo & Accompaniment within the specified rhythmic frameworks</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
There shall be Nine Questions; Question number one must be objective type which is compulsory. The candidate is required to attempt FIVE questions in all, selecting ONE question from each unit. All questions carry equal marks.			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Introduction of Musical Instruments , • Definition and examples of Chordophones(Tat Vadya), • Classification of Tat Vadya(Tat, Vitat) 	8
II	<ul style="list-style-type: none"> • Definition and examples of Aerophones (Sushir -Vadya). • Knowledge of Following Instruments: Fluet, Shankh 	8
III	<ul style="list-style-type: none"> • Definition and examples of Membranophones(Avnadhya-Vadya). • Classification of Avnadhya-Vadya(Ekmukhi,Dvimukhi) 	7
IV	<ul style="list-style-type: none"> • Definition and examples of Idiophones(Ghan-Vadya) • Brief knowledge of following Instruments: Manjira, KhatTaal. • Cultural context&significance of GhanVadya. 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> • Recitation of Jhaptaal in Barabar, Dugun,Tigun,Chaugun Laya Of Ek Taal. • One Kayda with Four Palta and Tihai in EkTaal. • One Rela and Two Tukda of EkTaal. • Accompaniment with Badakhyaal in Ektaal) 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Dhwani aur Sangit- Lalit Kishor Singh Taal Vadya Shastra- Sri Bhalchandra Rao Marathe Taal Sarvang- Dr. Vidyanaath Singh Tabla Vadan Me Nihit Saundarya- Pt. Sudhir Mainkar</p>		

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Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VI		
Name of the Course	Compositional forms of Avnadhya –Vadya		
Course Code	B23-PAS-606		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –M7(V)		
Level of the Course (As per Annexure-I)	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Comprehensive understanding of Bandish. 2. Knowledge of various repertoires. 3. Knowledge of Gat & Paran. 4. Understanding of Pre composed repertoires. <hr/> <p>5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks:70 (35+35*)			
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Brief Study of Origin of composition in tabla playing Definition of Bandish - expandable and nonexpandable compositions. 	8
II	<ul style="list-style-type: none"> Detailed study of Theka, Peshkar, Quaida, Prastar (Paltas) Mukhda, Mohra, Tukda, Uthana, Bant 	8
III	<ul style="list-style-type: none"> Definition of Gat, Kinds of Gat (Shudhh Gat, Darjedar Gat, Definition of Paran, Kinds Of Paran (Sath -Paran, Gat-Paran, Taal –Paran, Bol-Paran) 	7
IV	<ul style="list-style-type: none"> Theory of Tihai Composition and its Kinds-Damdar, Bedam Theory of Chakkardaar, Farmaishi Chakkardaar, Kamal Chakkardaar 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> Recitation of Laykari in Barabar, Dugun, Tigin Chaugun, Aadi Laya Teentaal. One Kayda with Six Palta and Tihai in Teentaal. One Relao dhirdhir, and Two Tukda One farmaishi Chakkardaar in Teentaal. Accompaniment with Badakhyaal in Tilwada) 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Dhwani aur Sangit- Lalit Kishor Singh Taal Vadya Shastra- Sri Bhalchandra Rao Marathe Taal Sarvang- Dr. Vidyanaath Singh Tabla Vadan Me Nihit Saundarya- Pt. Sudhir Mainkar</p>		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VII		
Name of the Course	History of Indian Percussion Instruments		
Course Code	B23-PAS-721		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H1		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Comprehension of historical context of percussion instruments. 2. Knowledge of various instruments. 3. Knowledge of Pakhawaj. 4. Contemporary percussion instruments. <hr/> <p>5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Definition and significance of percussion instruments in Indian music • Historical background and evolution of Indian percussion instruments. 	8
II	<ul style="list-style-type: none"> • Classification of Indian percussion instruments: Membranophones, Idiophones, Chordophones, and Aerophones • Introduction of some prominent Indian percussion instruments: Tabla, Mridangam, Pakhawaj, 	8
III	<ul style="list-style-type: none"> • Analysis of pakhawaj: its role in dhrupad and dhamar traditions, • Techniques, and compositions- Padal, 	7
IV	<ul style="list-style-type: none"> • Evolution of Indian percussion in contemporary music genres like Film Music, Folk Music, fusion, jazz, and world music 	7
V*	Practical <ul style="list-style-type: none"> • Knowledge of Adachartaal(14 Matra)Theka. • One Kayda with Six Palta and Tihai in Adachartaal. • One Rela of dhirdhir and two Tukda in Adachartaal. 	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 ➤ Practicum: <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70(35+35)*
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: TaalVadyaShastra- Sri BhalchandraRaoMarathe TaalSarvang- Dr.Vidyanaath Singh BharatiyaSangeetVadya - Pt. Lal Mai Mishra. TaalVadyaParichay- Dr. Jamuna Prasad Patel Table kaudgamvikasaurVadanshailiyan		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VII		
Name of the Course	Concept of different TablaGharana		
Course Code	B23-PAS-722		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H2		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Knowledge of the Gharanas. 2. Knowledge of prominent TablaGharana. 3.Knowledge of Characteristics of theGharanas . 4. Importance of preserving Gharana. <hr style="width: 20%; margin-left: auto; margin-right: auto;"/> <p style="text-align: center;">5*.Ability to Play traditional Tabla Solo in Adchartal&AccompanimentwithChhotakhayal.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of theCourse			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Define "Gharana" and its significance in Indian classical music Historical background and evolution of Indian Percussion instruments. 	8
II	<ul style="list-style-type: none"> Six widely recognized TablaGharanas and their Historical development. Prominent PakhawajGharana and their History. 	8
III	<ul style="list-style-type: none"> Characteristics of the Following Gharanas:DelhiGharana, AjradaGharana ,Punjab Gharana. LucknowGharana, Banaras Gharana, FarrukhabadGharana. 	7
IV	<ul style="list-style-type: none"> Discuss the importance of preserving Gharana traditions while fostering innovation. Challenges in front of Gharana System in 21st Century. 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> Knowledge of Adachartaal (14 Matra) Theka. One Kaydain AdiLaya with Six Palta and Tihai in Adachartaal. One Simple,oneFarmaishiChakkardaar in Adachartaal. Accompaniment with ChhotaKyal&BadaKhyal. 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS:</p> <p>TaalVadyaShastra- Sri BhalchandraRaoMarathe TaalSarvang- Dr.Vidyanaath Singh BharatiyaSangeetVadya - Pt. Lal Mai Mishra. TaalVadyaParichay- Dr. Jamuna Prasad Patel Table kaudgamvikasaurVadanshailiyan Pakhawajaur Table keGharaneEvamParamparaen. DrAban E. Mistry</p>		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VII		
Name of the Course	Analytical study of South Indian Taal system.		
Course Code	B23-PAS-723		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H3		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Introduction& Concept of Taal in Karnatak Music. 2. Knowledge of Shadang. 3.Development of SaptsooladiTaal. 4. Comparative Study of North and South Indian Taal System <hr/> <p>5*.Ability to Play traditional Tabla Solo in Adchartal&Accompaniment withChhotakhayal.</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)		Time: 3 Hours	
Internal Assessment Marks: 30 (15+15*)			
End Term Exam Marks:70 (35+35*)			
Part B- Contents of theCourse			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Introduction & concept of Taal in Karnatak Music: Definition, significance of Taal in Carnatic music. 	8
II	<ul style="list-style-type: none"> Knowledge of Shadang-Anudrut, Drut, Laghu, Guru, Plut, Kakpad, 	8
III	<ul style="list-style-type: none"> Development of Saptsooladi Taal, Chaputaal, Characteristics of Saptsooladi Taal 	7
IV	<ul style="list-style-type: none"> Comparative study of North and South Indian Taal System Similarities and differences between Carnatic and Hindustani Taal System 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> Knowledge of Dhamar (14 Matra) Theka One Simple Tukda In Dhamar. One Farmaishi Chakkardaar in Dhamar. Accompaniment with Dhrupad. 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Taal Vadya Shastra- Sri Bhalchandra Rao Marathe Taal Sarvang- Dr. Vidyanath Singh Bharatiya Sangeet Vadya - Pt. Lal Mai Mishra. Taal Vadya Parichay- Dr. Jamuna Prasad Patel The Grammar of Carnatic Music –K.G. Vijaykrishnam</p>		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VII		
Name of the Course	Technical and Mathematical studies of Tabla compositions		
Course Code	B23-PAS-724		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE-H1		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Knowledge of the Laykari’s concept. 2.Knowledge of calculation of Chakkardar. 3.Knowledge of mathematics of Taal and Laykari. 4. Technical comprehension of Tihai. <hr/> <p>5*.Ability to Play traditional Tabla Solo in Pancham Sawaril & Accompaniment with Chhota Khayal.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Introduction Laykari, Kinds of Laykary. • Mathematics OfAdi, Kuadi, &BiadiLaykari. 	8
II	<ul style="list-style-type: none"> • Knowledge of mathematics of Simple Chakkardar. • Brief Knowledge of Calculation of Farmaishi. 	8
III	<ul style="list-style-type: none"> • Study on creating compositions of any Part icular taal to any other Taal. 	7
IV	<ul style="list-style-type: none"> • Knowledge ofTihai making in Any popularTaalJhaptaal, RoopakTaal, Ektaal, Chartaal. 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> • Knowledge of PanchamSawariTaalTheka. • One Kaydain with Six Palta and Tihaiin Panchamsawaritaal. • One Simple,oneFarmaishiChakkardaar inPanchamsawaritaal. • Accompaniment with ChhotaKyal&BadaKhyalinTilwada. SS 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>> Theory</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: TaalVadyaShastra- Sri BhalchandraRaoMarathe TaalSarvang- Dr.Vidyanaath Singh BharatiyaSangeetVadya - Pt. Lal Mai Mishra. TaalVadyaParichay- Dr. Jamuna Prasad Patel Table kaudgamvikasaurVadanshailiyan–Dr. YogmayaShukla TihaiyonEvamChakradaronkaGaniteeyVishleshan (Mathematical Analysis of Conditional Compositions)- Dr. HemantSachdeva</p>		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VII		
Name of the Course	Tabla Stage Performance		
Course Code	B23-PAS-725		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-H1		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able to: 1. Knowledge of the Peshkar and Uthan. 2. Knowledge of Bant and its Vistar. 3. Knowledge of Fard. 4. Perform systematic Tabla Solo.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100		Time: 6 Hours	
Internal Assessment Marks: 30			
End Term Exam Marks:70			
Part B- Contents of the Course			
Unit	Topics		Contact Hours
I	• AdvancedUthan&PeshkarInTeentaal.		23
II	• One Bant in Teentaal with 4 Vistar and Tihai.		23
III	• One Fard Gat & One Darjeddar Gat Of banarasGharana in Teentaal.		22

IV	<ul style="list-style-type: none"> • Complete Solo Performance in Teentaal With Lehra. 	22
Suggested Evaluation Methods		
Internal Assessment: 30 ➤ Practicum: <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 15 		End Term Examination: 70
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: TaalParichay- Bhag-1, 2, 3, TaalSarvang- Dr.Vidyanaath Singh TaalPrasoon- Pt. Chhotelal Mishra TihaiyonEvamChakradaronkaGaniteeyVishleshan (Mathematical Analysis of Conditional Compositions)- Dr. HemantSachdeva		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VIII		
Name of the Course	Conventional music and Instruments of India		
Course Code	B23-PAS-821		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H4		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Comprehension of historical percussion instruments. 2. Understand historical significance of traditional instruments. 3. Knowledge of various percussion instruments of Folk. 4. Comprehend South Indianpercussion instruments. <hr/> <p>5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B-Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Knowledge of the following instruments: Panav, Patah, Mirdang(According to ancient treatise) 	8
II	<ul style="list-style-type: none"> Brief Knowledge of the following percussion instruments : Nakkara, Dhol, Dholak 	8
III	<ul style="list-style-type: none"> Pung,Madal, Damroo and their use indevotional music 	7
IV	<ul style="list-style-type: none"> South Indian LayaVadya& Their Significance: Morsing, Ghatam, Khanjira 	7
V*	Practical <ul style="list-style-type: none"> Knowledge of 11 MatraTheka. One Kayda with Six Palta and Tihai in 11 Matra. One Rela and two Tukda in Adachartaal. 	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) <ul style="list-style-type: none"> > Theory <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 > Practicum: <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		End Term Examination: 70(35+35)*
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: TaalVadyaShastra- Sri BhalchandraRaoMarathe TaalSarvang- Dr.Vidyanaath Singh BharatiyaSangeetVadya - Pt. Lal Mai Mishra. TaalVadyaParichay- Dr. Jamuna Prasad Patel Table kaudgamvikasaurVadanshailiyan Bhartiya Talon kaShastriyaVivechan- Dr. Arun Kumar Sen		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VIII		
Name of the Course	Study of musical acoustics and its implications in music.		
Course Code	B23-PAS-822		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H5		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able to: 1. Comprehend science of sound. 2. Knowledge of waves. 3. Knowledge of Distortion & Noise. 4. Understand The Auditory System. <hr/> 5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of theCourse			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Sound, Music, and Science : TheSource,Transmission,Receiver • Vibration: Definition, Mathematical representation, Audible frequencies 	8
II	<ul style="list-style-type: none"> • Properties of sound waves: frequency, amplitude, wavelength. • The relationship between pitch, frequency, and musical notes. 	8
III	<ul style="list-style-type: none"> • Distortion & Noise: Distortion and Noise1 Noise, Distortion,Distortion Not, Linear Distortion, Nonlinear Distortion 	7
IV	<ul style="list-style-type: none"> • The Auditory System : Auditory Anatomy ,The Outer Ear ,The Middle Ear , The Inner Ear,The Semicircular Canals 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> • Peshkar with 4 variation of 11 Matra. • One Bant with FourPalta and Tihai in 11 Matra. • One SadharanChakradarandFarmaishi in11 Matra. 	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: DhwaniAurSangeet : <u>Lalit Kishore Singh</u> Principals of Musical Acoustics : William M. Hartmann DhvaniVigyanauruskeAnuprayog by Ram Narayan Mishra DhvaniVigyankaVikasevamPrayog by Ashok Kumar Pandey DhvaniVigyanevamSangeetShastra by SrimatiSaroj Devi DhvaniShastrakiBhoomika by AcharyaRamdattShukla Dhvani Kala aurSangeetShastra by Ramesh Chandra Shukla</p>		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VIII		
Name of the Course	Various non-percussion instruments		
Course Code	B23-PAS-823		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H6		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.KnowNon-Percussion Instruments. 2. Knowledge of String instruments. 3. Knowledge of Wind Instrument. 4. Knowledge of Electric instruments. <hr/> <p>5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of theCourse			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering 			

the whole syllabus, it contains 7 objective type questions of one mark each.		
Unit	Topics	Contact Hours
I	Introduction to Non-Percussion Instruments: <ul style="list-style-type: none"> Defining non-percussion instruments and their classification (string, wind, Idiophones, etc.) Historical overview of instrument development The role of non-percussion instruments in music ensembles 	8
II	String Instruments <ul style="list-style-type: none"> Exploring the string instrument Anatomy of a string instrument: Parts and functions (Gitar, Tanpura) 	8
III	Wind Instruments <ul style="list-style-type: none"> The history and development of the wind instrument Understanding the different types of wind instrument 	7
IV	Electronic Instruments: <ul style="list-style-type: none"> Introduction to synthesizers and their impact on modern music The role of electronic instruments in various genres (film music, folk Music, classical Music) 	7
V*	Practical <ul style="list-style-type: none"> Knowledge of DhamarTaalTheka. Two simple ParanInDhamarTaal. One ChakkardarParan in DhamarTaal. One FramaishiChakkardar. 	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) <ul style="list-style-type: none"> > Theory <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7 > Practicum: <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		End Term Examination: 70(35+35)*
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: BharatiyaSangeetVadya by Pt. Lalmani Mishra History of Indian Music and Its Instruments by Ethel Rosenthol MUSICAL INSTRUMENTS OF INDIA by S. KRISHNASWAMI		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VIII		
Name of the Course	Functioning of music production		
Course Code	B23-PAS-824		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE–H2		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able to: 1. Know Introduction to Music Production. 2. Understand the Studio Environment. 3. Know Editing and Audio Processing. 4. Understand Editing and Audio Processing.		
	_____ 5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	Introduction to Music Production: <ul style="list-style-type: none"> • Concept of music production and the various roles involved (producer, engineer, songwriter, and musician). • History of Music Production: Tracing the evolution of recording technology 	8
II	Understanding the Studio Environment: <ul style="list-style-type: none"> • Exploring different studio types (home, professional) and essential equipment (DAW, microphones, instruments). • Building a Production Workflow: Establishing a systematic approach to recording, editing, mixing, and mastering. 	8
III	Editing and Audio Processing: <ul style="list-style-type: none"> • Editing Techniques: Mastering audio editing tools (cutting, trimming, fades, and crossfades). • Processing Audio: Utilizing EQ, compression, reverb, and other effects to shape and enhance sound. 	7
IV	MIDI and Virtual Instruments: <ul style="list-style-type: none"> • Demystifying MIDI: Exploring MIDI data, controllers, and virtual instruments (synths, samplers). • Creating Virtual Instrument Parts: Programming drum beats, melodic lines, and chord progressions using MIDI. 	7
V*	Practical <ul style="list-style-type: none"> • Knowledge of kaharwaTaalTheka in Tha, dugun, chaugun. • Two variation and laggiinKaharwaTaal. • Knowledge of Dadra Taal in Tha, dugun, Chaugunlaya. • Two variation and Laggi in Dadra Tal. 	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 ➤ Practicum: <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70(35+35)*
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: Modern Recordings Techniques David Miles Huber Sound and Recording An Introduction Francis Rumsey and Tim McCormick PC Recording Studio for Dummies Jeff Strong		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	VIII		
Name of the Course	Tabla Stage Performance		
Course Code	B23-PAS-825		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-H2		
Level of the Course (As per Annexure-I)	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes (CLO):	After completing this Course , the learner will be able to: 1.Knowledge of Theka and peshkar in 13 matra. 2Knowledge kayada in 13 matra. 3. KnowledgeofRela in 13 Matra . 4. Knowledge of Tukra and Chakradars in 13 matra.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	
Part B-Contents of the Course			
Unit	Topics		Contact Hours
I	<ul style="list-style-type: none"> • Theka and Peshkar with five vistar and Tihai in 13 matra. 		23

II	<ul style="list-style-type: none"> • One Kayda with five vistar and Tihai in 13 Matra. 	23
III	<ul style="list-style-type: none"> • One Rela with five prastar and Tihai in 13 Matra. 	22
IV	<ul style="list-style-type: none"> • Two simple Tukra, One Chakradar, one FramayishiChakradar in 13 Matra. 	22
Suggested Evaluation Methods		
Internal Assessment: 30 > Practicum: <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 15 		End Term Examination: 70
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: TaalParichay- Bhag-1, 2, 3, TaalSarvang- Dr.Vidyanaath Singh TaalPrasoon- Pt. Chhotelal Mishra TihaiyonEvamChakradaronkaGaniteeyVishleshan (Mathematical Analysis of Conditional Compositions)- Dr. HemantSachdeva		

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Session: 2026-27			
Part A–Introduction			
Subject	Music Instrumental –Tabla		
Semester	VIII		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-826		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of the Course (As per Annexure-I	500-599		
Pre-requisite for the Course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits: 12 (8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics		Contact Hours

I	<p>Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam.</p> <p>Areas for project :</p> <ol style="list-style-type: none"> 1. Classical 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
	End Term Examination: 300(200+100)	
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Student can consult with Nobel laureates, and he / she can take assistance of related literature, books, epics, E- resources.</p>		

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Session: 2026-27			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	IX		
Name of the Course	Musicology and essay compositions		
Course Code	B23-PAS-921		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG1		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Understandof Musicology 2. Know Cultural Context of Music. 3. Know Impact of Technology on Music. 4.Develop proficiency in music criticism and essay writing. <hr/> <p>5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 			

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Overview of Musicology: Definition, Scope, and Objectives. Understanding the Relationship between Music and Culture. 	8
II	<ul style="list-style-type: none"> Music and Technology: Impact on Composition, Performance, and Consumption. Music as Cultural Expression: Identity, Ritual, and Tradition. 	8
III	<ul style="list-style-type: none"> Music Criticism: Historical Perspectives and Contemporary Practices. Reception Theory and Audience Response. 	7
IV	<ul style="list-style-type: none"> Understanding Essay Structure: Introduction, Body, Conclusion. Writing for Different Audiences: Scholarly, Popular, and Educational. 	7
V*	Practical <ul style="list-style-type: none"> Knowledge of AdachartaalTheka. Two simple Tukda in Adachartaal. One ChakkardarTukda in Adachartaal. One FramaishiChakkardar in Adachartaal. 	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) <ul style="list-style-type: none"> > Theory <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 > Practicum: <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		End Term Examination: 70(35+35)*
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: Sangit Ki AnusandhanPrakriya:Manormasharma BhartiyaSangeetEvamManovigyan: Dr.VasudhaKulkarni Music and Psychology:Dr.KiranTiwari NibandhMahasagar: Dr.Pramod Kumar Agrawal		

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Session: 2026-27			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	IX		
Name of the Course	Aesthetical components of rhythm.		
Course Code	B23-PAS-922		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG2		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Understand music and its connection to rasa (emotional essence) 2. Know the use of Vistara and rhythmic manipulation. 3. Know significance of silence and pauses within the rhythmic framework. 4. Traditional and contemporary approaches to laya and taal. <hr style="width: 30%; margin-left: auto; margin-right: auto;"/> <p style="text-align: center;">5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of theCourse			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the 			

whole syllabus, it contains 7 objective type questions of one mark each.		
Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Overview of Musicology: Definition, Scope, and Objectives. Understanding the Relationship between Music and Culture. 	8
II	<ul style="list-style-type: none"> The relationship between Laya and Rasa (emotional essence) in Indian music. Exploring different tempos (vilambit - slow, madhya - medium, drut - fast) and their emotional connection. 	8
III	<ul style="list-style-type: none"> The use of Vistar for creating dramatic effect and emotional intensity. Analyzing how musicians manipulate tempo for improvisation and storytelling. 	7
IV	<ul style="list-style-type: none"> The aesthetics of silence and pauses within the rhythmic framework. Contemporary explorations of laya and taal in Indian music. 	7
V*	Practical <ul style="list-style-type: none"> Knowledge of Peshkar in Jhaptaal. One Kayda in Tisrajati in Jhaptaal. One ChakkardarTukda in Jhaptaal. Ability to accompany with Khyal inJhoomraTaal. 	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) <ul style="list-style-type: none"> > Theory <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 > Practicum: <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		End Term Examination: 70(35+35)*
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: Aesthetics of Tabla" :PanditSudhirMainkar Tabla Vadan: Kala aur Shastra: PanditSudhirMainkar ART OF TABLA-RHYTHM ESSENTIAL, TRADITION, AND CREATIVITY : SUDHIR KUMAR SAXENA		

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Session: 2026-27			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	IX		
Name of the Course	Principals of accompaniment		
Course Code	B23-PAS-923		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG3		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Develop ensemble skills. 2. Follow and enhance the underlying Taal in various musical styles. 3. Explore Theka variations. 4. Cultivate responsive musicianship. <hr style="width: 20%; margin-left: 0;"/> <p>5*.Ability to Play TablaAccompaniment within the specified rhythmic frameworks.</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of theCourse			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units. 			

- The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Role of the Tabla player in an ensemble. • Understanding rhythmic accompaniment 	8
II	<ul style="list-style-type: none"> • Exploring different ways to embellish the basic theka. • Importance of listening and responding to the melody. 	8
III	<ul style="list-style-type: none"> • Accompaniment for genres like Bhajan and Qawwali • Tabla accompaniment in light classical music: 	7
IV	<ul style="list-style-type: none"> • Importance of maintaining rhythmic stability during Layakari. • Creating a dialogue between the Tabla and the melody 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> • Knowledge of JhoomraTaalTheka. • Ability to accompany with Khyal in JhoomraTaal. • Two Mukhra in JhoomraTaal. • Ability to accompany with Kathak Dance in TeenTaal. 	60

Suggested Evaluation Methods

<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70(35+35)*</p>
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Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

TablaSangat and Artists:Dr. BhimsenSaral

KathakNrityakeSathTablaSangati: NageswarLalKarna

TABLA : EK SAMAGRA VADYA: SwatantraVadanEvamSangati:

SEEMA CHAUDHARY DR.

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Session: 2026-27			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	IX		
Name of the Course	Multidisciplinary Aspects of Indian Music		
Course Code	B23-PAS-924		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE–PG1		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Develop ensemble skills 2. Follow and enhance the underlying Taal in various musical styles. 3. Explore Theka variations. 4. Cultivate responsive musicianship. <hr style="width: 20%; margin-left: 0;"/> <p>5*.Ability to Play TablaAccompaniment within the specified rhythmic frameworks.</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. ➤ Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units. 			

<p>➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.</p>		
Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> Influence of different cultures (Indo-Aryan, Dravidian, Islamic), and the role of colonialism. The social and cultural significance of music in Indian society: Music in festivals, rituals, weddings, and everyday life. 	8
II	<ul style="list-style-type: none"> The role of music in Hinduism, Buddhism, Jainism, Sikhism, and Islam in India. Bhajans, kirtans, and qawwalis: Devotional music in different religious traditions. 	8
III	<ul style="list-style-type: none"> The relationship between music and dance in Indian classical traditions (Bharatanatyam, Odissi, Kathakali) The role of music in Indian theater (Sanskrit drama, folk theater). 	7
IV	<ul style="list-style-type: none"> The connection between music and visual arts (murals, sculptures). Contemporary expressions of Indian music: Fusion genres, Bollywood music, and the impact of globalization. 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> Knowledge of KeharwaTaalTheka. Ability to accompany with Khyal in TilwadaTaal. Two Tihai in TilwadaTaal. Ability to accompany with Thumri in DeepchandiTaal. 	60
<p>Suggested Evaluation Methods</p>		
<p>Internal Assessment: 30(15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 <p>➤ Practicum:</p> <ul style="list-style-type: none"> Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
<p>Part C-Learning Resources</p>		
<p>Recommended Books/ e-resources/ LMS: TablaSangat and Artists:Dr. BhimsenSaral KathakNrityakeSathTablaSangati: NageswarLalKarna TABLA : EK SAMAGRA VADYA: SwatantraVadanEvamSangati: SEEMA CHAUDHARY DR.</p>		

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Session: 2026-27			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	IX		
Name of the Course	Tabla Stage Performance		
Course Code	B23-PAS-925		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-PG1		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able to: 1.Knowledge of Theka and peshkar in 15matra. 2 Knowledge kayada in different Jati of 15matra. 3. Knowledge of Relaand Bantin 15Matra . 4. Knowledge of Tukra and Chakradars in 15matra.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics	Contact Hours	
I	• Peshkar with five Prastar and Tihai in PanchamsawariTaal.	23	
II	• One Adilayakayada and one ChatsraJatiKayada with five Palta each in PanchamsawariTaal	23	
III	• One Rela, one Bant with five paltain with five Palta each in PanchamsawariTaal.	22	

IV	<ul style="list-style-type: none"> • One Simple, One Farmaishi and One KamliChakradar in PanchamsawariTaal. 	22
Suggested Evaluation Methods		
Internal Assessment: 30 > Practicum: <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 15 		End Term Examination: 70
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS: TaalParichay- Bhag-1, 2, 3, TaalSarvang- Dr. Vidyanaath Singh TaalPrasoon- Pt. Chhotelal Mishra TihaiyonEvamChakradaronkaGaniteeyVishleshan (Mathematical Analysis of Conditional Compositions)- Dr. HemantSachdeva		

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Session: 2026-27			
Part A - Introduction			
Subject	Music (Common in Vocal, Sitar , Tabla and Kathak)		
Semester	X		
Name of the Course	Research Methodology		
Course Code	B23-PAS-1001		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG4		
Level of the Course (As per Annexure-I)	500- 599		
Pre-requisite for the Course (if any)	NA		
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1.Enhance his/ her Knowledge about Research 2. Enhance his/ her Knowledge about methods of data collections 3. Enhance his/ her Knowledge about data analysis and research 4. Enhance his/ her Knowledge about research ethics and scientific writing <hr/> <p>5*</p> <ol style="list-style-type: none"> 1. Perform the specific composition in given ragas. 2. Comparatively demonstrate the various ragas and Taalas. 3. Demonstrate the given Taalas on hands. 		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)	Time: 3 Hours Theory and 6 Hours for Practical
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Part B-Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one mark each.
5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	Unit 1: Introduction to Research Methodology <ul style="list-style-type: none"> • The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process. • Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable). • Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research. • 	8
II	Unit 2: Research Design and Methods <ul style="list-style-type: none"> • Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives. • Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias. • Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions. 	8
III	Unit 3: Data Analysis and Interpretation Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests	7

	<p>(hypothesis testing, correlation, etc.), and data analysis software.</p> <p>Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional).</p> <p>Data Interpretation: Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings.</p>	
IV	<p>Unit 4: Research Ethics and Scientific Writing</p> <p>Research Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research.</p> <p>Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.).</p> <p>Research Communication: Effective presentation of research findings (oral presentations, posters, research reports).</p>	7
V*	<p>1. Students have to prepare a Synopsis on any topic given by class teacher.</p> <p>2. Review of a Book</p>	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 <p>➤ Practicum: 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>

Part C-Learning Resources

Recommended Books/ e-resources/ LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
12. Hamare Sangeet Ratna- Laxmi Narayan Garg
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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Session: 2026-27			
Part A - Introduction			
Subject	Music Instrumental –Tabla		
Semester	X		
Name of the Course	Ancient and Medieval History of Hindustani Percussion Instruments		
Course Code	B23-PAS-1022		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG5		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this Course , the learner will be able to:</p> <ol style="list-style-type: none"> 1. Know about significance and relationship between music and Culture. 2. Evaluate archaeological and historical evidence and influence of social, and religion on percussion instruments. 3. Impact on percussion instrument of Mughal era. 4. Know about influence of modernization and globalization on Hindustani percussion instruments. Cultural, social, and religious contexts. <hr style="width: 20%; margin-left: auto; margin-right: auto;"/> <p>5*.Ability to Play traditional Tabla Solo &Accompaniment within the specified rhythmic frameworks.</p>		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<ul style="list-style-type: none"> ➤ There shall be Nine Questions in all. ➤ The Question paper will be divided into five units. 			

<ul style="list-style-type: none"> ➤ Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. ➤ The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each. 		
Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Significance and cultural context of Hindustani percussion instruments from ancient to medieval times. • Understanding the Relationship between Music and Culture. 	8
II	<ul style="list-style-type: none"> • Examination of archaeological and historical evidence of ancient percussion instruments in the Indian subcontinent • Historical, social, and religious influences on the development of Hindustani percussion instruments. 	8
III	<ul style="list-style-type: none"> • Exploration of the impact of Islamic and Persian influences on Hindustani music and percussion. • Examination of the Tabla's roots in ancient Indian percussion and its evolution during the medieval period. 	7
IV	<ul style="list-style-type: none"> • Discussion on the influence of modernization and globalization on Hindustani percussion instruments. • Study of the cultural, social, and religious contexts of Dholak and Dhol in different regions. 	7
V*	<p>Practical</p> <ul style="list-style-type: none"> • Knowledge of 17 Matra Theka. • Onekayada in 17 Matra. <p>B) One Chakkardar Tukda in 17 Matra. C) One Framaishi Chakkardar in 17 Matra.</p>	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30(15+15*)</p> <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 • Mid-Term Exam: 7 ➤ Practicum: <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam: 		<p>End Term Examination: 70(35+35)*</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Bharayatiya Sangeet Vadya Pt. Lalmani Mishra Bhartiya Sangit Ka Itihas by Umesh Joshi Musalman Aur Bhartiya Sangit by Acharya Brihaspati</p>		

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Session: 2026-27			
Part A– Introduction			
Subject	Music Instrumental –Tabla		
Semester	X		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-1026		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of the Course (As per Annexure-I)	500-599		
Pre-requisite for the Course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics	Contact Hours	
I	Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam. Areas for project : 1.Classical 2. Semi Classical Music 3.Folk and Light Music 4.Western Music 5.Devotional Music / Sufi Music/ Shrimad		

	<p>Bhagwad Geeta Shlokas 6.Coverage of musical competition, concerts / event or associated areas with written report and video C.D.(if required)</p>	
Suggested Evaluation Methods		
		<p>End Term Examination: 300(200+100)</p>
Part C-Learning Resources		
<p>Recommended Books/ e-resources/ LMS: Student can consult with Nobel laureates, and he / she can take assistance of related literature, books, epics, E- resources.</p>		

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Session: 2024-25			
PartA - Introduction			
Subject	Kathak		
Semester	V		
Name of the Course	Aesthetics of Kathak Dance		
Course Code	B23-PAS-503		
CourseType:	CC-C5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of basic structure of Kathak Dance 2. Knowledge about the relation of Aesthetics with Dance. 3. Detailed knowledge about different postures 4. Develop aptitude about the laya & citation. Basics of Kathak on Stage. 5 Enhance the Practical knowledge of taal Jhaptaal 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1.General Introduction of NatyaShastra . 2. General Introduction of Abhinaya Darpan.	08
II	1.Define Abhinaya and its four aspects (Angika, Vachika, Aharya & Satvika) 2. Define Mudra & its Five Asamyukta Hasta Mudras according to Abhinaya Darpan	08
III	1.Define Five Samyukta Hasta Mudras according to Abhinaya Darpan 2.Brief study of Anga, Partyanga & Upanga.	07
IV	1. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Dhmaar b)- Jhaptaal 2. Life Skecteches of : a) Pt.Rajendra Gangani b) Sitara Devi	07
V	*Practical Study of Jhaptaal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries. 2.Thaat,Amad/Paranamad. 3. Tihai ,Two simple tukras & Paran,Kavitt. 4.Padhant of Thah, Dugun & Chaugun layakaries on hand of the following taals with its introduction - a) Jhaptaal b) Dhamar	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihāsikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare)
5. Kathak Nritya (By- Dr. Laxmi Narayan Garg)
6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
7. Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)
8. Kathak (Indian Classical Dance series) – (by Shovana Narayan)
9. Abhinaya Darpan (by- Dr. Puru Dadheech)

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Session: 2024-25			
PartA - Introduction			
Subject	Kathak		
Semester	V		
Name of the Course	Components & Techniques of Stage Performance in Kathak Dance		
Course Code	B23-PAS-507		
CourseType:	CC-M5(V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (ifany)	Na		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of basic structure of Kathak Dance. 2. Techniques of stage performance in Kathak Dance. 3. Develops the interest towards technical terms of stage performance. 4. Detailed knowledge of Tandav- Lasya and Natan bheda 5. Enhance the Practical knowledge of taal Dhamar 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions; Question number one must be objective type which is compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1. Brief Knowledge of the repertoire(Prastutikram) of Kathak Dance. 2. Role of Lord Shiva in Dance.	08
II	1.Impact of Sound & Light on a successful Performance. 2. Importance of Gunghroo in Kathak.	08
III	1.Brief Study of Tandav & Lasya. 2.Detailed study of Natan Bheda.	07
IV	1.Ability to Write the notation of the following in Dhmaar taal :- a)- Tatkar, b)- Thaat, c)- Tihai, d)- Amad, e)- Tukda, f)- Paran, g)- Paran Judi Amad h)- Chakardar Tukda, i)- Parmelu. j)-Kavitta. 2. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Dhmaar b)- Ektaal	07
V	*Practical Study of Dhmaar taal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries 2. Two Thaat 3. One Amad,Tukda& Tihai 4.One ParanJudi Amad ,Permelu &chakkardar Tukra 5. One Kavitt 6. One Gat nikas in teen taal.	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihāsikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare)
5. Kathak Nritya (By- Dr. Laxmi Narayan Garg)
6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
7. Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)
8. Kathak (Indian Classical Dance series) – (by Shovana Narayan)
9. Abhinaya Darpan (by- Dr. Puru Dadheech)

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Session: 2024-25			
PartA - Introduction			
Subject	Kathak		
Semester	VI		
Name of the Course	Comparative Study of Kathak with other Dance forms.		
Course Code	B23-PAS-603		
CourseType:	CC-C6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1.Develops the interest about the India Classical Dances. 2. Develops confidence about citation of compositions in different taals. 3.Knowledge of basic Layakari of Taal of Kathak Dance. 4. Knowledge about comparative study of composition 5. Enhance the Practical knowledge of taal Jhaptaal/Dhamaar		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
Instructions for Paper- Setter There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	Unit –I 1. General Introduction & Comparative Study Of Classical Dance & Folk Dance. 2. Brief Knowledge of Folk Dances of Rajasthan.	08
II	1. Comparative Study of Following: Kathak & Bharatnatyam 2. Contribution of Uday Shankar in the field Dance.	08
III	1. Knowledge of notation system of Pt. Bhatkhande & Pt. Vishnu Digamber taal lipi Padhati. 2. Define Rasa & its type.	07
IV	1. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Rupak taal b)- Ektaal 2. Comparative Study of the Following. a) Tora and Tukra b) Paran and Paran Judi amad c) Chakkardar and Tihai	07
V	*Practical Study of Jhaptaal/Dhamar in detail- 1. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries. 2. Thaah, Amad, Tihai, Tukra, Chakkardar tukra, Paran, Pramelu, Kavitt 3. Abhinay- Bhajan / Stuti / Vandana 4. Padhant of Thah, Dugun & Chaugun layakaries on hand of the following taals with its introduction – a) Dhamar b) Ektaal	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihāsikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare)
5. Kathak Nritya (By- Dr. Laxmi Narayan Garg)
6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
7. Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)
8. Kathak (Indian Classical Dance series) – (by Shovana Narayan)
9. Abhinaya Darpan (by- Dr. Puru Dadheech)

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Session: 2024-25			
PartA– Introduction			
Subject	Kathak		
Semester	VI		
Name of the Course	Importance of Instruments in Kathak Dance		
Course Code	B23-PAS-607		
CourseType:	CC-M7 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (ifany)	Na		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge about different instruments play with Kathak Dance. 2. Importance of instruments in Kathak Dance. 3. Knowledge of different Talas of Kathak Dance. 4. Enhance the knowledge of Laya and Layakari 5. Enhance the Practical knowledge of taal Chautaal		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1.Role of Accompanying Artist in Kathak Dance. 2.Classification of Indian Instruments in brief.	08
II	1.General introduction of ten pranas of taal. 2. Comparative study of Laya and Laykari.	08
III	1.Importance of Tabla in Kathak Dance. 2. Importance of Laya & Taal in Kathak Dance	07
IV	1. Ability to Write the notation of the following in Chau taal :- a)- Tatkar,b)- Thaat, c)- Tihai, d)- Amad, e)- Paran, f)- Paran Judi Amad, g)- Chakardar Paran, h)- Chakardar Tukda i)- Kavitt j)- Parmelu. 2.Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Sultaal b)- chautaal	07
V	*Practical Study of Chautaal/Ektaal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries 2. Two Thaat 3. Amad&Tihai 4.One ParanJudi Amad,Tukda,Permelu 5.One Chakkardar Paran 6. One gat nikas in teen taal	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihāsikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare)
5. Kathak Nritya (By- Dr. Laxmi Narayan garg)
6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
7. Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)
8. Kathak (Indian Classical Dance series) – (by Shovana Narayan)
9. Abhinaya Darpan (by- Dr. Puru Dadheech)

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VII		
Name of the Course	Ancient History of Kathak Dance		
Course Code	B23-PAS-731		
CourseType:	CC-H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of History of Dance. 2. Knowledge of Epics –Ramayana and Mahabharata . 3. Develops aptitude about Layakari of Talas. 4. Knowledge of Recite the compositions of Kathak Dance. 5* Practical knowledge of kathak Dance On Stage.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1. History of Indian Dance in Stone Age and Vedic Period. 2. Essay on Kathak Dance according to Past, Present & Future	08
II	1. Origin, History and Development of Indian Classical Dance Kathak. 2. Contribution of Nawab Wajid Ali Shah in the field of Kathak Dance.	08
III	1. Definition of Rasa, its kind and importance In Kathak. 2. Elaborate Rasa according to Natyashastra.	07
IV	1. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakarīs:- a) Jhaptal b) Rudra Taal 2. Notation of composition in Roopak Taal.	07
V	*Practical Study of Roopak Taal or Teen Taalin detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakarīs. 2. Thaah, Amad, Paranamad, Tukra, Paran, Kavitta, 3. Gat Nikas in Teen taal 4. Abhinaya- Bhajan / Stuti / Vandana 5. Padhant of Thaah, Dugun & Chaugun layakarīs on hand of the following taals with its introduction - a) Jhaptal b) Rudra Taal	60
Suggested Evaluation Methods		
Internal Assessment: 15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Aitihāsik Pariprekshya me Kathak Nritya-(by Dr. Maya Tak) 2. Kathak Nritya Shiksha Part-1 (by- Dr. Puru Dadheech) 3. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 4. Kathak Nritya (By- Dr. Laxmi Narayan garg)		

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VII		
Name of the Course	Aesthetic Principal of Dance		
CourseCode	B23-PAS-732		
CourseType:	CC-H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of Aesthetics. 2. Knowledge of Aesthetics according to Indian Western Concepts. 3. Knowledge of Aesthetic in Kathak Dance. 4. Knowledge of Layakaris– Thah, Dugun and Chaugun and Notation of composition. <hr/> 5*.Ability to perform complete kathak dance solo performance for 15-20 minutes.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1)Principal of Aesthetic 2)Aesthetics in Dance	08
II	1)Indian and Western Concepts of Aesthetics. 2)Principal of Aesthetic and its relation with kathak.	08
III	1)Explain the following terms- i) Natyadharmi ii) Lokdharmi 2) Detail Study of Drishti Bheda.	07
IV	1)Ability to Write the Layakari of the following Taal- i) Dhamar Taal ii)Roopak Taal 2) Notation Of composition in Roopak Taal or Teentaal.	07
V	*Practical Study of Roopak Taal Or Teen Taal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries Ladi/Palta 2. Two Thaat &Tihai 3. Tisra jati paran 4.Angat/Ateet Tukda 5. Kavitta 6.Special bandish of Lucknow /Jaipur Gharana. 7.Example of Jati and Yati. 8. One Gat Nikas in teen taal. 9.Bhajan/Stuti/Vandana	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
PartC-Learning Resources		
Recommended Books/e-resource 1. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare) 2. Kathak Nritya (By- Dr. Laxmi Narayan garg) 3. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad) 4. Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)		

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Session: 2025-26			
PartA– Introduction			
Subject	Kathak		
Semester	VII		
Name of the Course	Study of Folk Dances of India and treatise		
Course Code	B23-PAS-733		
CourseType:	CC-H3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of Folk Music and Folk Dance. 2. Knowledge of Folk Dances of Haryana and Punjab . 3. Knowledge of Folk Drama of Different Place . 4. Knowledge of Layakari- Aad and Kuad and ability to write of Composition in different taal. <hr/> 5*Enhance the Knowledge that how to Perform Kathak on Stage.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15 +15*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1)Detail and Comparative study of Classical and Folk Dances . 2)Detail Study of Folk Music.	08
II	1) Brief Study of folk dance of Himachal Pradesh. 2)Brief Study of folk dance of Gujrat.	08
III	1)Traditional Folk Drama a)Bidesiya b)Jatra c)Yakshagana d)Bhagavat Mela 2) Traditional Folk Drama a)Tamasha b)Nautanki c)Bhavai d)Pandwani	07
IV	1)- Ability to write the full description of the following Taals with notation of Aad (3/2) and Kuaad (5/4) Layakar:- Taal-Teen Taal 2) Ability to write Notation of Composition in prescribe Taal Dhamar or Teen Taal.	07
V	*Practical Study of Dhamar Taal or Teen Taal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakarries. 2. Thaah , Amad,Paranamad,Tukra, Paran , Kavitta, 3. Gat Nikas in Teen Taal. 4.Abhinaya- Bhajan / Stuti / Vandana 5. Padhant of Thah, Dugun & Chaugun layakarries on hand of the following taals with its introduction - a) Ek Taal b) Dhamar Taal	60
SuggestedEvaluationMethods		
InternalAssessment:15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
PartC-Learning Resources		
Recommended Books/e-resources/LMS: 1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech) 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 3.Bharat ke Lok Nritya- (by-Shri Laxmi Narayan Garg)		

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VII		
Name of the Course	General Introduction to the Classical Dances of India		
Course Code	B23-PAS-734		
CourseType:	DSC-H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of basic structure of Kathak Dance. 2. Knowledge of basic syllables of Kathak Dance. 3. Knowledge of basic Talas of Kathak Dance. 4. Knowledge of basic Layakari of Taal of Kathak Dance. 5*.Enhance ability to perform Kathak on Stage in students. 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	

PartB-Contentsofthe Course		
<u>Instructions for Paper- Setter</u>		
There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.		
Unit	Topics	Conta ct Hours
I	1)Brief and Comparative Study –Manipuri and Sattriya . 2)Brief and Comparative Study –Kuchipudi and Kathakali.	08
II	1)Detailed Study with costume, Make-up and Kutap - a) Mohiniattam. b) Manipuri 2)Detailed Study with Costume ,Make-up and Kutap- a) Oddisi b) Sattriya.	08
III	1)Contribution of Kathak Exponent – Mohan Rao Kalayan purkar Ji , Dr.Maya Rao 2)Life Sketches of Pandit Shambhu Maharaj or Astad Debu Ji.	07
IV	1)Ability to Write the notation Thah, Dugun and chaugun of the following Taal- i) Shikhar Taal ii) Chautaal 2)Ability to notation of composition in prescribe taal-Dhamar taal or Teen taal.	07
V	*Practical Study of Dhamar or Teentaal in detail- 1. Tatkar in Thaah, Dugun,Tigun and Chaugun Layakaries with Palta/Ladi 2. Two Thaat &Tihai 3.Paran judi Amad 4. Paran (Tisra Jati) 5.Anagat /Ateet Tukda (Teen taal) 6. Kavitta 7.Special Bandish of Lucknow/Jaipur	60

	<p style="text-align: center;">Gharana</p> <p>8.Example of Jati/Yati in Teen taal.</p> <p>9.One Gat Nikas in teen taal.</p> <p>10.Bhajan/Stuti/Vandana</p>	
SuggestedEvaluationMethods		
<p>InternalAssessment:30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: <p>➤ Practicum 15</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>	
PartC-Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Kathak (Indian Classical Dance Series)-(by-Shovna Narayan) 2. Nritya Shiksha Part-1(by- Dr. Puru Dadheech) 3. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 4. Kathak (Indian Classical Dance series) – (by Shovana Narayan) 		

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VII		
Name of the Course	Kathak Stage Performance		
Course Code	B23-PAS-735		
CourseType:	PC-H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
CourseLearningOutcomes(CLO):	After completing this course the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of practical techniqs and Bhav of Kathak Dance. 2. Knowledge of Folk Dance . 3. Knowledge of Other Dance Forms. 4. Knowledge of Theka and Nagma. <hr style="width: 20%; margin: 10px auto;"/> 5*Students able to learn how to perform Kathak on Stage.		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+15*) End Term Exam Marks:70(35+35*)		Time: 6 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1. Ability to Play Nagma and Theka in Teen Taal.	22
II	1. Practical Demonstration of any one folk based dance- a)Haryana b) Punjab	22
III	1. Practical demonstration of any one Hindi Cinema based on the following Category. a)Semi Classical Dance b)Contemporary/Light Dance/Bollywood Dance	23
IV	1.Dhamar Taal /Teen Taal/ Roopak Taal 1)Stuti /Vandana 2) Tatkar-Thah, Dugun, Tigun and Chaugun with Palta/Ladi 3)Thaat 4)Amad 5)Paranjudi Amad 6)Tihayi & Chakkardar Tihayi 7)Sadi Paran & Chakkardar Paran 8)Anagat/Ateet Tukda 9)Chakkardar Toda/Tukda 10)Parmelu 11)Special Bandish of Jaipur Gharana 12)Kavitta 13) Any one gat nikas/gat bhav in teentaal.	23
Suggested Evaluation Methods		
Internal Assessment: 15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Kathak Nritya Shiksha Part-1 (by- Dr. Puru Dadheech) 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 3. Aitihāsik Parīpekshya me Kathak Nritya (By. Dr. Maya Tak) 4. Kathak Saundaryatmak Shashtriya Nritya (By- Shikha Khare) 5. Kathak Nritya (By- Dr. Laxmi Narayan garg)		

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VIII		
Name of the Course	History and Development of Kathak Dance in Literature		
Course Code	B23-PAS-831		
CourseType:	CC-H4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of History of Dance. 2. Develops interest about the knowledge of Dance references in Literature. 3. Ability to write down various taals in different layakarries and their comparative study. 4. Knowledge about notation system 5. Enhance the practical knowledge of Basant Taal. 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1. History of Dance in literature: a) Ramayana b) Mahabharata. 2. Karan- General study of Karanas, detailed study of 5 karanas.	08
II	1. Contribution of the following in the field of Nritya Natika : a) Madam Menka b) Uday Shankar 2. Explain of the following terms according to Abhinaya Darpan - a) Chari b) Gati	08
III	1. Knowledge of episodes from mythological stories of Dashavtar and Kaliya Daman. 2. Study of Devta Hasta & Nav Graha Hast According to Abhinaya Darpan.	07
IV	1. Notation of composition in Basant Taal & Teentaal. 2. Comparative study of following taals: a) Rupak and Tivra b) Ektaal and chautaal.	07
V	*Practical Study of Basant Taalin detail- 1. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries. 2. Thaat , Amad, Paranamad, 3. Tukra, Chkradar tukra, Tihai & Paran 4. Padhant of Thah, Dugun, Tigun & Chaugun layakaries on hand of the following taals with its introduction : a) Basant Taal b) Rupak Taal	60
Suggested Evaluation Methods		
Internal Assessment: 15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. AitihāsikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
4. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare)
5. Kathak Nritya (By- Dr. Laxmi Narayan garg)
6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
7. Abhinaya Darpan (by- Dr. Puru Dadheech)

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VIII		
Name of the Course	Aesthetic of Dance in Literature		
Course Code	B23-PAS- 832		
CourseType:	CC-H5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of Hasta Mudras. 2. Knowledge of Aesthetic in Kathak Dance. 3. Ability to write down various taals in different layakaries and their comparative study. 4. Knowledge about Notation system. 5. Enhance the practical knowledge of Basant/Pancahm sawari taal		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			

Instructions for Paper- Setter

There shall be Nine Questions; Question number one must be objective type which is compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
I	1. Detailed study of Asamtukta Hasta Mudra according to Abhinaya Darpan 2. Detailed study of Samtukta Hasta Mudra according to Abhinaya Darpan.	08
II	1. Angharas - General study of Angharas & detailed study of 5 Angharas 2. Karan - General study of Karanas & detailed study of 5 Karanas.	08
III	1. Study of Griva Bheda according to Abhinaya Darpan. 2. Study of Shiro Bheda according to Abhinaya Darpan.	07
IV	1. Notation of composition in Basant Taal & Teentaal. 2. Ability to write the full description of the following taals Kuaad(5/4) & Biaad(7/4) Layakaries: teentaal	07
V	*Practical Study of Basant Taal/ Panchamsawari in detail- 1. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries. 2. Thaat, Amad, Paranamad, Tukra, Tihai & Paran 3. Chakkardar Tukra, Chakkardar Paran & Parmelu. 4. Padhant of Thah, Dugun, Tigun & Chaugun layakaries on hand of the following taals with its introduction : a) Sultaal b) Jhumra taal	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
3. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare
4. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
5. Abhinaya Darpan (by- Dr. Puru Dadheech)
- 6.A Modern Introduction to Indian Aesthetic Theory-S S Barlingay

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VIII		
Name of the Course	Principal and Techniques of Stage Performance		
Course Code	B23-PAS-833		
CourseType:	CC-H6		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	<p>After completing this course the learner will be able to:</p> <ol style="list-style-type: none"> 1.Develop the sense of preparation of programme. 2.Develop the sense of selecting the items according to Kathak dance performance. 3. Knowledge of Makeup, Costume and Jewellery according to occasion of programme. 4.Knowledge of Notation of composition. 5*Students able to confidently performKathak on Stage. 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+50*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-ContentsoftheCourse			

<u>Instructions for Paper- Setter</u>		
There shall be Nine Questions; Question number one must be objective type which is compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.		
Unit	Topics	Contact Hours
I	1) Detail Study of the sense of preparation in presenting the programme 2) Impact of the place of performance of dance.	08
II	1) Knowledge and Selection of the items according to occasion of dance performance. 2) sense of the division of time in presenting the programme.	08
III	1) Impact of Make-up, Costume and Jewellery in dance. 2) Detail Study of Rasa and Bhav .	07
IV	1) Notation of composition of taal Raas or Teentaal. 2) Notation of Layakar of Thah, Dugun, Tigun and Chaugun in Raastaal.	07
V	*Practical Study Of Raas taal or Teen taal 1) Tatkar-Thah, Dugun, Tigun and Chaugun 2) Thaat 3) Amad 4) Tihayi/Chakkardar tihayi 5) Sadi Paran 6) Chakkardar paran 7) Chakkardar Toda//Tukda 8) Parmelu 9) Gat Nikas in Teen Taal 10) Stuti/Vandana/Bhajan	60
Suggested Evaluation Methods		
Internal Assessment: 15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. KathakNrityaShiksha Part-1(by- Dr. PuruDadheech)
2. KathakNrityaShiksha Part- 2 (by- Dr. PuruDadheech)
3. KATHAK VOLUME-1 A THEORETICAL & PRACTICAL GUIDE(by MramiMedhi)
4. KathakNritya (By- Dr. Laxmi Narayan Garg)

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VIII		
Name of the Course	General Introduction of Vocal in Kathak.		
Course Code	B23-PAS-834		
CourseType:	DSE-H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of Music and its types –Classical,Semi Classical,Folk music and Light music. 2. Knowledge of basic syllables of Vocal. 3. Knowledge of Alankars of vocal. 4.Knowledge of Importance of Vocal in Kathak. <hr style="width: 20%; margin-left: 0;"/> 5*Perform some advance composition in kathak.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<p><u>Instructions for Paper- Setter</u></p> <p>There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.</p>			

Unit	Topics	Contact Hours
I	1)Definition of Music and its types Classical music,Semi Classical ,Folk music and Light music. 2)Definition of Naad and its types Aahat and Anahat Naad.	08
II	1) Definition of Shruti ,swar ,shuddh swar , vikrit swar,dhwani,kampan. 2)Detail Study of Saptak and its types Madhya,Mandra and Taar saptak.	08
III	1) Presentation on Composition like Bhajan/Stuti/Vandana/Bhakti Pad etc. 2)Meaning , Definition and types of Alankar.	07
IV	1)Five filmi songs based on semi classical. 2)Importance of Vocal(Gayan) in kathak Dance.	07
V*	Study of Raastaal or Teentaal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta 2. Two Thaat &Tihai 3.Ateet and Anagat Tukda 4.Special bandish of Lucknow /Jaipur gharana. 5.Kavitta 6.Example of Jati/Yati 7. One Gat Nikas in teen taal. 8.Bhajan /Stuti/ Vandana	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

- 1.Raag Parichay Part 1-(by Harishchandra Srivastava)**
2. Raag Parichay Part 2-(by Harishchandra Srivastava)
3. Sangeet Nritya Kathak-(by Dr. Vidhi Nagar)
- 4.Nritya Nibhandh- (by Dr.Puru Dadheech)
5. KathakNritya Shailly mein prayukta vibhinna gayan vidhaye- (By-Dr.Amrapali Trivedi)

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Session: 2025-26			
PartA - Introduction			
Subject	Kathak		
Semester	VIII		
Name of the Course	Kathak Stage Performance		
Course Code	B23-PAS-835		
CourseType:	PC-PH2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course the learner will be able to: 1.Enhance Creativity and systematic improvisation ability in students. 2.Ability to performVarious Semi Classical, folk and Light dance . 3. Develops Confidence about citation composition in different talas . 4. Develop the knowledge about th performance in rare talas as well as teen taal. 5*Develop confidence to perform as a musically mature and sensible artist.		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:100 Internal Assessment Marks:30 End Term Exam Marks: 70		Time: 3 Hours	
PartB-Contents of the Course			

Instructions for Paper- Setter

There shall be Nine Questions; Question number one must be objective type which is compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
I	1. Anyone Abhinaya Paksha (Thumari/Dadra/Gazal/Bhajan/Hori/Bhakti Pad) .	22
II	1. One Tarana/Sargam/Tirwat/Chaturang in Teentaal.	22
III	1. Practical demonstration of any one Hindi Cinema based on the following Category. a) Semi Classical Dance b) Contemporary/Light Dance/Folk based dance.	23
IV	Rudra Taal or Ras Taal or Teen Taal 1) Stuti /Vandana 2) Tatkar-Thah, Dugun, Tigun and Chaugun With Palta/Ladi 3) Thaata 4) Amad 5) Paranjudi Amad 6) Tihayi & Chakkardar Tihayi 7) Sadi Paran & Tishra Jati Paran 8) Chakkardar Paran 9) Anagat/Ateet Tukda 10) Chakkardar Toda/Tukda 11) Parmelu 12) Special Bandish of Jaipur Gharana 13) Kavitta Teentaal 14) Footwork ladi/Chalan 15) Uthaan 16) Two example of Jati & Yati 17) Tatkar of Boljati (Tisra, Chatusra, Khand, Mishra, Sankirna etc). 18) Farmaishi/Kamali 19) Kramlaya upto athgun 20) Any One Gatbhav/ Gatnikas	23

Suggested Evaluation Methods	
<p>Internal Assessment: 15</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam: 7 <p>➤ Practicum 15</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Kathak Nritya Shiksha Part-1 (by- Dr. Puru Dadheech) 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 3. Aitihāsik Parīpekshya me Kathak Nritya (By. Dr. Maya Tak) 4. Kathak Saundrayatmak Shashtriya Nritya (By- Shikha Khare) 5. Kathak Nritya (By- Dr. Laxmi Narayan garg) 6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad) 7. Kathak Kalapdrum (By- Dr. Chetna Jyotishi Beohar) 8. Kathak (Indian Classical Dance series) – (by Shovana Narayan) 9. Abhinaya Darpan (by- Dr. Puru Dadheech) 	

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Session: 2026-27			
Part A–Introduction			
Subject	Kathak		
Semester	VIII		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-836		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	Projects / Dissertations		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	
Part B- Contents of the Course			
Unit	Topics		Contact Hours
I	Student has to submit a project report /dissertation (60 to 80 Pages) in a print form before practical exam. Areas for project : 1. Classical		

	<ol style="list-style-type: none"> 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts /event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
	End Term Examination: 300(200+100)	
Part C-Learning Resources		
<p>Recommended Books/e-resources/LMS: Student can consult with Nobel laureates, and he /she can take assistance of related literature, books, epics, E- resources.</p>		

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Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	IX		
Name of the Course	History and Development of Dance in Purans		
Course Code	B23-PAS-931		
CourseType:	CC-PG1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course the learner will be able to: 1. Develops interest about the knowledge of dance reference in Purans. 2. Ability to write down various talas in different layakarries. 3. Knowledge of Granthas related to Dance. 4 .Enhance the Knowledge of Notation System. 5* Enhance the ability to perform kathak.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+15*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1) Dance references in Purans (Kalika,Harivansh, Shiva). 2) Comparative Study of Rasleela and Raasnriya.	08
II	1) Role of Ballet dances in the development of Indian Ballet and dance drama tradition . 2) Knowledge of Natyashastra according to chapterization.	08
III	1) Study of Mandal ,Sthanak ,Bhramari & Padbheda according to Abhinaya Darpan 2) Life Sketches of Bharat Muni and Nandikeshwar with Special reference to the Litrary contribution in Music and Dance.	07
IV	1) Notation of thah,dugun ,tigon and chaugun following taal –Basant Taal and Chautaal. 2) Notation of composition in Ashtmangal and Teen Taal prescribed in the syllabus of practical.	07
V	* Practical Study of Ashtamangal or Teen taal 1) Tatkar-Thah,Dugun,Tigon and Chaugun 2)Thaat 3)Amad 4)Tihayi 5)Sadi Paran 6)Chakkardar Toda//Tukda 7)Parmelu 8)Gat Nikas in Teen Taal 9)Stuti/Vandana/Bhajan	60
SuggestedEvaluationMethods		
InternalAssessment:15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Purano mein Nritya ke Tatva-(by Dr.Neeta Gaharwar)
2. Nritya Nibandh - (by- Dr. Puru Dadheech)
3. Kathak Nritya Shiksha part-1 (by. Dr.Puru Dadheech)
4. Kathak Nritya Shiksha part-2 (by- Dr.Puru Dadheech)
5. Kathak Nritya (By- Dr.Laxmi Narayan Garg)

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Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	IX		
Name of the Course	Aesthetic of Dance in Purans		
Course Code	B23-PAS-932		
CourseType:	CC-PG2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance the knowledge of aesthetics. 2. To Develops the interest towards technical terms related to dance performance and study of Raas Sutra and its exposition . . 3. Knowledge of recite the Other Talas as well as Teentaal. 4. Knowledge of basic Layakari of Taals. 5*. Enhance the confidence to Perform Kathak in other Taals as well as Teen taal .		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1)Study of Asanyukta Hasta Mudra according to Natyashastra. 2)Study of Sanyukta Hasta Mudra according to Natyashastra.	08
II	1) Study of Shirobhed according to Natyashastra. 2)Rassutra Bharat and its exposition and elaboration by various commentators,viz.,Bhatt Lollata & Sri Shankuka.	08
III	1)Brief Study of Abhinaya ,its four aspects and Detail of Angikabhinaya. 2)Detail study of Aharyabhinaya & Satvikabhinaya.	07
IV	1)Ability to Write the notation Thah, Dugun , Tigun and chaugun of the following Taal- i)Matt taal ii) Tilwara Taal	07
V	*Practical Study of Ashtamangal or Teen Taal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries With Ladi/Palta 2. Two Thaat &Tihai 3. Paranamad 4. Ateet/Anagat Tukda 5.Special bandish of Lucknow/Jaipur gharana 6. Kavitta 7.Example of Jati /Yati. 8. One Gat Nikas in teen taal. 9.Bhajan/Stuti/Vandana	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Kathak SaundrayatmakShashtriya Nritya (By- Shikha Khare)
2. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)
3. Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)
4. Singing Syllables Aesthetic of Kathak Dance-Sushil Kumar Saxena
5. Sangeet evam Nritya Kalaye-Kal Aaj Aur Kal-(by Prof. Dr.Bhavana Grover)
- 6.Nritya Nibandh-(by Dr.Puru Dadheech)
- 7.Aesthetic of Indian Folk Dance-(by Projesh Banerji)

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Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	IX		
Name of the Course	Therapeutic Aspects of Classical Dance		
Course Code	B23-PAS-933		
Course Type:	CC-PG3		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course the learner will be able to: 1. Motivates the students to acquire knowledge about Interdisciplinary Aspects of Indian dance. 2. Develop aptitude about the application of different theoretical Aspects. 3. Knowledge of Other Dance Forms. 4. Knowledge of Theka and Nagma. 5*Students able to learn how to perform Kathak on Stage.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+50*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
PartB-Contents of the Course			
<u>Instructions for Paper- Setter</u>			
There shall be Nine Questions; Question number one must be objective type which is compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.			
Unit	Topics		Contact Hours
I	1) Music Therapy with special reference of Dance and Yoga . 2) Psychology of audience ,relationship between artist and audience.		08

II	1)Taal Das Prana in general with a detailed study of Graha,Jati & Yati. 2)Detail study of Tribal dances of India.	08
III	1)Social,religious,political,geographical and Cultural impact on Indian dances. 2)Renowned Indian innovators and Choreographers in field of Kathak .	07
IV	1) Notation of Thah,Dugun ,Tigun and Chaugun of following taal –Jaimangal Taal and Panchamsawari taal. 2)Notation of composition in prescribe taal Shikhar taal or Teentaal.	07
V	* Practical Study Of Shikhar taal or Teentaal 1) Tatkar-Thah,Dugun,Tigun and Chaugun 2) Two Thaata 3)Amad 4)Tihayi/Chakkardar Tihayi 5)Sadi Paran 6)Chakkardar Toda//Tukda 7)Parmelu 8)Gat Nikas in Teen Taal 9)Stuti/Vandana/Bhajan	60
Suggested Evaluation Methods		
InternalAssessment:15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Kathak Nritya Aur Arogya Vigyan-(by- Dr. Shubhda Gokhale) 2. Nritya Nibandh-(by Dr.Puru Dadheech) 3. Kathak Aksharo Ki Aarsi-(by Jyoti Bakshi) 4. Kathak Aur Addhyatm-(by Bharati Gupta) 5. Kathak ke Aayam-(by Dr.Rashmi Rathaur) 6. Bharat ke Lok Nritya-(by Prof. Sharif Muhammad) 7. Bharat ke Pramukh Lok Nrityaunita -(by Dr.Suneeta Shrimali) 		

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Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	IX		
Name of the Course	Study of Compositional Pattern of Kathak		
Course Code	B23-PAS-934		
CourseType:	DSE-PG1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Develop the Knowledge to make a composition in Kathak Dance. 2. Develop the knowledge of presentation any other pads of Meera or Kabir das ji's dohe. . 3. Knowledge of Other Talas in Kathak Dance. 4. Knowledge of Layakari of Taal in Kathak Dance. 5*. Enhance the confidence to Perform some advance patterns of Kathak on Stage. 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	

PartB-Contents of the Course		
<p><u>Instructions for Paper- Setter</u></p> <p>There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	1)Learn techniques to make a composition. 2) Definition of Amad,Tukra ,Chakkardar tukra, Tihayi, chakkaradar tihayi. Paran,Chakkardar Paran with example etc.	08
II	1)Self composed dance composition-Five Nrittang Composition in any Teen taal. 2)Self composed dance composition -Five Nrittang Composition in any other taal.	08
III	1)Presentation(Bhav) on any choose Nritya Abhinaya Paksh-(Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti Pad)etc 2)Presentation (Bhav)on any one –Meera ke pad or Kabir ke dohe.	07
IV	1)Ability to Write the notation Thah, Dugun, Tigun and chaugun of the following Taal- i)Jhumra Taal ii) Deepchandi Taal 2)Ability to Notation of composition in Prescribe taals Shikhar Taal or Teen taal.	07
V	*Practical Study of Shikhar taal or Teentaal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta 2. Two Thaat &Tihai 3. Ateet /Anagat Tukra 4.Special bandish of Lucknow/Jaipur Gharana 5.Kavitta 6.Example of Jati /Yati 7. One Gat Nikas in teen taal. 8.Bhajan/Stuti/Vandana	20

Suggested Evaluation Methods	
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: <p>➤ Practicum 15</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Kathak Dance Syllabi Part-1 (by- Dr. Puru Dadheech) 2. Kathak Dance Syllabi Part- 2 (by- Dr. Puru Dadheech) 3. KATHAK VOLUME-1 A THEORETICAL & PRACTICAL GUIDE-(by Marami Medhi) 4. Kathak Nritya Shiksha part-1 (by Dr. Puru Dadheech) 5. Kathak Nritya Shiksha part-2 (by Dr. Puru Dadheech) 6. Kathak Gyaneshwari (By- Pt. Tirath Ram Azad) 7. Kathak Kalapdrum (By- Dr. Chetna Jyotishi Beohar) 	

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Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	IX		
Name of the Course	Kathak Stage Performance		
Course Code	B23-PAS-935		
CourseType:	PC-PG1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course the learner will be able to: <ol style="list-style-type: none"> 1. Ability to perform complete Kathak dance solo performance for 30-35 minutes. 2. Knowledge of Folk Dances . 3. Knowledge of Other Dance Forms. 4. Develops the aptitude of creativity and systematic improvisation ability among students of Kathak dance. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:200(100+100*) Internal Assessment Marks:60(30+30*) End Term Exam Marks:140(70+70*)		Time: 3 Hours	

PartB-Contentsofthe Course

Instructions for Paper- Setter

There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
I	1.Anyone Abhinaya Paksha (Thumari/Dadra/Gazal/Bhajan/Hori/Bhakti Pad).	22
II	1.Practical Demonstration of any one folk based dance belong to any State of India.	22
III	1.Practical demonstration of any one Hindi Cinema based on the following Category. a)Semi Classical Dance b)Contemporary/Light Dance/Bollywood Dance	23
IV*	Ashtamangal or Shikhar or Teen Taal 1)Stuti /Vandana 2) Tatkar-Thah,Dugun,Tigun and Chaugun with Palta/Ladi 3)Thaat 4)Amad 5)Paranjudi Amad 6)Tihayi & Chakkardar Tihayi 7)Sadi Paran & Chakkardar Paran 8)Anagat/Ateet Tukda 9)Chakkardar Toda/Tukda 10)Parmelu 11)Special Bandish of Jaipur/Lucknow Gharana 12)Kavitta 13)One Tarana /Sargam/Tirwat/Chaturang in any Taal Teentaal 14) Footwork-Ladi 15)Two example of Jati & Yati 16)Tatkar of Boljati-(Tisra,Chatusra,Khand,Sankirna etc.) 17)Farmaishi/Kamali 18)Kramlaya upto athgun 19)Gatbhav on anyone Nayika of Ashtanayika/Makhanchori/any other/Gatnikas	23

Suggested Evaluation Methods	
<p>Internal Assessment: 15</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam: 7 <p>➤ Practicum 15</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Kathak Nritya Shiksha Part-1 (by- Dr. Puru Dadheech) 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 3. Aitihasik Paripekshya me Kathak Nritya (By. Dr. Maya Tak) 4. Kathak Saundrayatmak Shashtriya Nritya (By- Shikha Khare) 5. Kathak (Indian Classical Dance series) – (by Shovana Narayan) 6. Abhinaya Darpan (by- Dr. Puru Dadheech) 	

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)

Under NEP-2020 W.E.F. 2023-24

Session: 2026-27			
Part A - Introduction			
Subject	Music (Common in Vocal, Sitar , Tabla and Kathak)		
Semester	X		
Name of the Course	Research Methodology		
Course Code	B23-PAS-1001		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-PG4		
Level of the course (As per Annexure-I)	500- 599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her Knowledge about Research 2. Enhance his/her Knowledge about methods of data collections 3. Enhance his/her Knowledge about data analysis and research 4. Enhance his/her Knowledge about research ethics and scientific writing <hr style="width: 20%; margin-left: 0;"/> <p>5*</p> <ol style="list-style-type: none"> 1. Perform the specific composition in given ragas. 2. Comparatively demonstrate the various ragas and Taalas. 3. Demonstrate the given Taalas on hands. 		
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)	Time: 3 Hours Theory and 6 Hours for Practical
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Part B-Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	<p align="center">1: Introduction to Research Methodology</p> <ul style="list-style-type: none"> • The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process. • Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable). • Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research. 	8
II	<p align="center">2: Research Design and Methods</p> <ul style="list-style-type: none"> • Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives. • Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias. • Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions. 	8
III	<p align="center">3: Data Analysis and Interpretation</p> <p>Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software.</p> <p>Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis)</p>	7

	and using qualitative analysis software (optional). Data Interpretation: Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings.	
IV	4: Research Ethics and Scientific Writing Research Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research. Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.). Research Communication: Effective presentation of research findings (oral presentations, posters, research reports).	7
V*	1. Students have to prepare a Synopsis on any topic given by class teacher. 2. Review of a Book	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam: 7 > Practicum: 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 		

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	X		
Name of the Course	Kathak Stage Performance		
Course Code	B23-PAS-835		
CourseType:	PC-PG2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	<p>After completing this course the learner will be able to:</p> <ol style="list-style-type: none"> 1.Enhance Creativity and systematic improvisation ability in students. 2.Ability to perform Various Semi Classical, folk and Light dance . 3. Develops Confidence about citation composition in different talas . 4. Develop the knowledge about th performance in rare talas as well as teen taal. <hr/> <p>5*Develop confidence to perform as a musically mature and sensible artist.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:200(100+100*) Internal Assessment Marks:60(30+30*) End Term Exam Marks:140(70+70*)		Time: 6 Hours	
PartB-Contentsofthe Course			

Instructions for Paper- Setter

There shall be Nine Questions; Question number one must be objective type which is compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
I	1. Anyone Abhinaya Paksha (Thumari/Dadra/Gazal/Bhajan/Hori/Bhakti Pad) .	22
II	1. One Tarana/Sargam/Tirwat/Chaturang in Teentaal.	22
III	1. Practical demonstration of any one Hindi Cinema based on the following Category. a) Semi Classical Dance b) Contemporary/Light Dance/Folk based dance.	23
IV	Rudra Taal or Ras Taal or Teen Taal 1) Stuti /Vandana 2) Tatkar-Thah, Dugun, Tigun and Chaugun With Palta/Ladi 3) Thaat 4) Amad 5) Paranjudi Amad 6) Tihayi & Chakkardar Tihayi 7) Sadi Paran & Tishra Jati Paran 8) Chakkardar Paran 9) Anagat/Ateet Tukda 9) Chakkardar Toda/Tukda 10) Parmelu 11) Special Bandish of Jaipur Gharana 12) Kavitta Teentaal 13) Footwork ladi/Chalan 14) Uthaan 15) Two example of Jati & Yati 16) Tatkar of Boljati (Tisra, Chatusra, Khand, Mishra, Sankirna etc). 17) Farmaishi/Kamali 18) Kramlaya upto athgun 19) Any one advance gat Nikas/gat bhav.	23

Suggested Evaluation Methods	
<p>Internal Assessment: 15</p> <p>➤ Theory 15</p> <ul style="list-style-type: none"> • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam: 7 <p>➤ Practicum 15</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 	<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Kathak Nritya Shiksha Part-1 (by- Dr. Puru Dadheech) 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) 3. Aitihasik Paripekshya me Kathak Nritya (By. Dr. Maya Tak) 4. Kathak Saundrayatmak Shashtriya Nritya (By- Shikha Khare) 5. Kathak Nritya (By- Dr. Laxmi Narayan Garg) 	

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(5 Year Integrated Programme)
Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	X		
Name of the Course	Study of Folk Dances of Different Zone of India		
Course Code	B23-PAS-1032		
CourseType:	CC-PG5		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Knowledge of Folk Instruments. 2. Knowledge of different state Folk Dances. 3. Knowledge of Layakaries of Aad,Kuad and Biad of Talas 4. Enhance the practical knowledge in different taals. 5*.Perform advanced composition of Kathak on Stage 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-Contentsofthe Course			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1) Detail study of Folk Dance with comparative study of classical dance. 2) Study of Folk instruments.	08
II	1) Folk Dances of Jammu and Kashmir(Five). 2) Folk Dances of Maharashtra, Assam(Five).	08
III	1) Folk dance -Chhau dance. 2) Folk dance-Gottipua.	07
IV	Notation of all Composition mentioned following taals- Teentaal or Rudra. Notation of Aad , Kuad and Biad in Teen taal .	07
V	*Practical Study of Rudrataal or Teentaal in detail- 1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta 2. Two Thaah & Tihai 3. Ateet /Anagat Tukda 4. Special bandish of Jaipur /Lucknow gharana 5. One chakkardar Paran 6. Kavitta 7. Example of Jati / Yati 8. One Gat Nikas in teen taal. 9. Bhajan/Stuti/Vandana	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. Bharat ke Lok Nritya –(by Prof.Sharif Muhammad)
2. Bharat ke Mukhya Lok Nritya-(by Dr.Sunita Shrimali)
3. Bharat ke Lok Nritya –(by Vishwamitra Sharma)
- 4.Bharat ke Lok Nritya –(by Laxmi Narayan Garg)
5. Tribal Dances of India- (by Robin D Tribhuwan & Preeti R Tribhuwan)
- 6.Kathak Nritya Shiksha part -1(by Dr.Puru Dadheech)
- 7.Kathak Nritya Shiksha part-2(by Dr.Puru Dadheech)

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(5 Year Integrated Programme)
Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	X		
Name of the Course	Principal and Techniques of Stage Performance		
Course Code	B23-PAS-833		
CourseType:	CC-PG6		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course the learner will be able to:</p> <ol style="list-style-type: none"> 1. Develop the sense of preparation of programme. 2. Develop the sense of selecting the items according to Kathak dance performance. 3. Knowledge of Makeup, Costume and Jewellery according to occasion of programme. 4. Knowledge of Notation of composition. 5* Students able to confidently perform Kathak on Stage. 		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+50*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	

PartB-ContentsoftheCourse		
<u>Instructions for Paper- Setter</u>		
There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.		
Unit	Topics	Contact Hours
I	1)Detail Study of the sense of preparation in presenting the programme 2)Impact of the place of performance of dance.	08
II	1)Knowledge and Selection of the items according to occasion of dance performance. 2)sense of the division of time in presenting the programme.	08
III	1)Impact of Make-up,CostumeandJwellery in dance. 2)Detail Study of Rasa and Bhav .	07
IV	1)Notationof composition of taalRaas or Teentaal. 2)Notation of Layakari of Thah,Dugun ,Tigun and Chaugun in Raastaal.	07
V	*Practical Study OfRaastaalor Teen taal 1)Tatkar-Thah,Dugun,Tigun and Chaugun 3)Thaat 4)Amad 5)Tihayi/Chakkardartihayi 6)SadiParan 7)Chakkardarparan 8)Chakkardar Toda//Tukda 9)Parmelu 10)Gat Nikas in Teen Taal 11)Stuti/Vandana/Bhajan	60
SuggestedEvaluationMethods		
InternalAssessment:15 > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. KathakNrityaShiksha Part-1(by- Dr. PuruDadheech)
2. KathakNrityaShiksha Part- 2 (by- Dr. PuruDadheech)
3. KATHAK VOLUME-1 A THEORETICAL & PRACTICAL GUIDE(by MramiMedhi)
4. KathakNritya (By- Dr. Laxmi Narayan Garg)

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)
Under NEP- 2020 W.E.F. 2023-24

Session: 2026-27			
PartA - Introduction			
Subject	Kathak		
Semester	X		
Name of the Course	General Introduction of Vocal in Kathak.		
Course Code	B23-PAS-834		
CourseType:	DSE-PG2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of Music and its types – Classical,SemiClassical,Folk music and Light music. 2. Knowledge of basic syllables of Vocal. 3. Knowledge of Alankars of vocal. 4.Knowledge of Importance of Vocal in Kathak. <hr/> 5*Perform some advance composition in kathak.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
PartB-ContentsoftheCourse			
<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			

Unit	Topics	Contact Hours
I	1)Definition of Music and its types Classical music,Semi Classical ,Folk music and Light music. 2)Definition of Naad and its types Aahat and AnahatNaad.	08
II	1)Definition of Shruti ,swar ,shuddhswar , vikritswar,dhwani,kampan. 2)Detail Study of Saptak and its types Madhya,Mandra and Taarsaptak.	08
III	1) Presentation on Compositionlike Bhajan/Stuti/Vandana/Bhakti Pad etc. 2)Meaning , Definition and types of Alankar.	07
IV	1)Fivefilmi songs based on semi classical. 2)Importance of Vocal(Gayan) in kathak Dance.	07
V	*Practical Study of Raasthaalor Teentaal in detail- 1. Tatkar in Thaah, Dugun, and ChaugunLayakaries with Ladi/Palta 2. Two Thaat&Tihai 3.Ateet and AnagatTukda 4.Specialbandish of Lucknow /Jaipur gharana. 5.Kavitta 6.Example of Jati/Yati 7. One Gat Nikas in teen taal. 8.Bhajan/Stuti/Vandana	60
SuggestedEvaluationMethods		
InternalAssessment:30 (15+15*) > Theory 15 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: > Practicum 15 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 		End Term Examination: 70 (35+35*)

PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. **Raag Parichay Part 1-(by HarishchandraSrivastava)**
2. RaagParichay Part 2-(by HarishchandraSrivastava)
3. SangeetNrityaKathak-(by Dr. Vidhi Nagar)
4. Nritya Nibhandh- (by Dr.PuruDadheech)
5. KathakNrityaShaillymeinprayuktavibhinnagayanvidhaye- (By-Dr.AmrapaliTrivedi)

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Master of Performing Arts
(5 Year Integrated Programme)

Under NEP-2020 W.E.F. 2023-24

Session: 2026-27			
Part A–Introduction			
Subject	Kathak		
Semester	X		
Name of the Course	Projects / Dissertations		
Course Code	B23-PAS-1036		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	Projects / Dissertations		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively. <hr style="width: 50%; margin-left: 0;"/>		
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce)		Time: 6 Hours	

Part B- Contents of the Course		
Unit	Topics	Contact Hours
I	<p>Student has to submit a project report /dissertation (60 to 80 Pages) in a print form before practical exam. Areas for project :</p> <ol style="list-style-type: none"> 1. Classical 2. Semi Classical Music 3. Folk and Light Music 4. Western Music 5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas 6. Coverage of musical competition, concerts /event or associated areas with written report and video C.D.(if required) 	
Suggested Evaluation Methods		
		End Term Examination: 300(200+100)
Part C-Learning Resources		
<p>Recommended Books/e-resources/LMS: Student can consult with Nobel laureates, and he /she can take assistance of related literature, books, epics, E- resources.</p>		