

**MARDAL – Total Marks for Four Semester – 2023-25****Semester – 1**

<b><u>Paper Code</u></b>	<b><u>Subject Name</u></b>	<b><u>Mid Semester Examination/ Sessional Marks</u></b>	<b><u>End Semester Examination</u></b>	<b><u>Total Marks</u></b>	<b><u>Credits</u></b>
101	Theory	20	80	100	5
102	Theory	20	80	100	5
103	Practical	30	70	100	5
104	Practical	30	70	100	5
105	Practical	30	70	100	5

**Semester – 2**

<b><u>Paper Code</u></b>	<b><u>Subject Name</u></b>	<b><u>Mid Semester Examination/ Sessional Marks</u></b>	<b><u>End Semester Examination</u></b>	<b><u>Total Marks</u></b>	<b><u>Credits</u></b>
201	Theory	20	80	100	5
202	Theory	20	80	100	5
203	Practical	30	70	100	5
204	Practical	30	70	100	5
205	Specific Elective Practical	30	70	100	5

**Semester – 3**

<b><u>Paper Code</u></b>	<b><u>Subject Name</u></b>	<b><u>Mid Semester Examination/ Sessional Marks</u></b>	<b><u>End Semester Examination</u></b>	<b><u>Total Marks</u></b>	<b><u>Credits</u></b>
301	Theory	20	80	100	5
302	Theory	20	80	100	5
303	Practical	30	70	100	5
304	Practical	30	70	100	5
305	Practical	30	70	100	5

**Semester – 4**

<b><u>Paper Code</u></b>	<b><u>Subject Name</u></b>	<b><u>Mid Semester Examination/ Sessional Marks</u></b>	<b><u>End Semester Examination</u></b>	<b><u>Total Marks</u></b>	<b><u>Credits</u></b>
401	Theory	20	80	100	5
402	Theory	20	80	100	5
403	Practical	30	70	100	5
404	Practical	30	70	100	5
405	Practical	30	70	100	5

Utkal University of Culture  
Choice based credit System- syllabus for MPA- MARDAL (2024-25)  
Total Marks for Four Semesters-2000  
(SEMESTER – 1 (Full Marks – 500))

Semester-1

Applied Theory

Theory Paper-1

1. Study of evolution and Badan Sali with reference to their style of Playing.
2. Ability to write in notation all Talas & Bols in AdiTal, Jhampa Tal, Ektali, Rupak and Kuduk along with their prescribed layakaries (3/4, 5/4, 7/4,& 9/4).
3. Deep knowledge about Ghana Vadya and abanadha vadya in western music.
4. Bistar of Tala by mathematical process and total number of Talas derivable from different matras.
5. Construction and playing technique of Indian percussion instrumrnt like Tabla, Pakhawaj, Mridangam & Mardal.
6. Definition of the following terms with example:
  - a. Chhanda Badya
  - b. Gadi
  - c. Mandalakar Man
  - d. Abiram Mana
  - e. Tipalli Kausal
  - f. Choupalli
7. Study of writing in notation of four Dharan Prakars in Kuduk, Khemta Ektali, Rupak and Jhampa Tal.
8. Defination of the following:
  - a) Sangeet Swar b) Dhawani c) Nad d) Kriya e) Tal
9. Study of writing in notation of Khandi, Gadi and Udyama in following Tal:-
  - a) Ektali b) Rupak c) Jhampa Tal
10. Ability to write different types of **Mana** from different Tala mentioned in practical paper.
11. Study of following Talas with notations in dugun Tingun and chaugun of the following Tal:
  - A. Jati b. Khemta c. Adatali and Triputta

**Theory Paper-II****General Theory****(Full Marks-100)**

1. History, origin, evolution and Development of Mardal.
2. Study of different abanadh vadya described in “Natya sastra” & “Sangeet Ratnakar.”
3. Knowledge of “Margi Tala” & “Desi Tala” of ancient Tala system.
4. Detailed study of Tenpranas ( Dasa Prana) of Tala.
5. Detailed study of “Tala Adhyaya” of Bharat Natya Sastra.
6. Study of Hindustani and Karnatic and Odissi music Tala system and folk Abanadha Vadya (Percussion instrument ) and their application in different types of music.
7. Knowledge about Ghana vadya and Abanadha Vadya in western music and Indian music system.
8. Description of playing style of puskar vadya.(Ankik, Alingry & Urdhak).

**Practical Paper-III (Practical demonstration- cum-viva voce)**

1. Comparative study of Adi Tal, with Chhanda Badya, Kausala, Khandi, Gadi, Mandalakara, Tipalli.
2. Ability to play kausala with prasthara and Mana in Tisra jati and Chatusra jati Using syllabus like “Tilak”, Dhinitak” and “Gadigana”.
3. Knowledge about Mana in Abiram, Mandalakar, Nabahaka in Adital & Triputa Tal.
4. One Kausala in Adilaya Tisra Jati & Mishra Jati laya in Adital.
5. Viva voce on above performance.

**Practical Paper-IV (Stage Performance)**

1. Solo preparation of two Tala: Triputa & Jati with Kausala, Prasthara, Khandi, Gadi, Tipalli & Choupalli Badan.
2. Practical of oral rendition in Ekgun, Dugun, Teengun and chougun of above mentioned Tala.
3. Dhere, Dhetetete, Gadigan & Tak Tarikhita Tak based Gadi in each above mentioned Tala.
4. Practice of Mana from different matra in Adital, Jhampatal, Rupak tal & Ektali.
5. Viva voce on the above performance.

### **Practical Paper-V**

1. Solo preparation of Rupak Tal & Jhampatal with Chhandabadya, Kausal, Khandi, Gadi, Mandalakara and Tripalli.
2. Ability to play Gadi with Bisthara and Mana using syllables “Dhiningita Tarikhita”, Gadigana” and “dhatarikhita dhiringitaka” in above mentioned Tala.
3. Playing ability of Khandi and Gadi in Tal Khemata, Ektali and Adi Tal.
4. Playing in Bilambit Laya of Adital, ektali and Jati using decorative variation.
5. Viva Voce of above performance.

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**Choice based credit System- syllabus for P.G Teaching**  
**Department ( MPA) - MARDAL (2024-25)**  
**Department of Instrumental Music**

**SEMESTER – II**

**(Full Marks – 500)**

**History of Music**

**Theory Paper-1**

1. Detailed study of history and development of puskar , mrudang, pakhawaj and Dhol.
2. Study of Des ital according to sangeet ranakar.
3. History of development of Dhrupad, Dhamar system.
4. Merits and demerits of Mardal player.
5. Critical study of development of tal from ancient period to modern period.
6. Life history and contribution of the following artist.
  - a. Pt. Pagal Das
  - b. Pt. Gyan prakash ghosh
  - c. Pt. Banamali Moharana
  - d. Guru (Dr.) Jagannath Kuanr
  - e. Guru Dhaneswar Swain
  - f. Jaydev
  - g. Pt. Harmohan Khuntia
  - h. Singhari Shyam Sunder Kar
  - i. History of the evolution, and development of Mardal.
  - j. History of Indian music.
  - k. Evolution and development of tala in Indian music.
  - l. Knowledge about Desi & Margi Tal system according to Natyashastra.

**Theory Paper- 2**

**(Aesthetic of Music)**

**(Full Marks-100)**

1. Knowledge about principles of Aesthetics.
2. Study of Aesthetical elements in Tal Vadya.
  - a. Sam
  - b. Nikas
  - c. Ganana Kriya
  - d. Padhant
  - e. Druta
  - f. Khali-Bhari
3. Emotional expression through music.
4. Analysis of artistic presentation of Mardal.

5. Definition of Rasa and Varieties according to Bharata and Sarang Dev.
6. Ancient principle of Rasa in music. (Swara-Rasa, Laya-Rasa and Chanda-Rasa)
7. Principle and Composition of Bistar(Expandable Composition).
8. Knowledge of ancient musicology from selected sanskrit text of Bharats Natyashastra and Sarangadev Sangeet Ratnakar.
9. The similarities and differences between the playing style and techniques of Pakhawaj, Tabla, Mardal, and Khol.
10. Comparative study of Khali and Sam, Sasabda Kriya and NAD.

**Practical Paper-03**

**(Full Marks-100)**

**(Practical Demonstration Cum Viva-Voce)**

1. Comprehensive study of Atta Tal and Triputta with kausala, Khandi, Gadi and Arasa.
2. Study of playing styles of mardal and pakhawaj Khola and Tabla.
3. Composition one Kausal of Khanda and chatusra jati in nine nos. of Tal in Odissi Music.
4. Knowledge about one Mandalakara, Abiram Mana and Khandi in following Tala. i.e. Adi, Jhampa, Triputta, Jati, Rupak & Ada Tali.
5. Knowledge of composition the candidate on the spot to compose Kausala, Gadi, Arasa & different Mana etc. in the five Talas of Odishi sangeet paddhati.
6. Viva-voce on the performance.

**Practical Paper-04**

**(Full Marks-100)**

**(Stage Performance)**

1. Oral rendering of Khandi, Gadi, Arasa, Mana in Adi Tal Jhamptal, Ektali and Rupak Tal.
2. Practice of Chhandavadya and Kaushal in Khemta, Ektali, Jati & Adatali.
3. Solo performance in any one of the following Talas selected by the students.
  - a. Adi Tal
  - b. Kudak Tal
  - c. Jhampa Tal
  - d. Rupak
  - e. Triputta
4. Solo demonstration any two of the following Talas.
  - a. Khemta
  - b. Adital
  - c. Jhampa Tal
  - d. Jati Tal

- e. Rupak Tal
- f. Tripatta Tal
5. Solo demonstration in any one the Odissi Talas mentioned in No. 4 selected by the Examiner.
6. Viva-voce on the above performance.

**Practical Paper-05**

**(Full Marks-100)**

**(Discipline Specific Elective)**

1. Playing style of Guru singhari Shyam Sundar Kar
  - a) Chhanda Badya, Arasa, Mana, Gadi of the following Talas.  
Triputa, Jhampa, Kuduka, Jati, Adi Tal.
2. Solo playing style of Chhanda Badya, Arasa, Mana, Gadi of the following Talas.  
Triputa, Jhampa, Kuduka, Jati, adi Tal.

Or

1. Playing style of Guru Banamali Moharana:
  - b) Chhanda Badya, Arasa, Mana, Gadi of the following Talas.  
Triputa, Jhampa, Kuduka, Jati, Adi Tal.
2. Solo playing style of Chhanda Badya, Arasa, Mana, Gadi of the following Talas.  
Triputa, Jhampa, Kuduka, Jati, adi Tal.

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**Choice Based Credit System Courses- 2024-25**

**Department ( MPA) - MARDAL**

**(Code-MPA-301)**

**SEMESTER – III**

**(Full Marks – 500)**

**MARDAL**

**Theory Paper-1**

**(Applied Theory)**

1. Ability to compose Khandi, Man & Arasa of the following Talas.
  - a. Adi Tal
  - b. Triputta
  - c. Khemta
2. Ability to compose Mandalakar Man in the following Talas.
  - a. Adi Tal
  - b. Triputta
  - c. Khemta
  - d. Jati Tal
3. Ability to compose Nawahakka Tihai in the following Talas.
  - a. Adi Tal
  - b. Triputta
  - c. Khemta
  - d. Jati Tal
  - e. Jhampa Tala
4. Write notations of adi, Kaudi & Biadi Lay in the following Talas.
  - a. Adi Tal
  - b. Triputta
  - c. Jati Tal
  - d. Jhampa Tala
5. Comparative study of Mardal solo Mrudangam and Tabla solo performance.
6. The role of rau and angusthana on Tal performance.
7. The Place of Upaaj & Creativity in accompaniment and solo performance.
8. Writing notations of two arasa in Jhampa & Triputta Tal.
9. Study of writing in notation in Tingun laya of following Talas:
  - a. Adi Tal
  - b. Jhampa Tal
  - c. Ektali
  - d. Jati Tal
  - e. Ada Tali
10. Comparative study of chhanda Vadya and Peskar in different Gharana of India.

**Theory Paper-II      General Theory      (Code-MPA-302)      (full Marks-100)**

1. Knowledge about the study of all the Talas and Ukuta of Odissi style.
2. Study of Decorative Dharan of Vilambita laya in the following Talas:  
I) Aditala ii) Adatali iii) Matha iv) Triputa v) Ektali vi) Rupak etc.
3. Detail study of Udyama, Khandi, Mandalakar Arasa Abiram and Biram man of 9 Talas of Odissi. Music.
4. Brief knowledge about Arasa, Mana, Chhakaman, Nabadhamana etc. of Odissi style.
5. Procedure Mardal Badan of Ramalila, Pradhallad Natak, Sakhinata and Goti Pua.
6. Proficiency in composing and demonstrating of Arasa, Mandalakar from Sam Matrika and Bisam Matrika of different Talas.
7. Knowledge of Solo performance (Lahara) on Harmonium in different Talas in appropriate Laya.

**Practical Paper-III (Practical demonstration- cum-viva voce)**

**(Code-MPA-303)**

**(full Marks-100)**

1. Comprehensive study of Chhanda Badya, Kausala and Arasa of (Ada Tali and Triputta Tal and Jhampa Tal.
2. Knowledge about Tripalli and one choupalli of Tal, Tripatta, Jhampa and Adi Tal.
3. Knowledge about Talas with different Layakaries.
4. Ability to play Chhanda Badya using syllables like "Dhatarikhita dhi" in 9 Talas of Odissi Music.
5. Viva-voce on the above performance.

**Practical Paper-IV (Practical demonstration- cum-viva voce)**

**(Code-MPA-304)**

**(full Marks-100)**

**(Students who have chosen A-Group in Semester -1 have to chose B- Group in Semester- III or Vice- Versa).**

**Group-A**

1. Knowledge about Playing Style of Guru Singhari Shyam Sundar Kar.
2. Detailed study of playing style of Guru Singhari and Guru Banamali Moharana.
3. Ability to write notation of Koushal, Chhandavadya, Gadi and Arasa in Adi Tal, Jhampa Tal and Triputta Tal.
4. Life history of famous Mardal player of Guru Singhari Shyma Sunder kar, Guru Banamali Moharana, Guru Dhaneswar Swain, Guru (Dr.) Jagannath Kuanr and Guru Sachinanda Das.

### **Group-B**

1. Study of Performance style of Banamali Moharana.
2. Describe the playing style of Guru Banamali Moharana, Guru Dhaneswar Swain and Guru Jagannath Khanr
3. Knowledge to write notation of vocal music.
4. Life history of eminent Mardal player of Guru Banamali Moharana Style.
5. Ability to perform Tali in all Talas of Odissi and Hindustani Music.

### **Paper-IV (Generic Elective for the students of other Deptt.) (full Marks-100)**

**(Code-MPA-305)**

#### **Theory:**

**Full Mark = 40**

1. Knowledge of practice of following Talas:  
Adatali, Tripata, Jhampa, Adital
2. Write down the two basic kaushal and one Gadi in Adital and Jhampa Tal.
3. Basic knowledge of Dharan of Aprachalita Tal of Odissi Music i.e Sarimana, Nisari, Matha and Sukhma Tal.
4. Two Biram man of Sariman, Matha, Jati and Tripatta Tal.
5. Write notation of two Arasha and Mandalakar Arasha in Adi and Jhampatal.
6. Write of Mana from each matra in Adital and Tripata Tal.
7. Knowledge to write the following Layakriya:  
3/2, 3/4 5/4, 7/4,  
Aad or Dedhgun, Pounegun, Swagun, Pounegun

#### **Practical:**

**Full Mark =60**

1. Demonstration of all Talas with Dedha gun, Dui gun, Tinigun and Chaugun of Odissi Music.
2. Knowledge to demonstrate by Tali and Khali of Jati Tal, Adatali, Jhampa Tal and Rupak Tal (Eka Gun, Dui Gun, Tini Gun, Chari Gun)
3. A Comparative study of Odissi, Hindusthani and Karnataki Talas.
4. Ability to write and composition of Arasa in different Jati i.e. Mrudanga, Gopuchha, Pipilika & Sama Jati.
5. Study about importance and utility of Layakriya in Tals.
6. Knowledge to write the following layakriya:  
3/2, 2/3, 5/4, 4/5, 6/4, 4/6
7. Basic knowledge of Chhanda and its variations in, different Talas.

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## MARDAL

**SEMESTER – IV**

**(Code-MPA-401)**

**(Full Marks – 500)**

**Theory Paper-1**

**(General Theory)**

**(full Marks-100)**

1. Study of the following layakaries and ability to write the Layakaries in different types of Tekha prescribed in the course.

Adi Laya 2/3, Kuadi Laya 4/5, Biyadi Laya 4/7, Pounegun(3/4), Pounegun(3/4), Swagun(5/4), Pounedugun(7/4), Sawadugun(9/4), Dhaigun(5/2)

2. Define and explain of the following terms:

A. Choupali

B. Mandalakar Man

C. Udyama

D. Arasa

E. Chhakaman

F. Abiram Man

G. Dharan

H. Angustana

3. Knowledge of Aprachalit Tala and its utility in music.

4. Brief history of Indian Percussion Instruments (Ancient - Modern)

A. Mridang

I. Khanjani

B. Pakhawaj

J. Mardal

C. Dardur

K. Dholak

E. Patah

L. Naal

F. Damaru

M. Tasha

G. Dundabhi

H. Bheri

5. Knowledge about of equal beats of Talas and its comparison.
6. Principle and techniques of accompaniment of percussion instruments both classical music, semi classical music and light music.
7. General knowledge of different Classical and Folk Tala Vadya (Percussion instruments) East, North & South Indian Music.
8. Knowledge of different types of Abanadha Vadya of classical and Folk music of Hindustani, Odissi and Karnatic music.
9. Analytical and scientific study of musical sound.
10. Importance of Tala lipi in Indian music.

**Theory paper-II**

**(Code-MPA-402)**

**(Full marks-100)**

1. Importance of rhythmic instruments in Indian music.
2. Brief description of western percussion instruments
  - A. Kettle drum
  - B. Tanner drum
  - C. Bass drum
  - D. Snare drum
3. Concept of Guru-Sisya Parampara in Indian classical music.
4. Brief description of popular Ghana vadya:
  - A. Ghanta
  - B. Ghadiyal
  - C. Karatal
  - D. Jhanja
  - E. Manjira
  - F. Ghungru
  - G. Chimta

5. Ability to compose Mandalakar Man in following Talas:
- A. Adi Tal
  - B. Jhampa Tal
  - C. Rupak
  - D. Triputta Tal
6. Brief knowledge about Process and techniques of Laya in western music.
7. Laya and its various forms in music.
8. Life history of eminent Mardal exponent.
- A. Guru Singhari Shyam Sundr Kar
  - B. Guru Mahadeb Rout
  - C. Guru Chakradhar Sahoo
  - D. Guru Banamali Moharana
  - E. Guru Haramohan Khuntia
  - F. Padmanav Panda
  - G. Raj Kishore Mishra
  - H. Rabinarayan Panda
  - I. Ghasiram Mishra
  - j. Guru Dr. Jagannath Kunar
9. Study of good and bad qualities of percussion player.
10. Role of rhythm in life.

**Practical paper-III**

**(Code-MPA-403)**

**Fullmarks-100**

1. Ability to play solo in Jhampa and Jati Tal.
2. Knowledge of accompaniment in Dhrupad and Dhamar.
3. Ability to compose Khandi, Udyama, Man in different Tala.
4. Oral rendering of Arasa, Mandalakar & Mandalakar Man in different Tala of Odishi Padhati (Style).

5. Comprehensive study and implication of different layakaries like Dedhi, Audhei, Kuadi, Aadi sama and Paunagun in different Talas.
6. Solo demonstration of different Khandi, Gadi and Angustana in any one of the following Tal i.e. Khemta, Ektali, Jati & Rupak.

**Practical paper-IV**

**(Stage performance)**

**(Code-MPA-404)**

**Fullmarks-100**

1. Study of light classical Tal like Jati Tal, Khemta, Adi Tal, Ektali and Jhampa Tal.
2. Solo performance in Triputta, Jhampa & Adi Tal.
3. Knowledge about accompaniment with vocal music, Dance and instrumental music.
4. Knowledge of accompaniment with Gita Govinda, Chhanda, Champu Bhajana and Traditional Music of Odisha.
5. Knowledge of solo performance of Mardal, Mrudanga, Dholaka, Khanjani, Dhola and different types of percussion instruments of Odisha.

**Paper –V**

**(Code-MPA-405)**

**Fullmarks-100**

**Dissertation**

1. Students have prepared dissertation or Research work related to their concern subject.
2. Dissertation paper should be prepared with atleast 60 to 70 A-4 size pages.
3. Dissertation paper-75 marks  
Viva-voce-25 marks.

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**Reference Books:**

Mardal Vignan-Prof. Jagannath Kuanr.

Tabla Vagan ki Bishtarshil Rachnayein - by Jamuna Prasad Patel.

Kathak Nritya ke Saath Tabla SanGati - by Nageshwar Lal Karna.

Tabla Shastra- by Mr. Madhukar Ganesh Goda Bole.

Nibandh Sangeet-by Laxmi Narayan Garg

Tal Parichaya (Part-1, 2, 3)-by Girish Chandra Srivastava.

Tabla Sanchayan - Dr. S. R. Chishti.

Tal Kosha-by Girish Chandra Srivastava.

Tal Prabandh-by Pandit Chotelal Mishra.

Sangita Pathi – Dr. Jagannath Kuanr.

Tal Shastra Parichaya (Part-1)-by Manohar Bhalchandra Marathe.

Pakhawaj aur Tabla ke Gharane evam Paramparayein - by Dr. Aaban A. Mishtri.

Bharatiya Sangeet mein Tal aur Roop Vidhan - by Dr. Subhadra Choudhury.

Tabla Bishrad- by Dr. Shivendra Pratap Tripathy.

Tal vadya shastra by Dr. Manohar Bhalchandra Marathe

Sangeet vishrad by Basant

Talvadya Vijnan- Dr. Jagannath Kuanr.

Hamare sangeet Ratna by Laxmi narayan garg.

Mridang Tabla Vadan by Pt. Gobind Rao

Bharatiya sangeet ka itihās by S.C Paranjape