

**SYLLABUS  
FOR  
POST GRADUATE DEGREE  
IN  
ART AND CULTURE  
Under  
CHOICE BASED CREDIT SYSTEM (CBCS)  
Pattern**



**Implemented from  
Academic Session 2018-2020  
Department of ART AND CULTURE  
BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY  
DHANBAD- 826001  
JHARKHAND ( INDIA)**

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-I**  
**PAPER-I**  
**GENERAL & APPLIED MUSIC THEORY**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All question carry equal marks.*

**Theory**

- Unit-I : Characteristic of Prescribed Ragas and Talas with detailed comparative study.
- Unit-II : Desirability and possibility of maintaining Gharana in Modern Times.
- Unit-III : Brief history of Western Music.
- Unit-IV : Ability to notate the composition of prescribed Ragas.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-I**  
**PAPER-II**  
**GENERAL STUDIES & HISTORY OF MUSIC**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All questions carry equal marks.*

**Theory**

- Unit-I : Knowledge of Vishnu Digamber & V. N. Bhatkhande notation system.
- Unit-II : Theoretical Study of the following Ragas:  
Yaman, Bhairav, Bhairavi
- Unit-III : Aesthetics (i) Bhav and Ras, (ii) Raag and Ras.
- Unit-IV : (i) Chand, laya, taal.  
(ii) Ragadhyan.

**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-I**

**PAPER-III**

**PRACTICAL PERFORMANCE / STAGE PERFORMANCE**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

- Unit-I : The candidate will be required to give a detailed presentation of Ragas prescribed.
- Unit-II : The candidates are expected to know the traditional phrases and characteristic features of each Ragas mentioned. The candidate will be required to make a short presentation of Dhrupad / Khyal in a Raga and Tala other than the Raga and Tala of the choice presentation.
- Unit-III : Folk song – of Jharkhand / on other language.
- Unit-IV : The candidate will be required to present a semi classical/ devotional composition.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-I**  
**PAPER-IV**  
**PRACTICAL PERFORMANCE / STAGE PERFORMANCE**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

- Unit-I : Comparative analysis of the samaprakritik ragas: Darbari  
Kanhada, Nayiki Kanhada.
- Unit-II : A Drupad and a Tarana with Dugun, Tingun and Chougun  
layakaries.
- Unit-III : Capacity of demonstrating the following talas by hand:  
Rupak, Chautal, Dadra.
- Unit-IV : Knowledge of tuning of the instrument (Tanpura).

**Course for Theory paper-I and Practical**

- (i) Raga for detailed study – Puria Kalyan, Ahir Bhairav, Bageshwari,  
ShudhKalyan.  
(Vilambit and Drut Khyal along with gayaki)
- (ii) Raga for non-detailed study – Yaman, Bhairav, Bairavi.

- (iii) One Drupad and one Dhamar in any of the above mentioned Ragas with brief Non Tom Alap.
- (iv) One Tarana in any of the above mentioned Ragas.
- (v) Two composition in Semi classical style.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-II**  
**PAPER-V**  
**GENERAL & APPLIED MUSIC THEORY**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All questions carry equal marks.*

**Theory**

- Unit-I : Comparative study of North and South i.e. Hindustani & Karnataki Tal Padathi or System of Tala.
- Unit-II : Ability to notate the composition of the prescribed ragas.
- Unit-III : (i) Ability to write following tala in Dugun, Tigun and Chougun Layakaries-  
Tilwada, Sultal, Teevra.  
(ii) Characteristics of prescribed raga with detailed and comparative study of all ragas.

Unit-IV : History of Santhali Music literature / music and interdisciplinary subject.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-II**  
**PAPER-VI**  
**GENERAL STUDY & HISTORY OF MUSIC**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All questions carry equal marks.*

**Theory**

Unit-I : Comparative study of Western Notation System and Indian Notation System.

Unit-II : Necessity of music in Society/Autonomy and Heteronomy.

Unit-III : Conception of - Sruti Samasya, Application of Vivadi Swara (Vivadi Swara Prayog), Shadaj pancham Bhav, Jati Gayan, Marga Sangeet, Deshi Sangeet.

Unit-IV : A critical study of Sapta Swara Murchana and Dvodash

Swara Murchana.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-II**  
**PAPER-VII**  
**PERFORMANCE / STAGE PRESENTATION**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

- Unit-I : The candidate will be required to give a detailed presentation of the Raga of his / her choice with full Gayaki.
- Unit-II : Dhrupad in Raga Shankara and Dhamar in raga Desh and ability to present them in different Layakaries of Tala set in Choutal and Dhamar.
- Unit-III : Folk song on any language / in any other language of Jharkhand.
- Unit-IV : Candidates will be required to present semi-classical / any devotional composition.



**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-II**

**PAPER-VIII  
PRACTICAL & VIVA-VOCE**

F.M.: 100 (70+30)

Time: 30+40 min.

- Unit-I : Practical knowledge of critical & comparative analysis of ragas and Talas on the prescribed course.
- Unit-II : Ability to set a given piece of poetry as a Drut Khyal in any raga and Tala suggested by the Examiner.
- Unit-III : Ability to sing other compositional forms:-  
(i) Bhajan, (ii) Geet, (iii) Regional Folk song and (iv) Gazal
- Unit-IV : (i) One Chaturanga, One Triwat and one Tarana in any raga mentioned in the Syllabus.  
(ii) Ability to demonstrate the Tala in various layakaries. Thah, Dugun, Tigun, Chougun, Talas are - jhaptal, Ada Choutal, Deepchandi and Jhumra.

**COURSE FOR THEORY PAPER-V & PRACTICAL**

**Course for detailed study** (Vilambit and Drut Khyal along with gayaki.

Sarang ang - Sudhha Sarang, Brindavani Sarang, Malhar ang - Mian Malhar, Megh Malhar, Todi ang - Mia Ki Todi.

Ragas for non detailed study: General outline of the Ragas with one composition – Sur Malhar.

**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-III**

**PAPER-IX**

**HISTORY OF MUSIC**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All questions carry equal marks.*

**Theory**

- Unit-I : Shruti Swara relation as described by modern thinkers like:  
V. N. Bhatkhande and Pt. Omkarnath Thakur.
- Unit-II : (i) Time theory of Ragas, its origin and development.  
(ii) Observation of time in the Ragas.  
(iii) Significance of time theory in Music.
- Unit-III : Contribution of the following composers and Musicians:  
(i) Dr. Krishan Narayan Ratan Jhankar.  
(ii) Wajid Ali Shah.  
(iii) Kumar Gandharva.

Unit-IV : Relationship of Shruti and Swara with Special reference to the following works:  
NatyaShastra, Sangeet Ratnakara.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-III**  
**PAPER-X**  
**APPLIED MUSIC THEORY & MUSICAL COMPOSITION**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All question carry equal marks.*

**Theory**

Unit-I : A critical and comparative study of the Ragas & talas prescribed in the course.

Unit-II : Santhali Song and Santhali Culture.

Unit-III : Essay on:-  
(i) Music and Religion,  
(ii) Rag and Ras,  
(iii) Music and Human Behaviour in the Social and Cultural field.

(iv) The Universality and Value of Music.

Unit-IV : Ability to compose and write notation of a given piece of poetry in any raga prescribed in the Syllabus.

**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-III**

**PAPER-XI**

**PRACTICAL & VIVA-VOCE**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

Unit-I : Candidate will be required to give a detailed presentation of the Raga of his/her choice with full Gayaki.

Unit-II : Candidate will be required to make a short presentation of Dhrupad / Khyal in a raga other than the raga and tala of their choice presented.

Unit-III : Short presentation of musical forms: Tappa and Thumri.

Unit-IV : Candidates are expected to know the traditional phrases and characteristic features of each Raga.

**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-III**

**PAPER-XII  
PRACTICAL & VIVA-VOCE**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

- Unit-I : General Study of any Ragas prescribed in the course with -  
alap, tan.
- Unit-II : Two chaturanga and Two Tarana in any of the prescribed  
ragas.
- Unit-III : One Dadra and one Bhajan and one Thumri in any raga.
- Unit-IV : Ability to demonstrate the Tala in various Layakaries –  
Teevra, Jat and Kaharva.

**Course for Theory paper-IX & Practical**

Ragas for detailed study – Puria Dhanashree, Multani, Bhupali, Malkauns, Bilaskhani  
Todi.

Ragas for non-detailed study (General Outline of the Raga with one composition in each raga).

Gunakri, Kalawati.

**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-IV**  
**PAPER-XIII**  
**APPLIED MUSIC THEORY & MUSICAL COMPOSITION**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All questions carry equal marks.*

**Theory**

- Unit-I : Characteristic of prescribed Ragas & talas with detailed comparative study.
- Unit-II : Ability to notate the composition of the prescribed Ragas of the course.
- Unit-III : Comparative analysis of Jati Lakshan of Bharat and RagLakshan of Sharang Dev.
- Unit-IV : Essays:  
(i) Hindustani Classical Music and Spirituality.

- (ii) Basic Principles of Stage Performance.
- (iii) Santhali Folk literature & culture.
- (iv) Music and Physics.

**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-IV**

**PAPER-XIV  
HISTORY OF MUSIC**

F.M.: 100 (70+30)

Time: 3 hrs.

*Note: The candidate shall be required to attempt five questions.*

*All questions carry equal marks.*

**Theory**

- Unit-I : Compositional form:
- (i) Prabandha, Vastu, rupak
  - (ii) Dhrupad, Dhamar, Sadra
  - (iii) Chal, Thumri & Tappa
- Unit-II : (i) Compositional forms of Karnatic Music.  
(ii) Kriti, Kirtan, Padam and Varnam, etc.
- Unit-III : Aesthetic Attitude and Creativity in Music/Origin and development of Bharatya Sangeet or Indian music. Prachin Yug and adhunik yug, origin of Gharana & its characteristics.

- Unit-IV : Contributions of Great Musicologists:  
Ancient : Bharat Matanga  
Medieval : Sharang dev  
Modern : V. N. Bhatkhande.

**Syllabus for  
Master of Performing Arts (MPA)**

**Vocal Music**

**SEMESTER-IV**

**PAPER-XV**

**PERFORMANCE / STAGE PRESENTATION**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

- Unit-I : The candidate will be required to give a detailed presentation of the Ragas of his or her choice with full Gayki.
- Unit-II : The candidate will be required to make a short presentation of Drupad/Dhamar/Khyal other than the raga of their choice (apart from the choice).
- Unit-III : The candidate will be required to present a semi classical/ folk/devotional composition.
- Unit-IV : The Examiner may ask the tuning capacity of the candidate during, performance (Tuning of the Instrument).



**Syllabus for**  
**Master of Performing Arts (MPA)**  
**Vocal Music**  
**SEMESTER-IV**  
**PAPER-XVI**  
**RAGA PRESENTATION & VIVA-VOCE**

F.M.: 100 (70+30)

Time: 30+40 min.

**Practical**

- Unit-I : An intensive study of the Ragas prescribed in the syllabus with Alap, Valambit and Drut compositions.
- Unit-II : Ability to demonstrate the tala by hand Talas of I, II & III Semester may be asked.
- Unit-III : One composition from each of the following:  
(i) Bhajan, (ii) Geet) & (iii) Regional Folk song (Jharkhand)
- Unit-IV : Ability to demonstrate any tala with additional laykaries:  $2/3$  &  $3/2$ .

## **Course for Theory paper-XIII & Practical**

- (1) Ragas for detailed study with Gayaki (Vilambit & Drut)
  - (i) Bilaskhani Todi,
  - (ii) Abhogi Kanada,
  - (iii) Puria Kalyan.
- (2) Ragas for non-detailed study:
  - (i) Maru Bhihag,
  - (ii) Basant,
  - (iii) Paraj.
- (3) One Dhrupad, One Dhamar and one Tarana in any raga prescribed.
- (4) One Thumri, One Dadra in Raga Bhairavi and Kafi.
- (5) Tala
  - (i) Jat tal,
  - (ii) Laxmital,
  - (iii) Gajjhampa.
- (6) Additional Laykaries -  
 $\frac{2}{3}, \frac{3}{2}$ .

vuq' kaflr iqLrds%&

- 1- Hkkjr ds çkph laxhr dh [kkst & Xeky vkLokuh
- 2- /ofu ,oa laxhr & yfyr fd'kksj flag
- 3- çkphu Hkkjr esa laxhr & /keZorh JhokLro
- 4- laxhr fo'kkjn & clar
- 5- jkx ifjp; Hkkx & 1]2]3]4 & gfjpUnz JhokLro
- 6- laxhr'kkL= & fo".kq ukjk;.k Hkkjr[k.Ms
- 7- Hkkjrh; laxhr dk bfrgkl & mes'k tks'kh
- 8- eqlyeku ,oa Hkkjrh; laxhr & vkpk;Z o`gLifr
- 9- daB laxhr & MkW ch0 ,u0 HkV~V
- 10- Hkkjrh; laxhr'kkL= & rqylhjde nsokaxu
- 11- laxhr cks/k & ,l0 ,l0 ijkatis
- 12- jkx fo{kk.k & i0 fouk;d jko iV~Vo/kZu
- 13- fucU/k laxhr ladyu & y{eh ukjk;.k xxZ
- 14- ljl laxhr & MkW çnhi dqekj nhf{kr
- 15- jl fl)kUr Lo:i fo'ys" k.k & vkuan çdk'k nhf{kr
- 16- Hkkjrh; laxhr f'k{k.k ç.kkyh ,oa orZeku Lrj & e/kqcky IDIsuk
- 17- >kj[k.M ds okn~;;a= & fxfjke xka>w
- 18- Jqrh HkkLdj & HkkoHkV~V

- 19- gekjs laxhr jRu & y{eh ukjk;.k xxZ
- 20- Hkkjrh; laxhr ok/; & Mkw0 ykye.kh feJ
- 21- fgUnqLrkuh laxhr esa jkx dh mRifÙk ,oa fodkl & IqUnk ikBd
- 22- HkfDr dkyhu dkO; esa jkx vkSj jl & Mkw0 fnus'k pa0  
xqlrk] Hkkjrh; çdk'ku] y[kum
- 23- laxhrkatfy Hkkx&1]2]3]4]5]6 & jfp;rk ia vksedkjukFk
- 24- Hkkojax&ygh Hkkx 1]2]3 & jfp;rk] xk;ukpk;Z  
iaa0 cyoarjk; xqykcjk; HkÍ