

Master of Performing Arts

MPA PART-1

Music (Hindustani Vocal)

Theory Paper-1

External-70 Marks

History of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Comparative study of Eastern classical and Western classical music in context of Aesthetics.Detailed study of Western notation (Basic).	
2	Different Theories of the evolution of music.History and the tradition of Dhrupad,Dhamar,Khayal and Competitive study of Dhrupad and Khayal,Khayal and Thumri.	
3	The main period and the main works in music – Bharat,Sarangdev and notable contribution of contemporary musiciansand Musicologist: Pt. Jasraj,Pt.Bhimsen Joshi,Smt. Kishori Amonkar,Dr.M.Rajam,Pt. Nikhil Banerjee,Shri Surendramohan Tagor,Shri Dayaram Shivram Nayak and DR. Premlata Sharma.	
4	Detail study of Prabandh Gayan Shaili (Saaadra,Khamsa,Laavni, Lokgeet,Kirtan,Bhaavgeet,Haveli Sangeet). Detail study of Shuddh Raag,Jod Raag,Mishra Raag,Raag- Ragini and Raag-Ras.	
5	Detail study of different kinds of Taans.History of different Gharanas. – Gwalior,Jaipur,Agra	
6	Interdependence of Music,dance and instrumental aestheics and creation of Bandish(Ideal Bandish).	

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Music (HindustaniVocal)

Theory Paper-2

External-70 Marks

Techniques of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Detail study of Raag Theory from the course and comparative study of Raags.	1.Sangeet Visharad-Haathras 2.Nibandh Sangeet-Haathras 3.Sangeet Mani-Maharani Sharma 4.Raag Taal Darshan-ABGMV
2	Write full notation of Bandish and Formation of different varieties of Taans,Alap and Swar- Vistaar.	5.Hamare Priya Sangeetyagya-Harishchandra Shrivastava 6.Sangeetkaro na Sanidhya Ma-Batuk Diwanji
3	Detail study of the importance of Ras-Bhaav in music with reference of Raag,Swar,Laya,Taal,Chhand & Vadi-Swar of Bandish.	
4	Interdisciplinary approach in Indian music. 1. Music on personality development:Psychological approach. 2. Roll of music in maintaining traditional value.	
5	Detail study of taals.Comparision of taals of saman mastras. [Chautaal – Ektaal,Dhamaar – Deepchandi,Rupak – Tevra,Teental – Addha,Sool Taal – Jhap taal]	
6	Criticism in music. 1. Reviewing of a concert. 2. Interview of an artist. 3. Creative article on music. 4. Elements for creation of Composition	

7	Musical arrangement,Creation of background Score Orcastraion and Voice Culture.	
8	Plagiarism 1. What is Plagiorism? 2. How to avoid plagiarism? 3. Various softwares.	
9	Research 1. What is Research? 2. Citation 3. Biblography 4. Source Filteration	

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MPA PART-2

Music (HindustaniVocal)

Theory Paper-3

External-70 Marks

History of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Detail Study of Aadhunik Aalap Gaan Paddhatti and Raag-Samay Vibhaajan.	
2	Detail notes of Ashraya Raag, Parmel Praveshak and importance of Adhwar-darshak Swar-Madhyam.	
3	Interdisciplinary approach in Indian music: Philosophical Aspect	
4	Notable contribution of contemporary musicians and their works and Ragas composed by them: Pt. Ravishankar, Pt. Omkarnath Thakur, Pt. Dinkar Kaikini, Pt. Kumar Gandharva.	
5	Study of Kirtana, Padamand Tillana and comparison with its counterparts in Hindustani Classical music.	
6	Introduction of Chhand.	
7	Study of: <ul style="list-style-type: none">➤ Shadaj-Shadaj Bhaav➤ Shadaj-Madhyam Bhaav➤ Shadaj-Pancham Bhaav	

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Music (Hindustani Vocal)

Theory Paper-4

External-70 Marks

Techniques of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Write full notation of Bandish and Formation of different varieties of Taans,Alap and Swar-Vistaar.[For Part – II : Creation of a bandish in a raag from the course],detail notes of Pooravaag-Vaadi and Uttarang-Vaadi Raaga. Detail study of Aavirbhav – Tirobhav.	
2	Comparative study of Sam-aakruti and Sam-prakruti Raagas and 40 principles of Hindustani Sangeet.	
3	Comparative study of Bhairav KalingadaRamkali,Kedar Kamod, Chhayanat Gaud Sarang.	
4	Basic terminology in western music.	
5	Voice culture, voice modulation and use of Kaku in Hindustasni classical music.	
6	Detail study of Raag Theory from the course and Comparative study of Raags.	
7	Plagiarism 4. What is Plagiorism? 5. How to avoid plagiarism? 6. Various softwares.	
8	Research 5. What is Research? 6. Citation 7. Biblography 8. Source Filteration	

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MPA PART-1

Music (Hindustani Vocal)

Practical Paper-1

External-140 Marks

Internal-60 Marks

Total-200 Marks

1. Bihag
2. Bairagi Bhairav
3. Jog
4. Bilaskhani Todi
5. Chhayanaat
6. Desi
7. Puriya Dhanaashri
8. Gaud Malhar
9. Jaunpuri
10. Bageshree
11. Puria Kalyan

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MPA PART-1

Music (Hindustani Vocal)

Practical Paper-2

External-140 Marks

Internal-60 Marks

Total-200 Marks

Yamani Bilawal

Chandrakauns

Abhogi

Kirwani

Bhatiyar

Taal

Pashto

Shikhar

Gaj-Jhampa

Punjabi

Matt-Taal/Laykar

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MPA PART-2

Music (Hindustani Vocal)

Practical Paper-3

External-140 Marks

Internal-60 Marks

Total-200 Marks

1. Maru Bihag
2. Darbari Kanha
3. Madhuvanti
4. Nat-Bhairav
5. Komal Rishabh Asavari
6. Nand
7. Megh
8. Basant Mukhari
9. Two Bilawal Prakars
10. Two Kalyan Prakars

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MPA PART-2

Music (Hindustani Vocal)

Practical Paper-4

External-140 Marks

Internal-60 Marks

Total-200 Marks

1. Tilak Kamod
2. Kalavati
3. Gunkali
4. Shuddh – Sarang
5. Basant – Bahar
6. Presentation of a self composed Bandish/Thumari
7. Performance
8. Dissertation