

MASTER OF PERFORMING ARTS IN HINDUSTANI CLASSICAL 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 8 Hours per Week. Every theory and Practical paper consists of 100 marks which includes 25 marks for internal assessment and 75 marks for term end examination. There will be three internal assessments per semester for each theory & practical papers 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 SWAYAM/MOOCK courses. During fourth semester the students can opt any three courses from the given optional Papers.

- Overall each student has to **accomplish 116 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.
- **Pass Percentage:**
In order to pass MPA Examination, a candidate must secure 40% marks in Internal Assessment and End- semester examination separately and 45% marks in aggregate in each semester.
- **The guidelines for Admission to Examination rules as per Rajiv Gandhi University Act and Ordinance notified time to time.**

Course Structure

Sl. No.	Paper Code and Title	Marks	Credits	Teaching Hours
Semester I		500	28	44hpw
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	8	16hpw
4	MPAV 414 A Strings Instruments (Sitar, Sarod, Guitar and Violin)	100	8	16hpw
	MPAV 414 B: Percussion Instruments(Tabla &Pakhawaj)			
5	MPAV 415: Seminar (Music Appreciation)	100	4	4 hpw
Semester II		500	32	56hpw
1	MPAV 421: Dhrupad and Dhamar	100	8	16hpw
2	MPAV 422: Ragas of Hindustani Classical Music2	100	8	16hpw
3	MPAV 423: Theory of Hindustani Classical Music	100	4	4hpw
4	MPAV424: Stage Performance	100	8	16hpw
5	MPAV 425: Seminar (Development of Listening Skill)	100	4	4hpw
Semester III		500	28	44hpw
1	MPAV 531: Basic Research Technique	100	4	4hpw
2	MPAV 532: Theory of Carnatic Music	100	4	4hpw
Optional Courses* (Two courses from the Followings: one from each Group A and B)Semester III				
Group A				
1	MPAV:533 Folk Music of Arunachal Pradesh 1	100	8	16hpw
2	MPAV: 534 Folk Music of India	100		
Group B				
1	MPAV:535 Knowledge of Ragas (Khayal)	100	8	16hpw
2	MPAV:536 Knowledge of Light Classical Music	100		
Open Electives**/ SWAYAM MOOCKS Course				
1	Knowledge of Hindustani Classical Music	100	4	4hpw
Semester IV		500	32	56hpw
1	MPAV541:Dissertation	100	4	4hpw
2	MPAV 542: Stage Performance	100	8	16hpw
Optional Courses* (Three courses from the Followings: one from Group A and two from B)Semester IV				
Group A				
1	MPAV 543: Folk Music of Arunachal Pradesh 2	100	4	4hpw
2	MPAV 544: Acoustics in Music and Recording Techniques.			
3	MPAV 545: Western Music			
Group B				
1	MPAV 546 A :Strings instruments (Sitar , Sarod , Guitar and Violin)	100	8	16hpw
2	MPAV 546 B : Knowledge of Percussion Instruments			
3	MPAV 547: Dhrupad and Dhamar	100	8	16hpw
4	MPAV 548: Light Classical Music (Thumri Dadra and Bhajan)			
Semester I+II+III+IV		2000	120	

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	16	0	20+80=100	8
MPAV 414 A	C	Strings Instruments (Sitar/Sarod/Guitar/ Violin)	0	16	0	20+80=100	8
MPAV 414 B		Percussion Instruments (Tabla&Pakhawaj)					
MPAV 415	C	Seminar (Music Appreciation)	2	0	2	20+80=100	4
Total Credit in Semester - I							28

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	16	0	20+80=100	8
MPAV 422	C	Ragas of Hindustani Classical Music2	0	16	0	20+80=100	8
MPAV 423	C	Theory of Hindustani Classical Music	4	0	0	20+80=100	4
MPAV 424	C	Stage Performance	0	16	0	20+80=100	8
MPAV 425	C	Seminar (Development of Listening Skill)	2	0	2	20+80=100	4
Total Credit in Semester - I							32

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	4	0	0	20+80=100	4
MPAV 532	C	Theory of Carnatic Music	4	0	0	20+80=100	4
Optional Courses* (Two courses from the Followings: one from each Group A and B)							
Group A							
MPAV 533	C	Folk Music of Arunachal Pradesh 1	0	16	0	20+80=100	8
MPAV 534	C	Folk Music of India	0	16	0	20+80=100	8
Group B							
MPAV 535	C	Knowledge of Ragas (Khayal)	0	16	0	20+80=100	8
MPAV 536	C	Knowledge of Light Classical Music	0	16	0	20+80=100	8
Open Elective/Swayam Moocks Course							
OE		Basic of Hindustani Classical Music					4
Total Credit							28

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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



M.P.A.in H. C. M. (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	16	0	20+80=100	8
Optional Papers (Three courses from the Followings: one from Group A and two from B)							
Group A							
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
Group B							
MPAV 446 A	C	Strings instruments (Sitar , Sarod , Guitar and Violin)	0	16	0	20+80=100	8
MPAV 446 B	C	Knowledge of Percussion Instruments					
MPAV 447	C	Dhrupad and Dhamar	0	16	0	20+80=100	8
MPAV 448	C	Light Classical Music (Thumri Dadra and Bhajan)	0	16	0	20+80=100	8

L: T: P = Lecture: Tutorial: Practical
MPA = Masters of Performing Arts
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V = Vocal
C = Core Paper
E = Elective Paper
OE = open elective Paper



MPA
In HCM (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	75
Internal	25
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 Gaud Sarang.
- Unit 5:** Theoretical Details of Talas which thought in your Current syllabus



MPA
In HCM (Vocal)
(Choice based credit system)

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

Credit 04
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

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

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 Bharats Rasa Theory and the concept of Rasa dhyan.

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: Bharatas 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 Dhyan and its relevance In Indian Music .

Unit V: Elements of Ragas for Aesthetical Study (Nada, Sruti, Gamak Etc.)



MPA
In HCM (Vocal)
(Choice based credit system)

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

Credit 08
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

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, bolalapa, behelawa, bolbant, boltana and tana.

Contents

Unit I: Vilambit Khyal in Prescribed Ragas

- i) Puriya ii) Bhatiyar iii) Jounpuri

Unit II: Druth Khyal In Prescribed Ragas:

- i) Puriya ii) Bhatiyar iii) Jounpuri

Unit III: Two Taranas in Prescribed Ragas;

- i) Desh ii) Malkounsh iii) Bhairabi

Unit IV: Comparative study of above Ragas with similar ragas.



MPA

In HCM (Vocal) (Choice based credit system)

Course Number : MPAV 414 A
Course Title : Strings Instruments (Sitar, Sarod, Guitar and Violin)1

Credit : 08
Theory : 75
Internal : 25
Total : 100

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

Course Objectives:

students will learn about the performing skill, technique, composition, analysis, performance preparation String Instruments (Sitar, Sarod, Guitar and Violin)

Course Learning Outcomes:

Students should learn about the playing techniques string instruments

Students should learn about how to perform basic of Gats and Alap String Instruments

- Unit I : Basic Playing technique of Instrument.
Unit II : Ability to play Two Rajakhani Gat.
Unit III : Ability to play one Masitkhani Gat.
Unit IV : Ability to play alap of basic ragas as follows:
Bilawal ,Yaman, Bhairab, Bhairabi,



MPA
In HCM (Vocal)
(Choice based credit system)

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

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

Credit 08
Theory 75
Internal 25
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 able to accompany.

Contents

Unit I: Applied Theory of Percussion Music:

Detailed knowledge of prevalent talas of Hindustani music, knowledge of talaDashpranas.

Marga and Deshitalas of ancient period.

Principles of making Tihai, Gat, ChakradarParan etc.

Comparative study of Hindustani and Karnatakatala 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, SashabdaKriya, NishabdaKriya, Theka, Gat, 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 of any tala with Uthan, Rela, Paran&Chakradarsetc of different TablaGharana.

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 HCM (Vocal)
(Choice based credit system)

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

Credit 04
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

Credits : 4			Total Marks 100
L	T	P	
2	2	0	

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 with critical Analysis
 - b. Attendance
 - c. General Conduct
 - d. Participation in Extra Co-Curricular Activities
 - e. Membership of different committees constituted time to time



MPA
In HCM (Vocal)
(Choice based credit system)

Course Number : MPAV 421
Course Title : Dhrupad and Dhamar

Credits :08			Total Marks 100
L	T	P	
0	0	16	

Credit 08
Theory 75
Internal 25
Total 100
Durarian : 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
- vi) Darbari Kanara



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

Course Number : MPAV 422
Course Title : Ragas of Hindustani Classical Music 2

Credit 08
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

Credits : 08			Total Marks 100
L	T	P	
0	0	16	

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, bolalapa, behelawa, bolbant, boltana and tana.

Contents

Prescribed Ragas:

Rageshree, Bilashkhani Todi, Surdahi Malhar, Jog

Non Details Raga: (Druth Khyal)

Gulkali, Sahana, Vibhas, Desi, Deshkar, Nand



MPA
In HCM (Vocal)
(Choice based credit system)

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

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

Credit	04
Theory	75
Internal	25
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 search archival material in the form of recordings in order to understand the subtleties 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: Ability to write notation of bandishes, Alap and Tanas learnt in the class.

Unit 2: Contribution of scholars to Indian music and their textual tradition: Dattil, Matanga Parijat.

Unit 3: Detailed theoretical knowledge of all the ragas mentioned below:

Puriya, Bhatiar, Gaudsarang, Sahana, Deshkar, Vibhas, Desi, Tilakkamod, Lalit, Marubihag, Rageshri, Multani Rageshree, Bilashkhani Todi, Surdahi Malhar, Jog Gulkali, Sahana, Vibhas, Desi, Deshkar, Nand.

Unit 4: Prominent Gharanas of Hindustani Classical Music - Vocal and Instruments.

Unit 5: Thorough knowledge of the Hindustani talas and ability to compose talalipi notation with different laya karies



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

Course Number : MPAMV 424
Course Title : Stage Performance

Credit 08
Theory 75
Internal 25
Total 100
Duration 3 Hrs.

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

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 (Vilambit and Drut Khyal)

Prescribe Ragas: Lalit, Maru Behag , Bageshree , Multani

Group B (Dhrupad/ Dhamar)

Prescribe Ragas: Mianki Malhar , Lalit, Gaud Sarang, Behag, Durga



M. P. A. in Hindustani Classical Music Vocal

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

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

Credit 04
Theory 75
Internal 25
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 with critical Analysis.
 - Attendance.
 - General Conduct.
 - Participation in Extra Co-Curricular Activities.
 - Membership of different committees constituted time to time.



MPA

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

Course Number : MPAV 531
Course Title : Basic Research Techniques

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

Credit	04
Theory	75
Internal	25
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, Musical compositions, Oral Tradition and the institutional system of music teaching with reference to Hindustani Classical Music

Unit II: Utility of teaching aids like electronic equipment's in music education with reference to Hindustani Classical Music

Unit III : The methodologies of music research, preparing synopsis, Methods data collection, Primary and Secondary sources, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani Classical Music

Unit IV: Utility of E-Sources in Music Research.



MPA

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

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

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

Credit 04
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

Course Objectives:

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

Course Learning Outcomes:

Student will gain basic knowledge about the Carnatic Music and able to understand about the Mela, Tala etc.

Contents

Unit I: Comparative study of Hindustani and Karnatakatala system with special reference to ten pranams of tala.

Unit II : Detailed study of different layakariviz, Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.

Unit III: Terminology of Indian Music and their explanation, Uthan, Peshkar, Kayda, Rela, Laggi, Ladi, Tala, Laya, Matra, Avartan, Vibhag, SashabdaKriya, NishabdaKriya, Theka, Gat, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragsmalika, Tillana, and other terms

Unit IV: Detailed knowledge of prevalent talas of Hindustani music, knowledge of tala Dashpranams.

Unit V: Carnatic Mela System, Prominent Text of Carnatic Music, Comparative study of Swaras and Ragas.



M. P. A. in Hindustani Classical Music Vocal

MPA

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

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

Credit 08
Theory 75
Internal 25
Total 100

Credits : 8			Total Marks
L	T	P	
0	0	16	100

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 Few Folk songs of Arunachal Pradesh (Agriculture, Marriage, Lullabai, Etc.)

Unit II: Comparative Study of Arunachal Folk Music and Folk Music of North East India

Unit – III: Influence of folk music of Arunachal Pradesh into our raga music.

Unit – IV: Ability to play folk Instrument of Arunachal Pradesh



MPA

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

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

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

Credit 08
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

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 ArunachalaPradesh



M. P. A. in Hindustani Classical Music Vocal

MPA

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

Course Number : MPAV 535
Course Title : Knowledge of Ragas

Credit 08
Theory 75
Internal 25
Total 100

Credits : 08			Total Marks 100
L	T	P	
0	0	16	

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 1:** Malhar Anga Ragas
- Unit 2:** Kalyan Anga Ragas
- Unit 3:** Todi Anga Ragas
- Unit 4:** Bilawal Anga Ragas



MPA

In HCM (Vocal)
(Choice based credit system)

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

Credit 08
Theory 75
Internal 25
Total 100

Credits : 08			Total Marks
L	T	P	
0	0	16	100

Course Objectives:

Students will learn about the performing skill, technique, composition, analysis, performance preparation, Interpretation of Thumri, Dadra, Bhajan and chaturangstyle.

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



M. P. A. in Hindustani Classical Music Vocal

MPA

In HCM Vocal)
(Choice based credit system)

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

Credit 04
Theory 75
Internal 25
Total 100

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

Course Objectives:

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

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 , Bllawal, Bhupali, Yaman , Khamaj

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

Unit III: Ability to play thekas of Tintal ,Kaharwa, Dadra on Tabla

Unit IV: One Bhajan one Folk Song



M. P. A. in Hindustani Classical Music Vocal

MPA

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

Course Number : MPAV 541
Course Title : Dissertation

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

Credit 04
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

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 (3000-4000 words).

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



MPA

In HCM (Vocal) (Choice based credit system)

Course Number : MPAV 542
Course Title : Stage Performance

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

Credit 08
Theory 75
Internal 25
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, Darbari Kanara, Mia ki Malhar,



MPA

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

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

Credits : 4			Total Marks 100
L	T	P	
4	0		

Credit 04
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

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** Folklore in north eastern India.



MPA

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

Course Number : MPAV 544
Course Title : Acoustics in Music and Recording Techniques

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

Credit 04
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

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.

Unit IV: Basic Editing System.



M. P. A. in Hindustani Classical Music Vocal

MPA

**In HCM (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	75
Internal	25
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.



MPA

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

Course Number : MPAV 546 A

Course Title : Strings Instruments (Sitar, Sarod, Guitar and Violin)2

Credit : 08

Theory : 75

Internal : 25

Total : 100

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

Course Objectives:

students will learn about the performing skill, technique, composition, analysis, performance preparation String Instruments (Sitar, Sarod, Guitar and Violin)

Course Learning Outcomes:

Students should learn about the playing techniques string instruments

Students should learn about how to perform basic of Gats Alap jorr Jhala and Dhoons.

Unit I : Basic Playing technique of Instrument.

Unit II : Ability to play Two Rajakhani Gat.

Unit III : Ability to play Two Masitkhani Gat.

Unit IV : Ability to play alap jor and jhala of basic ragas as follows:

Bilawal, Yaman, Jounpuri

Unit v : ability to play Two Dhoon.



M. P. A. in Hindustani Classical Music Vocal

MPA

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

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

Credits : 8			Total Marks
L	T	P	
0	0	16	100

Credit	08
Theory	75
Internal	25
Total	100

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 as follows:

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

Units II: Ability to play Thekas in Barabar, Digun Laya and Chougun Laya



M. P. A. in Hindustani Classical Music Vocal

MPA

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

Course Number : MPAV 547
Course Title : Dhrupad and Dhamar

Credits : 8			Total Marks 100
L	T	P	
0	0	16	

Credit 08
Theory 75
Internal 25
Total 100
Duration : 3 Hrs.

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

Two Dhrupad and One Dhamar in all the Ragas prescribed.

Prescribe Ragas:

- i) Bhatiyar, II) Jaijaiwanti and III) Shree , iv) Darbari Kanara



M. P. A. in Hindustani Classical Music Vocal

MPA

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

Course Number : MPAV 548

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

Credit : 06

Theory : 75

Internal : 25

Total : 100

Duration : 3 Hrs.

Credits : 4			Total Marks 100
L	T	P	
0	0	16	

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:

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2. A.N. Sanyal - Ragas and Raginis
3. Ab Ramashrya Jha - Abhinav Geetanjali-I-VI
4. Abhinav Geet Manjari Parts-I & II Dr. S.N. Ratanjankar, Lucknow.
5. Abraham Adil Shah - Kitab-e- Nauras
6. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, Delhi.
7. Ahobal - Sangeet Parijat
8. Alec Robertson and - The Pelican History of Music - Penguin books
9. Anbhinav Geetanjali Part I to V Pt. Ramashray Jha
10. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
11. Anupam Mahajan - Bhartiya Shastriya Sangeetevam Saundarya Shastra
12. Aprachalit Raga Part-I & II J.K. Pataki
13. Art Experience, by M. Hiriyana
14. Bharateeya Talon ka Sashtriya Vivechan – Dr. Arun Kumar Sen.
15. Bharateeya Sangeet Me Tall Evam Rup Vidhan – Subhadra Chaudhury.
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52. Manjula Saxena - Kala aursaundryakaDarshnickvivechan
53. MridangVadan – Guru Purushottam Das.
54. Music in Ancient Civilization – Dr.MallikaBannerjee, Kanishka Publishers
55. Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
56. Music in JAVA (Vol.I& II), J. Kunst The Hague MartinusNijhoff. Holland.- 1949
57. Music in the Ancient world: -Santosh Ghosh: -Global Vision Publishing House. Delhi- 201
58. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
59. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
60. Music of the Nations: A comparative Study - Swami Prajnananda :- Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
61. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
62. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
63. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalyaPvt. Ltd., Kolkata- 12, 1967
64. Natya Shastra 28thAdhyaya-Swaradhaya: by AcharayaBrahaspati, BrahaspatiPublications,New Delhi.
65. Nelson Goodman - Ways of World making Indianpolis,1978.
66. NibandhSangeet: LaxmiNaryan Garg, SangeetKaryalaHathras, 1989
67. O.C. Gangoli - Ragas and Raginis
68. Omkarnath Thakur - Sangeetanjali Part I- VI
69. On Indian Music: by Pt. Debu Chaudhary Roshan Press.2005
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73. Punjab Ki SangeetParampara:Dr.GeetaPental, Radha Publication, New Delhi.1989
74. R. K. Shringy&Premlata Sharma - SangeetRatnakar
75. Rag Parichay Part I to IV Harish ChanderShrivastav
76. Rag Vigyan, Part-IV to VII V.N. Patwardhan
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80. S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
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89. Saundarya Shastra by Dr.HardawariLal
90. SaundaryaTatva by Dr. Surinder Nath DasGupta
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94. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
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96. Sunanda Pathak - Hindustani SangeetmeinRaag Ki UtpatiavamVikas
97. Taal Prabandha – Pt. Chhote Lal Mishra.
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99. Tabla Ka Udgam, Vikas Evam Vadan Shaliya: Dr.Yogmaya Shukla, Madhyamik Hindi Publishers, New Delhi, 1987
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102. TablaVadan: Madhukar Ganesh Godbole, BhartiyaGyanPeeth, New Delhi, 1973
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