

UTKAL UNIVERSITY OF CULTURE

MASTER OF ARTS IN PERFORMING ART

(MPA in Odissi Vocal)



REVISED SYLLABUS CHOICE BASED CREDIT SYSTEM (CBCS)

Approved by Board of Study for Odissi Vocal in 2023
Effective from Academic Session 2023-24 onwards

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SCHEME OF EXAMINATION

ODISSI VOCAL 1ST SEMESTER

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Odissi Vocal	MPA101	Theory – I	20	80	100				100	5
	MPA102	Theory – II	20	80	100				100	5
	MPA103	Practical – I				30	70	100	100	5
	MPA104	Practical – II				30	70	100	100	5
	MPA105	Practical - III				30	70	100	100	5
		TOTAL			200			300	500	25

SCHEME OF EXAMINATION

ODISSI VOCAL 2ND SEMESTER

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Odissi Vocal	MPA201	Theory – I	20	80	100				100	5
	MPA202	Theory – II	20	80	100				100	5
	MPA203	Practical – I				30	70	100	100	5
	MPA204	Practical – II				30	70	100	100	5
	MPA205	Practical - III				30	70	100	100	5
		TOTAL			200			300	500	25

SCHEME OF EXAMINATION

ODISSI VOCAL 3RD SEMESTER

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Odissi Vocal	MPA301	Theory – I	20	80	100				100	5
	MPA302	Theory – II	20	80	100				100	5
	MPA303	Practical – I				30	70	100	100	5
	MPA304	Practical – II				30	70	100	100	5
	MPA305	Practical - III				30	70	100	100	5
		TOTAL			200			300	500	25

SCHEME OF EXAMINATION

ODISSI VOCAL 4TH SEMESTER

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Odissi Vocal	MPA401	Theory – I	20	80	100				100	5
	MPA402	Theory – II	20	80	100				100	5
	MPA403	Practical – I				30	70	100	100	5
	MPA404	Practical – II				30	70	100	100	5
	MPA405	Practical – III (Dissertation)				Dissertation = 75	Viva- voice = 25	100	100	5
		TOTAL			200			300	500	25

CHOICE BASED CREDIT SYSTEM SYLLABUS FOR P.G. DEPARTMENTS

UTKAL UNIVERSITY OF CULTURE

Department of Odissi Vocal Music

Total Marks for 4 Semesters- 2000 (100 Credits)

SEMESTER-I

(Code-MPA-101)

(Full Marks-500)

Paper-I - Theory

Marks-100

1. Knowledge on the theoretical aspects of all the prescribed Ragas of the practical papers:

Ragas are :- Kamodi, Hansadhwani, Debagandhari, Chandrakanta, Kedara, Gundakriya.

2. Knowledge to write notation of all the Prabandhas:
Gitagovinda(Dasabatara, Srita Kamala Kucha Mandala,
Champu('Chha' and 'Ja'), Chhanda (Chokhi and Sankarabharana bruta).
3. Comparative study of the Bistara Krama i.e. Anibaddha Alaap, Nibadha Alaap, Prabandha, Pada – Vinyasa, Swara – Vinyasa and Taans.
4. Characteristic features of following Talas and Writing different types of Layakaris: Jhampa, Kuduka, Yati and Adatali.

Basic Knowledge about the instruments used in Odissi Music.

5. Knowledge and comparative study of different Prabandhas of Odissi Music i.e. Odissi , Champu, Chhanda, Choutisha, Geeta Govinda, and other devotional compositions.
6. A comparative study of Hindusthani music and Odissi Gayana shaili.

Paper-II – Theory**(Code-MPA-102)****(Full Marks-100)**

1. Principles of Swara Sthapana system according to Pandit Ahobal and Srinivas.
2. Detailed study on the Raga Bargikarana system through different periods: Grama Raga, Desi Raga, Raga-Ragini, Janya-Janaka and Mela-Raga.
3. The science of Dhvani.
4. Knowledge about Time theory.
5. Life sketch and contribution of Sri Jayadev, Sharangadev, Tansen and Swami Haridas to Indian music.
6. Knowledge about Music of Odissi dance.
7. Basic knowledge about Gharana of Guru Parampara.
8. Knowledge about different kakus.
9. Knowledge about ancient text of Indian music such as Natyasastra, Bruhadeshi, Sangeet Ratnakar, Sangeet Paraijata, Sangeet Darpana.

Paper-III Practical**(Code-MPA-103)****(Full Marks-100)****Prescribed Ragas:-**

1. (a) Kamodi (b) Hansadhwani (c) Gundakriya (d) Kedar (e) Debagandhari (f) Chandrakanta (g) Sokabaradi (h) Suddhadeshi
2. Detailed study and practical presentation of the following Talas with different Guna Kriya.
(a)Adi Tala (b)Tripata Tala (c)Kuduka Tala (d)Jhampa Tala.
3. Geeta Govinda 'Pashyati Disi Disi' and 'Maa Kuru Manini'
4. One Pallavi in Raganga style either in Kamodi or Hamsadhwani.
5. Three Champus:- (i) Ka - (Ki Helare Kahita)
(ii) Kha - (Kharapa Tu Helure)
(iii) Ga - (Galani Ta Gala Katha)
6. Viva-voce on the above performance.

Paper-IV Practical**(Code-MPA-104)****(Full Marks-100)**

Prescribed Ragas:-

1. Two Traditional Bhabanga Prabandha.
2. Detailed study of the following talas and practical presentation with different Gunakriyas.
(a)Jati(b)Sariman(c)Matha(d)Rupak
3. Three Champus :-
 - (i) Gha (Ghenai Ambhe Jeta)
 - (ii) Una (Nua Nata Patali)
 - (iii) Cha (Chahini Chahini To Sarani)
4. Two Chhandas (Chokhi and Shankrabharana brutta).
5. Viva-voce on above performance.

Paper-V Practical**(Code-MPA-105)****(Full Marks-100)**

1. Two Ashtapadis from Geeta Govinda: a)Anila Tarala b) Nindati chandan.
2. Two Choutisha: a)Manabodha Chautisha-Kahai Mana Are
b)Kala Kalebara Chautisha- Kala Kalebara Kanhai
3. Two traditional Natyanga Prabandaha.
4. Three Champus :-
 - (i) Chha (Chhalabahinisa He)
 - (ii) Ja (Janichi Mun Ete Matra Go Lalite)
 - (iii) Jha (Jhagadi Matra Hela He Shyama)
5. Viva-voce on above performance.

ODSSI VOCAL

SEMESTER-II (Full Marks - 500)

Paper-I – Theory

(Code-MPA-201)

(Full Marks-100)

1. Study of Shuddha and Bikruta Swara of medieval and modern period.
2. Relationship between Swara and Shruti.
(Tadatmyabada, Vibarttabasda, Karyakaranbada, Parinamabada and Abhibyaktibada)
3. Study of the following Vanis (Bruttas) with example of Chhandas of different poets:
(i)Ashadha Shukla (ii)Rasakulya (iii)Chokhi (iv)Kalasa
(v)Chakrakeli (vi) Panchamabaraadi.
4. Knowledge of different Gamakas and Taans with special reference to Odissi Music system.
5. Traditional and contemporary presentation style of Odissi Vocal Music.
6. Knowing about following poets and their contribution to Odissi Music:
(i)Gopalakrushna(ii)Banamali(iii)Abhimanyu
(iv)Dinakrushna.
7. Characteristic feature of the prescribed Ragas along with writing notation of the Prabandhas taught in these Raga.
Ragas are: a)Sankarabharana b)Bilahari c)Kalyana d)Kiravani.
8. Knowledge to write Notation of Natyang Prabandha, Bhabanga Prabandha and Champu

Paper-II Theory

(Code-MPA-202)

(Full Marks-100)

1. Study on the relation between Literature and Music.
2. Knowledge about the following traditional and folk instruments and their use.

(i)Khanjani (ii)Ekatarā (iii)Daskathia (iv)Dhola

(v)Mahuri (vi)Kendera (vii)Ghumura (viii)Nishan

(ix)Dhumsa.
3. Art of stage presentation
4. Odissi Music and the Nine Rasa with examples.
5. Bhaba and Rasa
6. Traditional Folk Culture of Odisha and its contribution towards Odissi music and how it enhancing the different aspects of Odissi Music.

Paper-III

Practical

(Code-MPA-203)

(Full Marks-100)

1. Intensive study of the following Ragas:

(i) Shankarabharana (ii) Bilahari (iii) Kalyan (iv) Kirabani (v) Margabihag
(vi) Basanta (vii) Chakrabaka
2. Two devotional songs of Kabichandra Kalicharan Pattanik.
3. The traditional composition of Bhabanga and Natyanga prabandha.
4. One Malashree.
5. Three Champus :-

(i) Nya (Nabhanga Re Subhangi)
(ii) Ta (Tankari Ki Shrabasariki)
(iii) Tha (Thikatha Bartula Chandranana)
6. Viva-voce on above performance.

Paper-IV

Practical

(Code-MPA-204)

(Full Marks-100)

1. Two Natyanga Prabandhas.
2. Devotional songs written by Bhimabhoi, Salabega, Sariabhika and Sarala Das.
3. Two Bhabanga Prabandhas.
4. Three Champus:
 - (i) Da (Dara Nahni Ki He)
 - (ii) Dha (Dhale Ta Dhalilu Nahni)
 - (iii) Na (Atasi Kusuma Sama)
5. Demonstration of different Layakaris with Matra, Tali, Khali, Ukuta of present and previous year taals.
6. Viva-voce on the above performance.

Paper-V Pratical

(Discipline Specific Elective)

Marks=100

(Code-MPA-205)

Candidates have to choose one Group only.

(Group-wise detaial)

Group-1 Champu:

- i. Learning of first five Champus: (Ka to Una) along with Champus:-
 - (i) Ta (To Gheni Tamala Shyam)
 - (ii) Tha (Thapire Kaha Sahi)
 - (iii) Da (Dukhi Dhana Re Dambha Dekhibaku)
- ii. Study on the Ragas as mentioned the the Champu Songs.
- iii. Study on the Talas as used in these Champu song.
- iv. Notation of Champu as per the tunes fixed for them.

Group-2 Geeta Govinda:

- i. Learning of first five Prabandhas, of Geeta Govinda:
Dasavatar to Rase Harimiha...with their introductory Slokas.
- ii. Study on the Ragas and Talas as per the tunes you have learnt.
- iii. Knowledge to write notations of these Prabandhas.

Group-3 Chhanda:

- i. Learning of Chhand:
 - a) Two in Mangala and Sokakamodi of Abhimanyu Samant Sinhar.
 - b) Two in Kalasa and Panchama Varadi of Bhakta Charana Das.
 - c) Two in Ashadha Sukla and Rasakulya of Kavi Samrat Upendra Bhanja.
 - d) Two in kaliah Ahari and Pahadiakedar of Dinakrushna.
- ii. Study on the Vritta, and Tala of these Chhandas.
- iii. Knowledge to write notation of these Chhandas.

ODSSI VOCAL

SEMESTER-III

(Full Marks - 500)

Paper-I – Theory

(Code-MPA-301)

(Full Marks=100)

1. Comparative study of the following:
 - a) Swara of Odissi, Hindusthani and Carnatic Music system.
 - b) Tala of Odissi, Hindusthani and Carnatic Music system.
 - c) Mela of Odissi Hindusthani and Carnatic Music system.
 - d) Prabandha Parjaya of Odissi, Hindusthani and Carnatic Music system.
2. Study on the Mardal, Mrudanga, Pakhawaj and Tabla.
3. Detailed study of the classifications of Indian Musical instruments.
4. The brief study of ancient text of Odissi Music.
5. Study on the Ragas and Talas of Geeta Govinda.

Paper-II Theory

(Code-MPA-302)

(Full Marks=100)

1. Aims and objectives of Music.
2. Relation of music with spiritual sphere.
3. Relation of Music with the society and it's impact on human life.
4. Role of understanding of text and pronunciation in Music presentation.
5. Merits and demerits of a singer.
6. Music for Dance Choreography.
7. Music is the soul of Dance with special reference to Odissi Dance.
8. Art of teaching Odissi Music and the process.
9. Aesthetics of Music with Special reference to Odissi Music.

Paper-III Practical**(Code-MPA-303)****Marks=100**

1. Prescribed Ragas
(i)Rageshre. (ii)Kalabati. (iii)Madhyamadi. (iv)Jhinjhoti.
2. Knowledge about the following Taals and their
Presentation with different Gunakriyas:
(a)Adatali (b)Gaja Jhampa (c)Sarimana
3. Two Chautishas:
 - a) Mathura Bije Chautisha- “Kahanti Krushna Chandra”
 - b) Madhupa Chautisha- “Kusuma Karmuke”.
7. Three Champus:-
 - (i) Dha(Dhira Ki Dhana Tu)
 - (ii) Na(Naba Bilasini Re)
 - (iii) Pa(Paramada Bada Tuhi)
8. Knowledge to write notation of all kinds of prabandha as pre the syllabus.
9. Viva-voce on the above performance.

Paper-IV Practical (Discipline Specific Elective)(Code-MPA-304) Marks=100

Candidates have to choose the same Group as per the Practical D.S.E. of the 2nd Semester.

Group-1 Champu:

- i. Writing notation of the first five Champu.
- ii. Definition of “Champu”.
- iii. Study of all the Ragas mentionrd for all 34 Champu songs.
- iv. Detailed study on the story line of the Kishora Chandranana Champu Kavya.
- v. Place of Champu in Odissi Music,.

vi. Biography of Kavi Surya Baladev Rath.

vii. Study on the Rasa Bhaba and Nayaka Nayika in the Champu.

viii. Three Champus :-

(i) Pha (Phati Padibara Nikunja)

(ii) Ba (Bichakhyanare Bina To Preeti)

(ii) Bha (Bhangi Chahan)

Group-2 Geeta Gobinda:

- i. Writing of Notation of the first five prabandha.
- ii. Study on the Raga and Tala as mentioned in Geeta Govinda and as per the tunes you have learnt.
- iii. Detailed study on the story line of Geeta Govinda.
- iv. Place of Geeta Govinda in Odissi Music.
- v. Biography of Sri Jayadeva.
- vi. Study on Rasa-Bhaba and Nayaka, Nayika as depicted in Sri Geeta Govinda.

Group-3 Chhanda

- i. Writing of Notation of all the Chhandas of the Discipline Specific Elective Practical paper:
 - (a) Two of Abhimanyu Samantasinghara's Prabandhas in Mangala and Shokakamodi bruttas.
 - (b) Two of Bhakta Charan Das's Prabandhas in Kalasa and Panchama Baradi bruttas.
 - (c) Two Prabandhas of Samrat Upendra Bhanja (Asahadha Sukla and Rasakulya)
 - (d) Two of Dinakrushna (Kalyana Ahari and Pahadia Kedar).
- ii. Detailed study on Vritta or Vani
- iii. Study on the subject matter of each Chhanda.
- iv. Place of Chhanda in Odissi Music
- v. Biography of all the three poets mentioned above.

- vi. Study on the Rasa-Bhaba, Nayaka-Naika as pre the Chhandas learned.

Paper-V Practical Generic Elective for the students of other Departments.

(Code-MPA-305)

Marks=100

1. Traditional Prabandhas in Ragas:
i) Sankarabharana, ii) Kafi, iii) Khamaj, iv) Bhairabi.
2. One each from Jhulana and Chapa Geeta.
3. Demonstration of Layakaries:
Talas: Ektali, Khemata, Jati and Adatali.
4. Theoretical knowledge of the prescribed Raagas and Talas.
5. Basic knowledge on Odissi, Chhanda, Champu
6. One Traditional Bhajan and Janana.

Theory :

1. Study on the Shuddha, Bikruta Swara.
2. knowledge on Badi, Sambadi, Anubadi and Bibadi.
3. Study on brief history of Odissi Music.
4. Biography of the following Music personalities:
 - i. Sri Jayadev
 - ii. Kabi Samrat Upendra Bhanja.
 - iv. Singhari Shyamasundara kar.

ODISSI VOCAL

SEMESTER-IV

(Full Marks-500)

Paper-I	Theory	(Code-MPA-401)	Marks=100
1.	Life sketch and contribution of the following poets. a)Kabi Samrat Upendra Bhanja, b)Kabisurya Baladev Rath, c)Salabega, d)Kabichandra Kalichran Patnaik.		
2.	Life sketch and contribution of the Gurus and Vocalists : a)Singhari Shyama Sundar Kar, b)Banikantha Nimain Chrana Harichandan, c)Pt. Nrusingha Nath Khuntia,d)Pt. Markandeya Mohapatra, e)Pt. Kasinath Pujapanda		
3.	Relation of literature and Music with special reference to Odissi Music.		
4.	Relation between the following art forms: i.Kabya and Chitrakala, ii.Chitra and Murtikala, iii.Sangeeta and Murtikala, iv. Sangeet and Chitrakala.		
5.	Sangeet Seva in Sri Mandira: Mahari, Gauni, Madeli and Veenakara.		
6.	Music in Veda,Purana and Upanisad era.		

Paper-II	Theory	(Code-MPA-402)	Marks=100
1.	Knowledge about Tambura or Tanpura a detail descripton.		
2.	Role of Rhythm in Vocal Music.		
3.	Study of history of Mardala, construction and technique of playing.		
4.	Concept of Guru shishya parampara in Indian culture.		
5.	Role of Major institutions like Utkal Sangeet Mahavidyalaya,Odissi Research Centre and Utkal University of Culture towards the development of Music.		

Paper-III Practical (Code-MPA-403) Marks=100

1. Prescribed Ragas:
(i)Bakulabharana, (ii)Aravi, (iii)Hansanarayani
(iv)Gujjari, (v)Ananda Bhairabi.
2. Four Jananas of Upendra Bhanja, Baladev Rath, Salabega and Banamali.
3. Knowledge about Pancha sakha Bhajan such as Balaram Das, Jagannath Das, Jashobanta Das, Achutananda Das and Sishuananta Das (Each One).
4. Three Champus:-
 - (i)Ma(Madhure Manda Manda Hohi)
 - (ii)Ja(Josabara Re Jatharthare)
 - (iii)Ra(Rasalasa Re)
 - (iv)La(Lilanidhi He Laje Mun Galiti Sadhi)
 - (v) Ba(Bichitra Besa Manjulare)

Paper-IV Practical (Code-MPA-404) Marks=100

1. Dhruvapadanga Prabandha in Ragal: Abheri and Malava Kaushika.
2. One Malashree (Hara Chandi Malashree) .
3. Champu :
 - (i) Sha(Shyama Sikhanda Chula)
 - (ii)Sa(Sapatati Mora Re)
 - (iii)Sa(Sat Pada Nila Kesha)
 - (iv)Ha(Hari Ambhara He Eta)
 - (v)Kshya(Kshyamanukampadhara He)
4. Geeta Govinda: Sakhi he Keshi Mathana Mudaran,Kuruyadu Nandana.

(13-14)

Paper-V Dissertation

(Code-MPA-405)

Marks=100

Dissertation=75

Viva-voce =25

Dissertation topic will be chosen with the guidance of the faculty members. Topic should be in context the respective subject.

The dissertation will have of minimum 50 pages and maximum 75 pages in A-4 size paper.

The dissertation to be submitted before 15 days of commencement of the 4th Semester Examination positively.
