

napa

National Academy
of Performing Arts

Prospectus





“There’s a
moment in
life when a
door opens
and the
future walks
in.”

Graham Greene

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PLAYBILL

a weekly magazine for theatregoers

A PASSAGE TO INDIA



AMBEASSADOR THEATRE

THEATRE GUILD PRODUCTIONS, INC.
ROBERT FRYER & LAWRENCE CAPE with JOHN HERRMAN
present

**ERIC
PORTMAN**
ZIA MOHYEDDIN
**GLADYS
COOPER**

In A New Play
A PASSAGE TO INDIA
Also Starring
ANNE MEACHAM

SANTHA RAMA RAU
from the novel by E. M. FORSTER
Directed by **DONALD MCWHINNIE**

and
LOUIS ARMSTRONG
SAUL JAFFREY
LEONARD CLOONEY
MARGARET BRANDWOOD
DAVID O'BRIEN

Production
designed by **ADURSEN TER-ARUTUNIAN**
Lighting by **John Hayes**
Hair Groom by **Robert de Vries**
Makeup by **Robert de Vries**
Dance by **Robert de Vries**
Music by **Robert de Vries**
Costume Designer by **Robert de Vries**

PATRICK HINES
JOHN WHITE
DOROTHY BLACKBURN
ALBERT QUINN



(By arrangement with Donald McWhinnie)

PREMIERE PERFORMANCE, MARCH 6, 1968
HUDSON THEATRE
Presents
NOEL WEISS

ZIA MOHYEDDIN in THE GUIDE

by **HARVEY BREIT** and **PATRICIA RINEHART**
Based upon the novel by R. K. NARAYAN
also starring
TITOS VANDIS and **MICHAEL KERMAYAN**

with **JERRY RAM**
and **MADHUR JAFFREY**

Directed by
GEORGE L. SHERMAN

Production Designed by
WILLIAM PITKIN

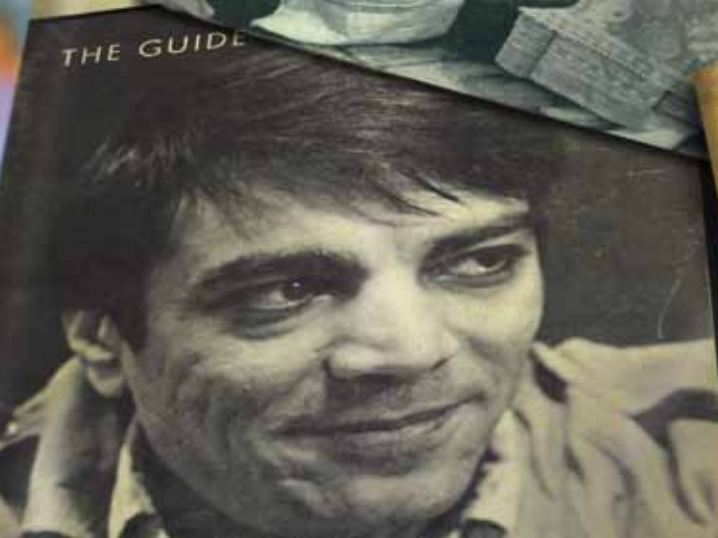
Music Supervised by
RAVI SHANKAR

Temple Dance Staged by **MATTEO**
Columbia World Pacific Recording Artist

Lighting by
MARTIN ARONSTEIN



THE GUIDE



only one quality
whisky...



Greetings

Conservatoires and Academies of Music & Theatre Arts, throughout the world, help mould gifted pupils into talented individuals and talented people to acquire a method that enables them to express their art in a unique way.

Performing Arts (music, dance and drama) are integral feature of every culture. By neglecting them, as we have done for so many years, we have compelled a vast number of people to fritter away their artistic leanings into mundane pursuits.

NAPA offers academic courses that are not available in other schools or universities in our country. Our curriculum is designed to provide every student with a strong and broad foundation in the Performing Arts. Both Music and Theatre Arts Departments consist of teacher-performers as well as academic instructors. Our object is to enrich permanently the lives of our students by helping to cultivate and foster in them a love for the beautiful and ennobling arts of music, dance and drama.

It is my hope that the National Academy of Performing Arts not only reflects the richness of our artistic traditions but becomes a testimony to the dreams and aspirations of those creative luminaries who are no longer with us.

I welcome you to NAPA

Zia Mohyeddin



"Genius is 1%
inspiration
and 99%
perspiration"

NAPA aims at providing the
99% part of it.



Talent is a
God-given gift.
Universities and
academies
can only identify,
groom
and channel it in
the
right direction.



Napa's
mission is
to give
Pakistan's
rich cultural
texture its
rightful
place.

Objective

Culture in all its manifestations reflects the essence of civilisation; it is by its universal appeal both the common and individual heritage of humanity.

For this reason, civilised nation states feel that it is a pressing obligation to preserve their individual cultures and promote their heritage

We at NAPA are acutely aware that in every society there is only a small creative minority which keeps the flame of its country's culture alive. This creative minority is the most valuable asset of a society.

NAPA empowers its graduates to go forth with zeal to establish and promote a positive regard for higher accomplishment in the Performing Arts.

NAPA'S mission is to give Pakistan's rich cultural texture its rightful place not just within the country, but in the world.



"A painter
paints
pictures on
canvas. But
musicians
paint their
pictures on
silence."

Leopold Stokowski

Music



An Introduction To Music Studies

The learning of vocal or instrumental music in our part of the world has always been a one-to-one process. The teacher, the Ustad, in addition to being a music teacher and expert in the discipline of music, is also the arbiter of the musical taste of the pupil. The transmission has always been oral. The Ustad sang or played an instrument and the Shagird (the pupil) learned by listening and repeating the phrases.

The pupil heard various renditions of a particular raga. He was initiated and instructed over a number of years into the rules of a particular raga, and was not allowed to move on until he had 'absorbed' the raga, to the satisfaction of the Ustad.

The great "Gharanas" of music are no longer intact. Also, due to socio-economic reasons, the hereditary system has given way to a more democratic transmission. Family allegiances, traditionally inviolable, have been sidelined. Today the learning of music of any "Gharana" is not restrictive. "Gharanas" are now discussed and proclaimed as indicators of musical and performing styles. It is not uncommon these days for the learner of music to mix various styles, a practice once considered sacrilegious. (Oddly enough, this does not denigrate the value of music). Radio, television, CDs and other sources have also provided us with an extended scope for music learning and appreciation.

In an institutional set-up the extent of exposure available to a student of music is much wider than in the traditional one-to-one teacher student relationship. In NAPA the students of music derive benefit from being taught by a faculty comprising practicing musicians, musicologists and visiting maestros. They also have the opportunity to enrich their repertoire of compositions and styles by tutelage under many teachers. Today NAPA, in its fifth year of existence, has become the pioneer in setting the foundation of a new method of musical training in Pakistan.



You may be
born with a
spark, but
the sparkle
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to excel in
your work
can only be
achieved by
learning
your craft.

Contemporary Music

It is wrong to assume that the lone singer, squatting on the floor and entertaining an audience with Ghazals and Geets has been overshadowed by the glamorously dressed pop singers, who strut upon the stage. The Ghazal Gayaki, enriched, beyond compare, by the peerless Mehdi Hasan, has now become enshrined as Pakistani music. It has its adherents everywhere. It cannot be cast aside; the tradition must be carried forward.

You may be born with a spark, but the sparkle you require to excel in your work can only be achieved by learning your craft. Not everyone strumming a guitar can become a pop star. The shelf-life of many of our pop stars is short because they are not equipped with the grounding needed to sustain their musical career. At NAPA students who wish to take up 'pop' music have the benefit of occasionally being coached by some of the most experienced 'pop' stars.

It is foolish and myopic to condemn 'pop' music as an insidious Western plot to corrupt our youth. Some of the best 'pop' numbers our musicians have created are a delightful blend of traditional and folk melodies set to electronic instruments, which have now become a part of our musical ensemble. We cannot discard them any more than we can discard pizza and burger from our diet.



Orchestration
is now a most
sophisticated
and intricate
art

Composition and Orchestration

Compared to the development of other areas in the various disciplines of music of South Asia, orchestration, as we know it, is a latecomer. In Pakistan it was, primarily, film music, which necessitated the use of orchestra and large ensembles. To begin with, only the violin and the piano were included as necessary accompanying instruments, followed by the clarinet and some brass instruments. The idea was to provide “richness” to the otherwise plaintive background score. The practice that emerged was that traditional instruments, supported by violins accompanied the tragic songs and brass and cymbals backed light-hearted or hortative numbers.

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In the West, orchestration is now a most sophisticated and intricate art. It is also highly individual, depending greatly on the taste and even the prejudice of the composer or orchestrator. Students who wish to study orchestration need to acquaint themselves with the technique of writing for each instrument and listen carefully to the various combinations.

At NAPA, special emphasis is put on the orchestral instruments commonly used in Pakistan. However, students are introduced to some of the other instruments used today in a modern symphony orchestra.

Typical Week's Schedule

Monday		Tuesday		Wednesday		Thursday		Friday		Saturday
SUBJECT	TIME	SUBJECT	TIME	SUBJECT	TIME	SUBJECT	TIME	SUBJECT	TIME	Working day when required
Classical Music Theory (sub-continental)	1 Hour	Western Theory	1 Hour	Demonstration & Performance	2 Hours	Classical Music Theory (sub-continental)	1 Hour	Western Theory	1 Hour	
Practical Application	2 Hours	Practical Application	2 Hours	Practical Application	2 Hours	Practical application	2 Hours	Practical Application	2 Hours	
Pitch Interval	1 Hour	Composition & Orchestration	1 Hour			Rhythm Application	1 Hour	Rhythm (Advance Application)	1 Hour	
Performance & Stage Ethics	1 Hour	Rhythm	1 Hour			(voice training)	1Hour	Diction & Accent	1 Hour	
		Voice Training	1 Hour					Sound recording	1 Hour	

Course Outline

The Music Department offers majors in the following areas

- **Vocal**

Classical light classical (Ghazal Geet etc)

- **Instrumental**

Sitar
Sarangi
Tabla
Violin
Guitar
Piano
Flute

(Only one instrument can be chosen)



Arshad Mahmud

Arshad Mahmud began his career with EMI as a talent hunter. Today he is one of our leading composers. He has studied extensively, both Eastern and Western music. He has been composing music and handling orchestras for nearly thirty years.

Nafees Ahmed

Nafees Ahmed, the accomplished Sitar player, learnt his art from his father, the illustrious Sitar Nawaz Ustad Fateh Ali Khan. As a young boy, he was first trained as a vocalist. His gharana is known for its Gayaki Ang. He has traveled extensively and performed all over the world.



Salamat Ali

Salamat Ali, the renowned singer, learnt classical music from his father, Mohammad Sharif Khan, and ghazal singing from the great Mehdi Hasan. His deep understanding of classical music gives him an edge over his contemporaries. He performs frequently on television.



Bashir Khan

Ustad Bashir Khan is a tabla Maestro. He inherits the authentic baaj of Punjab Gharana through his ustad, Karim Bux Paima who was one of the most acclaimed tabla players of his times. He is also one of the finest accompanists and has accompanied many of the great instrumentalists and vocalists of the sub continent.



Usman Anees

Usman Anees who teaches piano at NAPA is a composer as well. He has written compositions for piano including two sonatas. As a concert pianist he has performed all over the country. Currently, he is experimenting on incorporating Ragas in his piano compositions.

Adnan Afaq

Adnan Afaq is an accomplished guitar player. He started learning this instrument in the UK at the age of 18. He has been under the tutelage of various skilled guitar players. He has been performing solo and sessions with different bands as a freelance guitar player. He is now a member of NAPA's musical faculty, teaching contemporary Jazz/Fusion.



SEAGUL PIC

An actor
requires the
training of
an athlete
only to be
told that his
goal is not
winning of a
100 meter
race

Theatre Arts

OTHELLO AD

Even after he has gone through all the exercises that drama schools stipulate, he needs to have the experience of putting everything together in front of an audience.

An Introduction To Theatre Studies

"There is no such thing as a born actor, except in the pages of fiction. Acting like any other creative art is so much craft. An actor needs to learn how to breathe, how to move, how to use his voice and how to relax. An actor requires the training of an athlete only to be told that his goal is not the winning of a hundred-meter race.

Even after he has gone through all the exercises that drama schools stipulate, he needs to have the experience of putting everything together in front of an audience.

I believe that would-be actors and actresses should be made aware of all the different schools of acting. They can then choose which approach best suits their temperament.

The most important aspect of an actor's training is voice production. Once an actor learns to breathe properly, work begins on his tone and resonance, clarity of diction, breath.

An actor and a singer have the same instrument; his voice. But there is a difference between training the voice for singing and training it for acting. For singing you convey through the particular discipline of sound so that the energy is in the resonance. For the actor it is the word that must impinge. But the actor must not sing the word..."

(Extract from a lecture by Zia Mohyeddin,
(delivered in Houston))

Monday		Tuesday		Wednesday		Thursday		Friday		Saturday
SUBJECT	TIME	SUBJECT	TIME	SUBJECT	TIME	SUBJECT	TIME	SUBJECT	TIME	Working day if and when required
History of Theatre	1 Hour	History of Theatre	1 Hour	History of Theatre	1 Hour	Diction	1 Hour	Improv	2 Hours	
Music	1 Hour	Diction	1 Hour	Movement	2 Hours	Direction	2 Hours	Acting	2 Hours	
Voice	1 Hour	Acting	2 Hours	Voice	2 Hours	Acting	2 Hours			
Improv	2 Hours	Music	1 Hour							
		Script Writing	1 Hour							

Courses

The Theatre Arts department offers students academic courses in all aspects of the theatre as well as practical exploration and the opportunity to present their work before an audience.

The Theatre Arts Department offers major in the following areas:

- Acting
- Directing
- Scripting

The Acting course involves

- History of Theatre (Eastern & Western)
- Improvisation
- Voice Production
- Movement
- Diction
- Stage Make-up

Directing

The art of directing is complex and demanding. The director is primarily responsible for nurturing his/her actors and for helping them to understand and interpret a play. He/She is also responsible through the collaborative process of lighting, sound, stage design and stage management, for the success or failure of a production. A director, apart from being a creative visionary, is also an organizer, a healer, a psychiatrist and a mentor.



Dr. Enver Sajjad

Dr. Enver Sajjad who teaches script-writing is widely acclaimed as "the architect of modern Urdu fiction". He is also recognized to be a "trend-setter" playwright. He has written extensively for television and films. He is, currently, the head of GEO television's script department.



Rahat Kazmi

Rahat Kazmi resigned from the civil services of Pakistan in 1976 to pursue his love for the theatre, media and education. His contribution has been widely acknowledged both by the critics and the public. In the last 28 years, he has been associated with some of the best theatrical and television productions in Karachi.

Talat Hussain

Talat Hussain, one of the most illustrious stars of the stage, screen and radio, began his life as a broadcaster. He was trained for the theatre in England, where he also worked for Nottingham Playhouse.



Anjum Ayaz

Anjum Ayaz has been directing plays for over 25 years. Lately, he has been involved with experimental theatre and the Theatre in the Round. He was the organizer/director of the UNESCO theatre workshop for one year. He is also a renowned sculptor.

Khaled Ahmed

Khaled Ahmed, formally trained in the theatre at the London Academy of Music and Dramatic Art. He began his career in electrical engineering but his growing interest in the theatre led him, over the years, to abandon engineering and switch towards theatre and television production.



Ayesha Arif Khan

After receiving her MBA from The Lahore University of Management Sciences Ayesha Arif Khan went to Chapman University in California as a fullbright scholar. She took her Masters in Fine Arts in Film Productions.

Student Pics 4 to 5

Campus Facilities

The NAPA Campus houses a library, movement, drama and dance studios, classrooms as well as a cafeteria. There is also a small, in-house auditorium with flexible seating.

The music department is equipped with a best quality grand piano and two baby grands. The Academy has facilities for the repair of instruments.

NAPA has a studio rigged with an adequate lighting system to enable students to learn about lighting plots. Also, there is a sound recording studio as well as an editing suite.

The lush-green lawns of NAPA are suitable for musical soirees held against the classical backdrop of the building.

NAPA's pride and joy is the in-house theatre which is under construction. Once completed, it will be the first professionally equipped theatre in the country with state of the arts facilities to mount ambitious dramatic and musical performances. The theatre's acoustical and lighting system has been designed by Theatre Projects, headed by Richard Pilbrow, one of the top most lighting and theatrical designers in the world.



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Music & Theatre Workshops



Mike Del Ferro USA is a famous movement teacher in XYZ USA. She visited NAPA in 2009 and took the student through a intensive workshop on movement.

Workshops

It is NAPA's practice to invite distinguished performers, writers, dancers, composers, musicians and musicologist to visit the campus to conduct workshops, seminars and lectures. Workshops are mostly planned to be held during the month in between terms.

Numerous workshops have been held in the last five years. These sessions enable the students to be exposed to eminent professionals in the flesh and to learn something about their working method. Some of the distinguished performers who have visited NAPA are:

Some distinguished guests:

Mike Del Fero	(Jazz pianist)	USA
James Tomlinson	(Drama teacher)	USA
Naseeruddin Shah	(Actor, Director)	India
Mahesh Elkunchwar	(Playwright)	India
Girish Raghunath Karnad	(Playwright)	India
Govind Purushottam Deshpande	(Playwright)	India
Shobha Mudgul	(Classical singer)	India
Raza Ali Khan	(Classical singer)	India
Nahid Siddiqui	(Classical dancer)	Pakistan
William Harvey	Julliard	USA
Ethan Philbrick	School of	USA
Emily Holden	Music	USA
Brian Silver	(Musicologist)	USA
Shoba Silver	(Surbahar player)	USA
Ustad Fateh Ali Khan	(Classical singer)	Pakistan
Ustad Abdusattar Tari	(Tabla player)	USA
Ghulam Ali Khan	(Ghazal singer)	Pakistan
Munir Hassan	(Ghazal singer)	Pakistan



Admission Criteria

Applicants should have an 'A' Levels or Intermediate certificate (from a recognized University). Preference would be given to applicants with some experience of performing arts.

Applicants must not be less than 17-18 years of age. There is no upper age limit.

Theatre Arts Audition

- All those wishing to be enrolled in the Theatre Arts course are required to prepare and deliver two excerpts, one prescribed by NAPA and the second, of the student's own choice.
- Each excerpt not to be more than 3 to 4 minutes duration.
- Candidates may be required to improvise individually or in groups.
- Candidates may be required to be interviewed after the audition.

Music

- Candidates wishing to enroll in the Music department will be auditioned and interviewed.

Present Structure

President & CEO

Zia Mohyeddin

Director Programmes and Administration

Arshad Mahmud

Finance Manager

Zulfiqar Siddiqui

Administrator

Adnan Hassan

Student coordinators

Uzma Sabeen

Muhammad Shujaat Ali

The information in this prospectus is correct at the time of printing (January 2010). The Academy reserves the right to alter any information related to admission procedure, fees, and faculty, to change the academic programmes described in the Prospectus and add additional training programmes and related activities.

