

# **MASTER OF PERFORMING ARTS IN MUSIC (VOCAL)**

**(SEMESTER I- IV)**  
**Two years full-time Programme**  
*(Choice based credit system)*  
**w.e.f. 2020-2021**

**DEPARTMENT OF FINE ARTS AND MUSIC**  
**FACULTY OF SOCIAL SCIENCE**



**RAJIV GANDHI UNIVERSITY**  
**(A Central University)**  
Rono- Hills, Doimukh ,  
Arunachal Pradesh – 791112.

# Overview

The total programme will have 4 semesters over 2 year's duration with each semester comprising of 5 (Five Papers). The sequence of papers is planned in a manner from core domain to soft followed by open electives. Each theory paper will be taught 4 hours per week and Practical Papers will be taught 6 Hours per Week. Every theory and Practical paper consists of 100 marks which includes 20 marks for internal assessment and 80 marks for term end examination. There will be three internal assessments per semester for each theory paper from which highest two will be considered for final evaluation. Students will have to secure minimum passing marks in their Internal Assessments for appearing in Term End Examination. During third semester students can opt any two courses from the given optional Papers while one open elective paper will be for students from other department or student can opt from MOOCKS courses. During fourth semester the students can opt any three courses from the given optional Papers.

- Overall each student has to accomplish 98 credits to complete his/her Master's Degree in Masters of Performing Arts. The course has been designed as per the Choice Based Credit System (CBCS) pattern

## Course Structure

Sl.No.	Paper Code and Title	Marks <sup>1</sup>	Credits	TeachingHours <sup>2</sup>
<b>Semester I</b>		<b>500</b>	<b>24</b>	<b>24hpw</b>
1	MPAV 411: Historical and Theoretical study of Indian Music.	100	4	4hpw
2	MPAV 412: Aesthetic and Indian Music	100	4	4hpw
3	MPAV 413: Ragas of Hindustani Classical Music.	100	6	6hpw
4	MPAV 414: Percussion Instruments (Tabla & Pakhawaj)	100	6	6hpw
5	MPAV 415: Seminar ( Music Appreciation)	100	4	4 hpw
<b>Semester II</b>		<b>500</b>	<b>24</b>	<b>24hpw</b>
1	MPAV 421: Dhrupad and Dhamar	100	6	6hpw
2	MPAV 422: Ragas of Hindustani Classical Music	100	6	6hpw
3	MPAV 423: Theory of Hindustani Classical Music	100	4	4hpw
4	MPAV 424: Stage Performance	100	4	4hpw
5	MPAV 425: Seminar ( Development of Listening Skill)	100	4	4hpw
<b>Semester III</b>		<b>500</b>	<b>24</b>	<b>24hpw</b>
1	MPAV 531: Basic Research Technique	100	4	4hpw
2	MPAV 532: Theory of Carnatic Music	100	4	4hpw
<b>Optional Courses* (Two courses from the Followings: one from each Group A and B)</b>				
<b>Semester III</b>				
<b>Group A</b>				
1	MPAV:533 Folk Music of Arunachal Pradesh 1	100	6	6hpw
2	MPAV: 534 Folk Music of India	100	6	6hpw
<b>Group B</b>				
1	MPAV:535 Knowledge of Ragas (Khayal)	100	6	6hpw
2	MPAV:536 Knowledge of Light Classical Music	100	6	6hpw
<b>Open Electives**</b>				
1	Knowledge of Hindustani Classical Music	100	4	4hpw
<b>Semester IV</b>		<b>500</b>	<b>26</b>	<b>26hpw</b>
1	MPAV 541: Dissertation	100	4	4hpw
2	MPAV 542: Stage Performance	100	6	6hpw
<b>Optional Courses* (Three courses from the Followings: one from Group A and two from B)</b>				
<b>Semester IV</b>				
<b>Group A</b>				
1	MPAV 543: Folk Music of Arunachal Pradesh	100	4	4hpw
2	MPAV 544: Acoustics in Music and Recording Techniques.	100	4	4hpw
3	MPAV 545: Western Music	100	4	4hpw
<b>Group B</b>				
1	MPAV 546: Knowledge of Percussion Instruments	100	6	6hpw
2	MPAV 547: Dhrupad and Dhamar	100	6	6hpw
3	MPAV 548: Light Classical Music (Thumri Dadra and Bhajan)	100	6	6hpw
<b>Semester I+II+III+IV</b>		<b>2000</b>	<b>98</b>	

## Semester wise Course Details

### MPA IN H.C.M. (VOCAL) SEMESTER – I

Course No	C/E/OE	Course title	Theory	Practical	Tutorial	Marks =Internal +End Semester	Credit
MPAV 411	C	Historical and Theoretical study of Indian Music.	4	0	0	20+80=100	4
MPAV 412	C	Aesthetic and Indian Music	4	0	0	20+80=100	4
MPAV 413	C	Ragas of Hindustani Classical Music.	0	6	0	20+80=100	6
MPAV 414	C	Percussion Instruments (Tabla & Pakhawaj)	0	6	0	20+80=100	6
MPAV 415	C	Seminar ( Music Appreciation)	2	0	2	20+80=100	4
Total Credit in Semester - I							24

**L: T: P**                = Lecture: Tutorial: Practical  
**MPA**                    = Masters of Performing Arts  
**H.C.M(v)**            = Hindustani Classical Music (Vocal)  
**V**                        = Vocal  
**C**                        = Core Paper  
**E**                        = Elective Paper  
**OE**                    = open elective Paper

**MPA IN H.C.M. (VOCAL)****SEMESTER – II**

Course No	C/E/OE	Course title	Theory	Practical	Tutorial	Marks =Internal +End Semester	Credit
MPAV 421	C	Dhrupad and Dhamar	0	6	0	20+80=100	6
MPAV 422	C	Ragas of Hindustani Classical Music2	0	6	0	20+80=100	6
MPAV 423	C	Theory of Hindustani Classical Music	4	0	0	20+80=100	4
MPAV 424	C	Stage Performance	0	6	0	20+80=100	6
MPAV 425	C	Seminar ( Development of Listening Skill)	2	0	2	20+80=100	4
<b>2Total Credit in Semester - I</b>							<b>24</b>

**L: T: P** = Lecture: Tutorial: Practical  
**MPA** = Masters of Performing Arts  
**H.C.M(v)** = Hindustani Classical Music (Vocal)  
**V** = Vocal  
**C** = Core Paper  
**E** = Elective Paper  
**OE** = open elective Paper

## MPA IN H.C.M. (VOCAL)

### SEMESTER – III

Course No	C/E/OE	Course title	Theory	Practical	Tutorial	Marks =Internal +End Semester	Credit
MPAV 531	C	Basic Research Technique	0	6	0	20+80=100	6
MPAV 532	C	Theory of Carnatic Music	0	6	0	20+80=100	6
<b>Optional Courses* (Two courses from the Followings: one from each Group A and B)</b>							
<b>Group A</b>							
MPAV 533	C	Folk Music of Arunachal Pradesh 1	4	0	0	20+80=100	4
MPAV 534	C	Folk Music of India	0	6	0	20+80=100	6
<b>Group B</b>							
MPAV 535	C	Knowledge of Ragas (Khayal)	0	6	0	20+80=100	6
MPAV 536	C	Knowledge of Light Classical Music	0	6	0	20+80=100	6
<b>Open Elective</b>							
OE		Basic of Hindustani Classical Music					4

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**V**                        = Vocal  
**C**                        = Core Paper  
**E**                        = Elective Paper  
**OE**                     = open elective Paper

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MUSIC. (VOCAL)**

**SEMESTER – IV**

Course No	C/E/OE	Course title	Theory	Practica	Tutorial	Marks =Internal +End Semester	Credit
MPAV 541	C	Dissertation	2	0	2	20+80=100	4
MPAV 542	C	Stage Performance	0	6	0	20+80=100	4
<b>Optional Papers (Three courses from the Followings: one from Group A and two from B)</b>							
<b>Group A</b>							
MPAV 543	C	Folk Music of Arunachal Pradesh	4	0	0	20+80=100	4
MPAV 544	C	Acoustics in Music and Recording Techniques.	4	0	0	20+80=100	4
MPAV 445	C	Western Music	4	0	0	20+80=100	4
<b>Group B</b>							
MPAV 446		Knowledge of Percussion Instruments		6	0	20+80=100	6
MPAV 447		Dhrupad and Dhamar	0	6	0	20+80=100	6
MPAV 448		Light Classical Music ( Thumri Dadra and Bhajan)	0	6	0	20+80=100	6

**L: T: P**                = Lecture: Tutorial: Practical  
**MPA**                    = Masters of Performing Arts  
**H.C.M(v)**            = Hindustani Classical Music (Vocal)  
**V**                        = Vocal  
**C**                        = Core Paper  
**E**                        = Elective Paper  
**OE**                     = open elective Paper

**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

**Course Number : MPAV 411**  
**Course Title : Historical and Theoretical Study of Indian Music**

Credits : 4			Total Marks 100
L	T	P	
4	0	0	

Credit : 04  
 Theory : 80  
 Internal : 20  
 Total : 100  
**Duration : 3Hrs.**

**Course Objectives:**

Students will learn about the historical development of the prescribed ragas throughout the medieval period, with respect to their scales and classification systems, along with different Ragas and Talas.

**Course Learning Outcomes:**

1. Students get the knowledge about the historical development of the prescribed ragas with respect to their scales
2. Students learn about various raga classification systems.
3. Students learn about various ragangas in Hindustani Music.
4. Students learn about the talas.

**Contents**

- Unit 1:** Indian Music in Vedic period, Pouranic, Ramayana and Maha Bharata.
- Unit 2:** Musical Elements of the Musical Text – Natyasastra and Sangeet Ratnakara
- Unit 3:** Evaluation of Musical forms with special reference to Prabandha and their classification
- Unit 4:** Details of the Raga and comparison with the prescribed Ragas: Puriya, Bhatiyar and Gaudsarang
- Unit 5:** Theoretical Details of Talas which thought in your Current syllabus



**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 412  
 Course Title : Aesthetics and Indian Music

Credits : 4			Total Marks 100
L	T	P	
4	0	0	

Credit : 04  
 Theory : 80  
 Internal : 20  
 Total : 100  
**Duration : 3 Hrs.**

**Course Objectives:**

In this paper the students understanding will get about the concept of Aesthetics, various approaches and Aesthetics as a study. They will also get to know about the scope of aesthetics along with the views of Plato and Aristotle. This course also covers the rasa theory as given by Bharat in detail.

**Course Learning Outcomes:**

Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.

Students will get an understanding about aesthetics in relation to Bharat's rasa theory and the concept of Rasa dhyana.

**Contents**

**Unit 1:** Introduction and definition of Arts and Aesthetics (Western and Indian)

**Unit 2:** Aesthetics as a theory of Fine Arts and its significance in Indian Music

**Unit 3:** Bharata's theory of Rasa and its applicability to Indian Music with special reference to Music Intervals laya and Raga

**Unit 4:** Aesthetical concept of Nayak Nayika Bheda, its depiction through Raga Dhyana and its relevance in Indian Music.

**Unit V:** Importance of Kaku in Indian Classical Music.

**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 413  
 Course Title : Ragas Hindustani Classical Music 1

Credits : 6			Total Marks 100
L	T	P	
0	0	6	

Credit : 06  
 Theory : 80  
 Internal : 20  
 Total : 100  
**Duration : 3 Hrs.**

**Course Objectives:**

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas
- To teach several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

**Course Learning Outcomes:**

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

**Contents**

**Unit 1:** Vilambit Khyal in Prescribed Ragas

i) Puriya ii) Bhatiyar iii) Jounpuri

**Unit 2:** Dhruth Khyal in Prescribed Ragas

i) Puriya ii) Bhatiyar iii) Gaudsarang

**Unit 3:** Two Taranas in Prescribe Ragas:

i) Puriya ii) Bhatiyar iii) Gaudsarang iv) Desh

**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 414  
 Course Title : Percussion Instruments (Tabla and Pakhawaj)

Credits : 6			Total Marks 100
L	T	P	
0	0	6	

Credit : 6  
 Theory : 80  
 Internal : 20  
 Total : 100  
**Duration : 3 Hrs.**

**Course Objectives:**

Skills of performance may develop through personal practice and professional engagements.

**Course Learning Outcome**

- i) Students acquire the knowledge of basic theory of Tabla & Pakhwaj Composition
- ii) Students acquire the Knowledge of Tabla and ability to play basic thekas of common Talas.
- iii) Student will be able to accompany.

**Contents**

**Unit I: Applied Theory of Percussion Music:**

Detailed knowledge of prevalent talas of Hindustani music, knowledge of tala Dashpranas.

Marga and Deshi talas of ancient period.

Principles of making Tihai, Chakradar Gat, Chakradar Paran etc.

Comparative study of Hindustani and Karnatak tala system with special reference to ten pranas of tala.

Detailed study of different layakaris, Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.

**Unit II: Terminology of Indian Music and their explanation:**

Uthan, Peshkar, Kayda, Rela, Laggi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Gat, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, and other terms.

Akarmatrik, Hindustani & Karnatic Tala notation system

**Unit III Playing Style of Different Baaj of different Gharana.**

Solo performance differently in different gharanas using alankars. Solo performance of any tala with Uthan, Rela, Paran & Chakradars etc of different Tabla Gharana.

Ability to playing compositions (2 each) of different Gharanas in Teen Taal.

**Unit IV : Accompaniment with Vocal Music & Dance**

Accompaniment with Dhrupad, Kheyal, Tappa, Thumri, Bhajan, Rabindra Sangeet & other Indian

**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 415  
 Course Title : Seminar (Music Appreciation)

<b>Credits : 4</b>			<b>Total Marks 100</b>
<b>L</b>	<b>T</b>	<b>P</b>	
<b>2</b>	<b>2</b>	<b>0</b>	

Credit : 04  
 Theory : 80  
 Internal : 20  
 Total : 100  
**Duration : 3 Hrs.**

### Contents

1. Any one Topic to be chosen from the current semester prescribed syllabus.
2. Criteria for evaluation of seminar will be based on:
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time

**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 421  
Course Title : Dhrupad and Dhamar

Credits :06			Total Marks 100
L	T	P	
0	0	6	

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100  
**Duraron : 3 Hrs**

**Instructions for the Paper: Two Dhrupad and one Dhamar in the Ragas prescribed**

- **Course Objectives:** To impart training in dhrupad gayaki and dhrupad/ dhamar compositions in the prescribed ragas.

**Course Learning Outcomes:**

- Knowledge about dhrupad gayaki and ability to sing Dhrupad dhamar compositions in the prescribed ragas.

**Contents**

**Prescribed Ragas:**

- i) Multani
- ii) Malkounsh
- iii) Basant
- iv) Durga
- v) Bhairabi

**MPA**  
**In Music (Vocal)**  
**(Choice based credit system)**

Course Number : MPAV 422

Course Title : Ragas of Hindustani Classical Music 2

Credits : 06			Total Marks 100
L	T	P	
0	0	6	

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100  
Duration : 3 Hrs.

**Instructions for the Paper: Bilambit and Druth Khyal in all the Ragas and one**

**Course Objectives:**

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas
- To teach several bandishes or compositions in the same raga so as to explore the multi- faceted personality of the Raga.

**Course Learning Outcomes:**

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

**Contents**

**Prescribed Ragas:**

- i) Puriya
- ii) Bhatiyar
- iii) Bilash Khani Todi

**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 423  
 Course Title : Theory of Hindustani Classical Music

Credits : 3			Total Marks 100
L	T	P	
4	0	0	

Credit : 04  
 Theory : 80  
 Internal : 20  
 Total : 100  
 Duration : 3 Hrs.

**Course Objectives:**

This is a theory course and enables the student to think, articulate and write on various areas with respect to the theory of Indian music.

Ability to develop concept into the aesthetics of ragas.

**Course Learning Outcomes:**

To study compositional forms and their respective features

To use archival material in the form of recordings in order to understand the subtle nuances of the various forms.

To impart knowledge about different instruments, their structure and evolution.

To study theory of ragas with an analytical

**Contents**

**Unit 1:** Thorough knowledge of the Hindustani talas and ability to compose talalipi notation of different layakaries

**Unit 2:** Ability to write notation of bandishes, alapa and tanas learnt in the class

**Unit 3:** Contribution of scholars to Indian music and their textual tradition: Narada, Bharata, Dattil, Matanga

**Unit 4:** Detailed theoretical knowledge of all the ragas mentioned below:

Puriya, Bhatiar, Gaudsarang, Sahana, Deshkar, Vibhas, Desi, Tilakkamod, Lalit, Marubihag, Rageshri, Multani

**Unit 5:** Gharana of Hindustani Classical Music, Dhrupad Khyal and Th



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**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAMV 424  
Course Title : Stage Performance

Credits : 6			Total Marks 100
L	T	P	
0	0	6	

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100  
**Duration 3 Hrs.**

**Instructions for the Paper Setters:**

**Course Objectives:**

- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To focus on the presentation of a raga in the khayal form.
- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.
- To impart training on the presentation of a raga with nom tom alapa in the dhrupad form.

**Course Learning Outcomes:**

- Ability to do a stage performance of a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions.
- Ability to make stage presentations separately in the khayal as well as dhrupad form; presenting a raga from the prescribed syllabus.

**Contents**

**Group A (Bilambit and Druth Khyal )**

Prescribe Ragas: Lalit, Maru Behag , Bageshree , Multani

**Group B (Dhrupad/ Dhamar)**

Prescribe Ragas: Mian ki Malhar , Lalit Gaud Sarang





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**MPA**  
**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 425  
Course Title : Seminar (Development of Listening Skill)

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100  
**Duration : 3 Hrs.**

Credits : 4			Total Marks 100
L	T	P	
0	0	4	

**Contents**

- Any one Topic from the prescribed syllabus of First Semester.
- Criteria for marking system of seminar will be based on
  - Power Point Presentation
  - Attendance
  - General Conduct
  - Participation in Extra Activities
  - Membership of different committees constituted time to time.



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**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 531  
Course Title : Basic Research Techniques

Credits : 4			Total Marks
L	T	P	
0	0	4	100

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100  
**Duration : 3 Hr**

**Course Objectives:**

Students should develop them to create a strong research oriented theoretical / practical foundation in consonance with recent advances in the discipline of Music.

**Course Learning Outcomes:**

Develop their basic skill of fundamental research.

**Contents**

**Unit I** Guru Shishya Parampara, Sangeet – Sampradaya Pradarsini and the institutional system of music teaching with reference to Hindustani & Karnatak Music

**Unit II:** Utility of teaching aids like electronic equipment's in music education with reference to Hindustani & Karnatak music.

**Unit III** The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani, Karnatak music.

**Unit IV:** Study of interrelation between textual and oral tradition.



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**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 532  
Course Title : Theory of Carnatic Music

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100

Credits : 4			Total Marks 100
L	T	P	
0	0	4	

**Course Objectives:**

Students will be aware to identify a variety of Carnatic Talas.

**Course Learning Outcomes:**

**Contents**

**Unit I:** Detailed knowledge of prevalent talas of Hindustani music, knowledge of tala Dashpranas.

**Unit II:** Comparative study of Hindustani and Karnatak tala system with special reference to ten pranas of tala.

**Unit III :** Detailed study of different layakaris viz, Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.

**Unit IV:** Terminology of Indian Music and their explanation, Uthan, Peshkar, Kayda, Rela, Laggi, Ladi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Gat, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, and other terms



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**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 533  
Course Title : Folk Music of Arunachal Pradesh

Credits : 6			Total Marks 100
L	T	P	
0	0	6	

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100  
**Duration : 3 Hrs.**

**Course Objectives:**

Student will learn about the Folk Music of Arunachal Pradesh

**Course Learning Outcomes:**

Students should learn about Raga music and also folk Music. Students get the knowledge separate community and their culture.

Students acquire the Knowledge of Tabla and ability to play basic thekas of common Talas. It is very necessary to develop the knowledge of accompany

**Contents**

- Unit - I** Salient features of folk music and its definition and concept.
- Unit - II** Influence of folk music of Arunachal Pradesh into our raga music.
- Unit – III** Family system and inheritance of property among the tribes of Arunachal
- Unit - IV** The mith of the first man among the Adis.Pradesh.



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**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 534  
Course Title : Folk Music of India

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100

Credits : 6			Total Marks 100
L	T	P	
0	0	6	

**Course Objectives:**

Students will learn about the basic folk Music not only Arunachal but in entire India

**Course Learning Outcomes:**

Students will learn about the various types of Tata, Bitata, Ghana and Sushir instruments.

Students will learn about the oral Tradition of different states of India and folk Musical Patterns

**Contents**

- Unit – I**      **Description of various types of folk songs of India.**
- Unit – II**      **Explain the various types of idiophones and earphones folk instruments in India.**
- Unit – III**      **Explain the oral narratives in the various states of India.**
- Unit – IV**      **Describe the folk form of music in Assam, Bengal, Tamilnadu, West Bengal.**
- Unit V**        **Describe the folk music in Bihar and uttarpradesh and Goa.**
- Unit VI**       **Explain the folk songs of khampti tribe in Arunachala Pradesh**



*DRAFT SYLLABOUS*  
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**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 535  
Course Title : Knowledge of Ragas

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100

Credits : 4			Total Marks 100
L	T	P	
0	0	6	

**Course Objectives:**

Students should develop them to create a strong research oriented theoretical / practical foundation in consonance with recent advances in the discipline of Music.

**Course Learning Outcomes:**

Students get the knowledge about the different mood and expression when raga will perform. Students learn about the various Hindustani Raga system with classification

**Contents**

**Unit – I This papers deals with the detail study of various ragas.**

Kalyan, Yaman kalyan, Chayanat, hambir, puriya kalyan, sohini.

**Unit II Comparison of raga:**

Bilawal, Alahayia Bilawal , Miya ki Todi, Gurjori Todi.

**Unit III Practical performance of with Alaap :**

Asawari, Jounpuri, Mia ki Mallahar

**Unit IV Analysis of the ragas in the context of North East Folk music.**



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**Dept. of Fine Arts and Music**

MPA

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 536  
Course Title : Knowledge of light Classical Music

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100

Credits : 4			Total Marks 100
L	T	P	
0	0	6	

**Course Objectives:**

students will learn about the performing skill, technique, composition, analysis, performance preparation, Interpretation of Thumri, Dadra, Bhajan and chaturang style.

**Course Learning Outcomes:**

Students should learn about the various form of semi classical with the style of performance.

Students should learn about the classical raga and ragini became Thumri, Dadra style of singing depends on varieties raga.

**Contents**

**Unit I:** Two Thumri based on Desh and Pilu Raga.

**Unit II:** Two film Songs based on Hindustani Ragas.

**Unit III:** Two Dadra based on Bhairabi and Khamaj Raga

**Unit IV:** Two Bhajans Composed by Nanak and Mirabai

**Unit V:** One Chaturang



*DRAFT SYLLABOUS*  
**Dept. of Fine Arts and Music**

**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : OE  
Course Title : Knowledge of Hindustani Classical Music

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100

Credits : 4			Total Marks 100
L	T	P	
0	0	6	

**Course Objectives:**

To impart knowledge of Ragas of Hindustani Classical Music  
To focus on the presentation of Raga Druth Khyal

**Course Learning Outcomes:**

Students will able to understand the basic ragas

Students will able to learn about the basic Talas

**Contents**

**Unit I:** Knowledge of Basic Ragas and Druth Khyal with Tan : Bhairab , Bilawal, Bhupali, Yaman , Khamaj

**Unit II:** Knowledge of Tala with Dugun & chaugun : Trital , Kaharwa, Dadra, Jhamptal and Rupak

**Unit III:** Classification of Instruments in Hindustani Classical Music.

**Unit IV:** One Bhajan and One Thumri





*DRAFT SYLLABOUS*  
**Dept. of Fine Arts and Music**

**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 541  
Course Title : Dissertation

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100

Credits : 4			Total Marks 100
L	T	P	
0	0	4	

**Course Objectives:**

Enable to take a creative and analytical approach to the programme that combines conceptual repertoire, research practices and excellences in performance whereas keeping in view the traditional values and modern trends of this discipline

**Course Learning Outcomes:**

Develop their basic skill of Field work, report writing.

**Contents**

**Project work + Viva Voce (Assignment)**

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester III

Data Collection and Analysis.

Students have to prepare research-based project properly typed within 50 pages (6000 words).

The methodologies of music research, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Indian Music & world Music.



## MPA

### **In Music (Vocal)** *(Choice based credit system)*

Course Number : MPAV 542  
Course Title : Stage Performance

Credits : 4			Total Marks 100
L	T	P	
0	0	6	

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100  
**Duration : 3 Hrs**

#### **Instruction for the Paper:**

Stage performance test of Khayal and Dhrupad/Dhamar of about 30 minutes' duration selecting one raga from Group-A and one from Group-B.

#### **Course Objectives:**

- This course provides the students with an experience of stage performance in both the genres khayal and dhrupad. There is an emphasis on acquainting the students with the nuances of presentation and performance.
- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.

#### **Course Learning Outcomes:**

Ability to do a stage performance of a raga and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions.

Ability to make stage presentations separately in the khayal as well as dhrupad form and presenting a raga from the prescribed syllabus.

Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.

#### **Contents**

##### **Prescribed Ragas:**

**Group-A (Khayal)-** Megh, Shree, Jaijaiwanti, Shuddhakalyan

**Group-B (Dhrupad/Dhamar)-** Bilaskhani Todi, Adana, Surdasi Malhar, Bihag



*DRAFT SYLLABOUS*  
**Dept. of Fine Arts and Music**

**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 543  
Course Title : Folk Music of North east India

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100

Credits : 4			Total Marks 100
L	T	P	
4	0		

**Course Objectives:**

Students will learn the importance of folk music through academic discipline. Student will learn the entire folk Musical pattern and form in North east India.

**Course Learning Outcomes:**

Students get the knowledge from folk songs and allied materials.

Students get knowledge from different festivals, ceremonies of North East India.

**Contents**

**Unit – I** North east India and its socio cultural milieu.

**Unit – II** Folk song and allied materials in north east india.

**Unit – III** Festivals and ceremonies of north east india

**Unit – IV** Folk lore in north eastern india.



**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 544

Course Title : Acoustics in Music and Recording Techniques

Credit : 04

Theory : 80

Internal : 20

Total : 100

Credits : 4			Total Marks 100
L	T	P	
4	0		

**Course Objectives:**

To provide an opportunity to extend the knowledge based on practical and theoretical advancements to have a healthy interaction at the International level.

**Course Learning Outcomes:**

**Students acquire the basic concept** of Recording Techniques and try to make their own composition by using basic software

**Contents**

**Scientific aspects of Music**

**Unit I:** An understanding of the basic physical concepts of musical acoustics (waves, simple vibrations, principle of superposition and complex waveforms)

- An understanding of the perception of sound and music
- An ability to solve simple numerical problems related to musical acoustics
- An understanding of how string, wind, and percussion instruments generate sounds based on physical principles.

**Unit II:** Usage of Electronic gadgets in the presentation of music (for public performances and recording)

**Unit III:** Performance techniques: Performance before an assembly of people, Selection of Song, Use of Microphone, Voice module and delivery, Pronunciation, Melodic structure, Song recording



*DRAFT SYLLABOUS*  
**Dept. of Fine Arts and Music**

**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 545  
Course Title : Western Music

Credits : 4			Total Marks
L	T	P	
4	0	0	100

Credit : 04  
Theory : 80  
Internal : 20  
Total : 100

**Duration: 3 Hrs.**

**Course Objectives:**

Students will gain skills in and understanding of analysis and composition of music in the style of common practice period (1600-1900)

**Course Learning Outcomes:**

Students should learn musicianship skills in both aural perception and sight singing.  
Students should learn the western harmony, scale, chords and intervals etc.

**Contents**

- Unit I:** Notation, Indian melodies to staff, from staff to Hindustani notation.,
- Unit II:** Musical intervals: perfect, major, minor, Augmented diminished.
- Unit III:** Chord and triads, Transposition
- Unit IV:** Musical scales: major, minor, Harmonic minor, relative- minor, melodic-minor.



*DRAFT SYLLABOUS*  
**Dept. of Fine Arts and Music**

**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 546  
Course Title : Knowledge of Percussion Instruments

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100

Credits : 6			Total Marks 100
L	T	P	
4	0	0	

**Duration : 3 Hrs.**

**Course Objectives:**

Students will be aware to identify a variety of percussion instruments. Learn to demonstrate proper techniques to play percussion instruments.

**Course Learning Outcomes:**

It is very necessary to develop the knowledge of different percussion instrument in India

**Contents**

Unit I : Playing technique of different percussion instruments: Barabar, Digun Laya and Chougun Laya

- i) Tabla, ii) Pakhwaj, iii) Sree Khole, iv) Djembe v) Cajon etc.



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**MPA**

**In Music (Vocal)**  
*(Choice based credit system)*

Course Number : MPAV 547  
Course Title : Dhrupad and Dhamar

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100

Credits : 6			Total Marks 100
L	T	P	
6	0	0	

**Course Objectives:**

To learn compositions in prescribed ragas in the Dhrupad form

**Course Learning Outcomes:**

Ability to present compositions such as Dhrupad and dhamar in the prescribed ragas and gain an advanced knowledge of the ragas and dhrupad performance practice

**Contents**

**Prescribe Ragas:**

- i) Bhatiyar, II) Jaijaiwanti and III) Shree

Two Dhrupad and One Dhamar in all the Ragas prescribed.



**DRAFT SYLLABOUS**  
**Dept. of Fine Arts and Music**

**MPA**

**In Music (Vocal)**  
**(Choice based credit system)**

Course Number : MPAV 548  
Course Title : Light Classical Music (Thumri, Dadra and Bhajan Etc.)

Credit : 06  
Theory : 80  
Internal : 20  
Total : 100

Credits : 6			Total Marks 100
L	T	P	
6	0	0	

**Course Objectives:**

students will learn about the performing skill, technique, composition, analysis, performance preparation, Interpretation of Thumri, Dadra, Bhajan and chaity style.

**Course Learning Outcomes:**

Students should learn about the various form of semi classical with the style of performance.

Students should learn about the classical raga and ragini became Thumri, Dadra style of singing depends on varieties raga.

**Contents**

**Unit I:** Two Thumri based on Jat and Addha

**Unit II:** Two Dadra Composition

**Unit III:** Two Bhajan Composed by Surdas and Meerabai

**Unit IV:** One chaity and one kajri song.

**Unit V:** Two film songs based on Hindusthani ragas.

**Recommended books:**

1. Sharangdeva (Adayar Edition) - SangeetRatnakar
2. R. K. Shringy&Premlata Sharma - SangeetRatnakar
3. Ahobal - SangeetParijat
4. V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka TulnatmakAdhyayan
5. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
6. Omkar Nath Thakur - Sangeetanjali Part I -VI
7. V.R. Patvardhan - Rag Vigyan Part I-VII
8. V. N Bhatkhande – Kramik .Pustak.Malika Vol I-IV
9. Ramashraya Jha- Abhinav Geetanjali, VolI-V
10. S. N Ratanjankar- Abhinav Geetmanjari, Vol. I-III





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11. A.N. Sanyal - Ragas and Raginis
12. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanharake Prakar, Malharke Parkar

1. Art Experience , by M. Hiriyana
2. Saundarya Shastra by Dr. Hardawari Lal
3. Saundarya Tatva by Dr. Surinder Nath Das Gupta
4. On Indian Music: by Pt. Debu Chaudhary Roshan Press. 2005
5. Nibandh Sangeet: by Laxmi Naryan Garg, Sangeet Karyala Hathras. 1989
6. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog: by Aneeta Gautam, Kanishka Publishers, New Delhi, 2002
7. Bhartia Talo Ka Shastriya Vivechan: by Arun Kumar Sen, Madhya Pradesh Academy, Bhopal. 2002
8. Indian Music in Professional and Academic Institutions: by Dr. Manju Shree, Sanjay Parkashan, New Delhi
9. Indian Concept of Rhythem by A.K. Sen, Knishka Publishers, New Delhi. 1994
10. Man and Music in India by Rashmi Goswami Indian Institute at Advance Study. 1992.
11. Sangeet Ka Saundrya Bodh by Dr. Uma Garg, Sanjay Parkashan, Delhi.
12. Natya Shastra 28<sup>th</sup> Adhyaya-Swaradhaya: by Acharaya Brahaspati, Brahaspati Publications, New Delhi.