

**UNIVERSITY DEPARTMENT OF  
MUSIC  
SNDT WOMEN'S UNIVERSITY**



**M.A. (MUSIC) PART-I & II  
SYLLABUS REVISED IN  
MAY 2019-20**

## **General Rules and Regulations**

A) M.A. course is divided into four semesters. A student will have to complete 80 credits for M.A. degree in Music.

➤ Each Module carries.

- I. Marks – 100 (Internal – 50 External – 50)
- II. Credits – 4
- III. Class Hours – 60

B) Medium of Examination is English, Gujarati, Hindi and Marathi.

C) Internship & Research Project in Semester IV

➤ Eligibility for Admission.

- Graduate in Music from any recognised University.
- Graduate in any subject other than music & seeking Sangeet Visharad or equivalent degree in Music.
- Graduate in any Subject other than Music and not having any degree in music but excellent ability of pursuing music, or received extensive training in classical Music at least for five years.
- Selection on the basis of audition. Audition is MANDATORY for all the students.

➤ Eligibility for Passing.

- Minimum percentage for passing is 40%
- Separate passing for Internal & External assessment.
- Internal assessment only for theory papers

D) Objectives of the Syllabus

- 1) To nurture performing skills in students in the field of –
  - a) Hindustani Classical and Semi classical Music
  - b) Popular Music (Film Music/ Light Music/ Natyasangeet etc.)
- 2) To cultivate scientific as well as technical perspective with respect to
  - a) Acoustics, Microphones, Computer, Media
  - b) Anatomy, Techniques of Voice Production, Yoga
- 3) To develop the professional abilities in students as Performer, Playback Singer, Music Director, Music Teachers, Accompanist, Event Manager etc.

Intake Capacity – 25 students

## SEMESTER I

MODULE NO.	Sr. No.	SUBJECTS	L	CR	D	TP.	INTERNAL.	T
113001	1	THEORY OF RAGAS AND MUSICAL COMPOSITIONS	4	4		50	50	100
113006	2	THEORETICAL STUDY OF SEMI CLASSICAL MUSIC	4	4		50	50	100
113003	3	STUDY OF REGIONAL MUSIC OF INDIA (CAFETERIA PAPER).	4	4		50	50	100
113004	4	RAG GAYAN AND VIVA (PRACTICAL PAPER)	4	4				100
113005	5	STAGE PERFORMANCE (PRACTICAL PAPER).	4	4				100
		Total -	20	20				500

## SEMESTER II

MODULE NO.	Sr. No.	SUBJECTS	L	CR	D	TP.	INTERNAL.	T
213013	1	RESEARCH METHODOLOGY	4	4		50	50	100
213011	2	ESSAYS & MUSICOLOGY (CAFETARIA)	4	4		50	50	100
213008	3	RAG GAYAN AND VIVA (PRACTICAL PAPER)	4	4				100
213009	4	STAGE PERFORMANCE (PRACTICAL PAPER)	4	4				100
213010	5	STUDY OF VARIOUS TYPES OF SONGS IN INDIAN MUSIC (PRACTICAL PAPER)	4	4				100
		Total -	20	20				500

## SEMESTER III

MODULE NO.		SUBJECTS	L	CR	D	TP.	INTERNAL.	T
313011	1	APPLIED THEORY OF RAGAS	4	4		50	50	100
313016	3	ACCOUTICS & VOICE CULTURE	4	4		50	50	100
313017	2	WESTERN MUSIC & FILM MUSIC	4	4		50	50	100
313014	4	RAAG GAYAN AND VIVA (PRACTICAL PAPER)	4	4				100
313015	5	STAGE PERFORMANCE (PRACTICAL PAPER)	4	4				100
		Total -	20	20				500

## SEMESTER IV

MODULE NO.		SUBJECTS	L	CR	D	TP.	INTERNAL.	T
413018	1	RAG GAYAN AND VIVA (PRACTICAL PAPER)	4	4				100
413888	2	RESEARCH PROJECT	4	8		100	100	200
413999	3	INTERNSHIP	4	8		100	100	200

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE NO. 113001: THEORY OF RAGAS AND MUSICAL**  
**COMPOSITIONS**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Discuss Theoretical aspects of Ragas
- Analyze ragangas in the ragas
- Compare similar ragas
- Write the notations of compositions
- Describe *talas* and *layakaris*

**MODULE 111: Detail Study of Ragas**

**Credit 1**

**Objectives:** Learners will be able to

- Describe structure and salient features of ragas
- Explain information of ragas pertaining to different varieties /opinions about the ragas
- Analyze theoretical aspects of ragas

**Contents:**

- Theoretical study of Ragas including following parameters  
Alpatva- Bahutva , Nyas, Raganga, variety of opinions etc.
- Rag vistar and Tana  
  
i) Jog ii) Megh iii) Shankara iv) Devgiri Bilawal v) Miya ki Todi vi)  
Gorakh Kalyan

**Internal Assessment:** Open Discussion/presentation on Theory of Ragas with demonstrations of Pakad, Raganga, Nyas swara etc.

## **MODULE 112: Brief study of ragas**

**Credit 1**

**Objectives:** Learners will be able to

- Describe special features of ragas
  - Discuss various opinions about ragas
- Contents:**
- Introduction of raga
  - Rag vistar
- i) Tilang ii) Madhmaad Sarang iii) Hansdhwani iv) Yamani Bilaval  
v) Gujari Todi vi) Durga

### **Comparison of Ragas**

**Objectives:** Learners will be able to

- Analyze and differentiate between Ragas.
- Get a vision to present ragas without ambiguity.

**Contents:**

- Comparison between Ragas from module 111 & 112 on following parameters—  
Thaat, Raag Jati, Vadi-Samvadi, Nyas swar, Swar-sangati, Raganga, Poorvanga-Uttaranga, Prakriti, swarvistar, Gaansamay etc.

**Internal Assessment:**

Group discussion/presentation about comparison of Ragas

## **MODULE 113: Notation Writing**

**Credit 1**

**Objectives:** Learners will be able to

- Write the notation of compositions
- Get clarity and accuracy of the compositions
- Write Swarawistar and Tana

**Contents:**

- Notation of Bada Khayal compositions /Masitkhani Gat and Chota Khayal compositions/Rajakhani Gat  
With Swarwistar and Tana in ragas from module 111  
i) **Jog ii) Megh iii) Shankara iv) Devgiri Bilawal v) Miya ki Todi vi) Gorakh Kalyan**
- Notation of Chota Khayal compositions/Rajakhani Gat in ragas from Module 112  
i) **Tilang ii) Madhmaad Sarang iii) Hansdhwani iv) Yamani Bilawal v) Gujari Todi vi) Durga**

**Internal Assessment:**

Written Test on notations of compositions and other musical forms in both notation systems.

**MODULE 114: Study of Talas****Credit 1****Objectives:** Learners will be able to

- Describe the information of talas .
- Elaborate talas with *laykari*

**Contents:**

- Information of Talas with Theka
- *Dugun, Ttigun and Chaugun*  
1) *Choutal* 2) *Ektal* 3) *Dhamar* 4) *Jhoomra* 5) *Ada choutal*
- *Brief study of Pashto, Punjabi and Dipchandi*

**Internal Assessment:**

Written Test on talas with laykari .

## **Bibliography:**

1. Bhatkhande Pt.V.N, 2009, ***Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)*** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, ***Rag Visharad (Vol. 1 & 2)***, Sangeet Karyalaya Hatharas U.P.
3. Godbole Achyut ,2005, Sulabha Pishavilkar ***Naadvedh***, Rajhans Prakashan, Pune
4. Haldankar Pt. Babanrao,2007, ***Ragas as sung in Agra Gharana***, Ragashri Sangeet Pratishtan, Mumbai
5. Jha Pt. Ramashray Jha ,2002,***Abhinav Geetanjali(Vol.1 to 5 )*** Sangeet Sadan Prakashan,Allahabad,U.P
6. Patwardan Pt. Narayanrao,1990, ***Raga Vidnyan (Vol. 1 to 7)*** Sangeet Gaurav Grantha Mala ,Pune
7. Ratanjankar Pt. S.N. ,1992, ***Abhinav Geetmanjiri*** , Acharya S.N. Ratanjankar foundation Dadar , Mumbai
8. Shrivastav Pt. Harishchandra, 2009, Raga ***Parichay (Vol. 1 to 4)*** Sangeet Sadan Prakashan, Allahabad
9. Kalada Dr. Shashi,2011,***Prachalit Samprakitik Ragonka Tulnatmak Adhyayan*** Sanjay Prakashan, Delhi.
- 10.Vasant ,2010, ***Sangeet Visharad*** Sangeet Karyalaya Hatharas, U.P

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE NO. 113006 - THEORETICAL STUDY OF**  
**SEMI CLASSICAL MUSIC**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Identify various forms in semi-classical music
- Explain features of semi-classical forms
- Discuss contribution of eminent personalities and Music directors

**MODULE 121: Brief History & Salient Features of Natyasangeet**

**Credit 1**

**Objectives:** Learners will be able to

- Portray the history of Natysangeet
- Discuss the Structural Changes in Natyasangeet.

**Content:**

- Brief history of Natyasangeet with structural changes  
(from Vishnudas Bhave period till present period)
- Salient Features of Natyasangeet
- Various forms & Talas used In Natyasangeet

**Practical/Internal Assessment:**

- Written tutorial on history of Natysangeet and their structural changes
- Presentation on structural changes .

**MODULE 122: - Eminent Personalities in Natyasangeet**

**Credit 1**

**Objectives:** Learners will be able to

- Identify various styles in Natyasangeet
- Discuss contribution of Music Directors



**Contents:****A) Gayaki of Eminent Personalities**

i)Bal Gandharv ii)Deenanath Mangeshkar iii)Pt. Vasantryao Deshpande  
iv)Jyotsna Bhole v) Chhota Gandharv

**B) Contribution of Music Directors**

i) Pt. Bhaskarbua Bakhale, ii) Pt. Govindrao Tembe, iii) Master Krushnarao Phulambrikar, iv) Pt.Keshavrao Bhole, v)Pt. Jitendra Abhisheki

**Practical/Internal Assessment:**

Seminar on work and contribution of Music Directors in Natyasangeet

**MODULE 123: Theoretical Knowledge Of Thumari & Dadara****Credit 1****OBJECTIVES:** Learners will be able to

- Identify various features of Thumari
- Elaborate styles of Thumari

**CONTENTS:**

- Brief information of Thumari
- Raag & Taal used in Thumari
- Different styles (Baj / Ang)

**MODULE 124: Theoretical Knowledge Of Tappa, Kajri, Jhula & Chaiti****Credit 1****OBJECTIVES:** Learners will be able to

- Identify various features of Tappa

**Contents:**

- Brief Information of Tappa
- Raag & Taal used in Tappa
- Brief Information of other forms

## **Bibliography:**

1. Datar Shaila,2008, **Devagandharva** , Rajhans Prakashan,Pune
2. Dwivedi Purnima,2009, **Thumri evam mahila kalakar** , Anubhav Publishing House , Allahabad,U.P
3. Ghangurde Vandana Ravindra, 2010, **Breed tujhe jagi Deenanatha** , Anubandha Prakashan ,Pune
4. Karve Swati, 2002, **Gandharvachaya** ,Aksharchaya Prakashan , Pune
5. Kelkar Dr.Sulochana,1999, **Natyasangeet ani Navonmeshi Natyasangitkar Pt. Jitendra Abhisheki** , Madhusudan Raghunath Kelkar
6. Pohankar Anjali, 2009, **Safar Thumri Gayaki ka** .Kanishka Publications Delhi
7. Rathod Bharti,2005, **Shastriya Sangeet Ki Madhurima – Thumri**, University Book House, Jaipur.
8. Samant Bal, 2011 , **Marathi Natyasangeet** , Utkarsh Prakashan , Pune
9. Tilak Vijaya, 1999, **Marathi Natyasangeet Swaroop Ani Samiksha**,Tridal Prakashan, Thane

**MASTERS OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 113003: STUDY OF REGIONAL MUSIC OF INDIA**  
**(CAFETARIA PAPER)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Seek introduction of regional music of India
- Analyze variety of forms, melodies and Talas in different music systems
- Identify musical instruments in these music systems

**MODULE 131: Folk Music of Maharashtra**

**Credit 1**

**Objectives:** Learners will be able to □

Pinpoint salient features of folk music.

- Illustrate various folk forms .
- Describe various instruments used for folk music.

**Contents:**

- Essential Features of folk music
- Information of various forms  
Abhang, Bharud, Gavalan, Lavani, Powada, Gondhal, Stree Geet -
- Various instruments used for folk music.

**Internal Assessment:**

–Informative program on folk music

## **MODULE 132: Rabindra Sangeet**

**Credit 1**

**Objectives:** Learners will be able to

- Highlight the features of Rabindra Sangeet
- Describe Raagas & Taals in Ravindra Sangeet

**Content:**

- Salient features of Rabindra Sangeet
- Forms in Rabvindra Sangeet
- Common ragas and talas used in Rabindra Sangeet

**Practical/Internal Assessment:**

Presentation on Ravindra Sangeet

## **MODULE 133: Karnataka Sangeet**

**Credit 1**

**Objectives:** Learners will be able to

- Describe vocal forms in Karnataka Sangeet
- Elaborate the contribution of musicians in Karnataka Sangeet.

**Contents:**

- Detail knowledge of vocal forms
  - i) Varnam ii) Padam iii) Kriti iv) Jawali v) Tillana
- Life history and contribution of following musicians:
  - i) Purandardasa, ii) Tyagaraja, iii) Shyamashastri, iv) Mutthuswami Dixitar

**Practical/Internal Assessment:**

Book reviews on Karnataka Music

## **MODULE 134: Comparative Study of Hindusthani Sangeet and Karnataka Sangeet**

**Credit 1**

**Objectives:** Learners will be able to

- Understand the Tal & Mel System of Karnatak Sangeet
- Differentiate Hindustani and Karnataka sangeet **Content:**
- Study of Swar, Raag, Mel and Taal in Karnatak Music
- Theoretical information of karnatak raagas – Kirwaani, Charukeshi, Shivranjani, Abhogi, Kalawati, Hansdhwani
- Comparative study of Hindusthani Music and Karnataka Music with reference to *Swar, Tala* and *Mela*
- Study of concert presentation in Karnataka Sangeet

**Practical/Internal Assessment:** Tutorials on the above subjects.

### **Bibliography:**

1. Dekhane Ramchandra, ***Maharashtrachi Sanskrutik Lokakala*** Padmagandha Prakashan,
2. Joshi Baburao, 1974, ***Sangeetane Gaajleli Rangbhoomi***, Continental Prakashan ,Pune
3. Kulkarni Shridhar and Vaani Ka.S , 1994, ***Ovi Te Lavani*** ,Marathi Pragat Adhyan,Devpur
4. Munshiram K.G. Vijaykrishan ,2012, ***Grammer of Carnatic Music***, Manoharlal Publisher, New Delhi.
5. Pathak Yashwant ,2003, ***Nachu Kirtanache Rangji*** ,Continental Publications
6. Ranade Ashok, 1975, ***Lok Sangeet Shastra***, Bharat Mudrak Ani prakashak, Aurangabad
7. Prof. Sambmurthy, 2010, ***South Indian Music ( Vol 1 to 6 )*** The Indian Publishing house, Chennai
8. Shrivastav Veena , ***Bhartiya Loksangeet***, Radha Publications, New Delhi
9. Shrivastav Deepika, ***Ravindra Sangeet Ke Sangitik Tatva*** ,Sanjay Prakashan, New Delhi
10. Walimbe Ra.Sha. , 1984, ***Sangeet Rangbhoomiche Suvarna Yug***, Madhukauns prakashan ,Pune

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 113004: RAAG GAYAN AND VIVA (PRACTICAL PAPER)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Present compositions of ragas □
- Demonstrate salient features of ragas
- Analyze and compare ragas.

**MODULE 141 : Bada Khyal Gayan**

**Credit 1**

**Objectives:** Learner will be able to -

- Present Bada Khayal compositions .
- Display various features of Gayaki.
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**Contents:**

- Bada Khayal compositions in various Talas
  - Gayaki of Bada Khayal  
(For vocal –Alap, Sargam, Laykari and Taan)  
(For Instrument – Alap, Laykari, Jod, Zala)
- 1) Jog 2) Megh 3) Shankara 4) Devgiri Bilawal 5) Miya ki Todi  
6) Gorakh Kalyan

**MODULE 142: Chota Khyal/Rajakhani Gat**

**Credit 1**

**Objectives:** Learners will be able to

- Present Chota khayal composition /Rajakhani Gat
- Recite alap, laykari, sargam, bol alap, bol taan in Chota khayal

**Contents:**

- Present compositions in fast tempo - Construct taanas.  
(For vocal –Alap, Sargam, Laykari and Taan)  
(For Instrument – Alap, Laykari, Jod, Zala)

**i) Jog ii) Megh iii) Shankara iv) Devgiri Bilawal v) Miya ki Todi  
vi) Gorakh Kalyan**

## **MODULE 143: Brief Study of Ragas**

**Credit 1**

**Objectives:** Learners will be able to

- Recite swarwistar and bandish.
- Describe information of ragas.

**Contents:**

- Chota khayal/Rajakhani Gat with swarwistar and bandish in following ragas

**i) Tilang ii) Madhmaad Sarang iii) Hansdhwani iv) Yamani  
Bilaval v) Gujari Todi vi) Durga**

## **MODULE 144: Theoretical Discussion of Raagas**

**Credit 1**

**Objectives:** Learners will be able to

- State Information of Raagas
- Differentiate the similar Raagas
- Present Ragvistar and taan

**Contents:**

- Information of Raagas
- Chalan of the Raaga
- Comparison between similar raagas (Ragas From Module 141 & 143)
- Information of Talas with Theka
- Dugun, Ttigun and Chaugun
- 1) Choutal 2) Ektal 3) Dhamar 4) Jhoomra 5) Ada choutal
- Brief study of Pashto, Punjabi and Dipchandi

## **Bibliography:**

1. Bhatkhande Pt.V.N, 2009, ***Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)*** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, ***Rag Visharad (Vol. 1 & 2)***, Sangeet Karyalaya Hatharas U.P.
3. Godbole Achyut ,2005, Sulabha Pishavilkar ***Naadvedh***, Rajhans Prakashan, Pune
4. Haldankar Pt. Babanrao,2007, ***Ragas as sung in Agra Gharana***, Ragashri Sangeet Pratishthan, Mumbai
5. Jha Pt. Ramashray Jha ,2002,***Abhinav Geetanjali(Vol.1 to 5 )*** Sangeet Sadan Prakashan,Allahabad,U.P
6. Patwardan Pt. Narayanrao,1990, ***Raga Vidnyan (Vol. 1 to 7)*** Sangeet Gaurav Grantha Mala ,Pune
7. Ratanjankar Pt. S.N. ,1992,***Abhinav Geetmanjiri*** , Acharya S.N. Ratanjankar foundation Dadar ,Mumbai
8. Shrivastav Pt. Harishchandra ,2009, Raga ***Parichay (Vol. 1 to 4)*** Sangeet Sadan Prakashan, Allahabad
9. Kalada Dr.Shashi,2011 ,***Prachalit Samprakitik Ragonka Tulnatmak Adhyayan*** Sanjay Prakashan, Delhi.
- 10.Vasant ,2010 ***Sangeet Visharad*** Sangeet Karyalaya Hatharas, U.P



**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 113005: STAGE PERFORMANCE (PRACTICAL PAPER)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Display performing skills pertaining to Indian classical and semiclassical music
- Handle the Microphone system
- Understand the importance of accompaniment
- Communicate with the audience
- Build up the confidence and performing temperament

**MODULE 151: Important factors of concert**

**Credit 1**

**Objectives:** Learners will be able to

- Tune instruments
- Check the mic system
- Accompany Harmonium with vocal performance

**Contents:**

- Tuning live Tanpura
- Tuning digital Tanpura with Harmonium
- Checking the Tabla tuning
- Checking the mike system
- Harmonium accompaniment

**MODULE 152: Presentation of Ragas**

**Credit 1**

**Objectives:** Learners will be able to

- Present Ragas (for vocal and instrumental)
- Perform minimum 15 minutes in presence of the invited audience

**Contents:**

i) Bada Khayal / Masitkhani Gat ii) Chota khayal/ Rajakhani Gat iii) Gayaki - For Vocal - Alap, Laykari, Taan

For Instrumental – Alap, Jod, Jhala in following ragas

**i) Jog ii) Megh iii) Shankara iv) Devgiri Bilawal v) Miya ki Todi  
vi) Gorakh Kalyan vii) Puriya Dhanashree viii) Madhuwanti  
ix) Bhoop x) Yaman**

**MODULE 153 : Knowledge of Rhythm (Tabla)****Credit 1****Objectives:** Learners will be able to

- Convey exact laya of particular composition to tabla accompanist
- Achieve fluency in Tala
- Render laykaris and tihai
- Improvise mukhada

**Contents:**

- Perfect presentation of Bandish in Tal
- Perfection of alapchari with Tal
- Rendition of layakari
- Variations of mukhada and tihai
- Tanas in various tempos

**MODULE 154: Presentation of Light Music****Credit 1****Objectives:** Learners will be able to

- Present light music forms
- Acquire voice modulations
- Display expressions

## Contents:

- For Vocal- Any one classical based Bhavgeet or Bhaktigeet - For Instrumental – Any one dhun with elaboration
- With proper pronunciation, understanding of literature, voice modulations, expressions.

## Bibliography:

1. Bhatkhande Pt.V.N, 2009, **Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, **Rag Visharad (Vol. 1 & 2)**, Sangeet Karyalaya Hatharas U.P.
3. Godbole Achyut ,2005, Sulabha Pishavilkar **Naadvedh**, Rajhans Prakashan, Pune
4. Haldankar Pt. Babanrao,2007, **Ragas as sung in Agra Gharana**, Ragashri Sangeet Pratishthan, Mumbai
5. Jha Pt. Ramashray Jha ,2002,**Abhinav Geetanjali(Vol.1 to 5 )** Sangeet Sadan Prakashan,Allahabad,U.P
6. Patwardan Pt. Narayanrao,1990, **Raga Vidnyan (Vol. 1 to 7)** Sangeet Gaurav Grantha Mala ,Pune
7. Ratanjankar Pt. S.N. ,1992,**Abhinav Geetmanjiri** , Acharya S.N. Ratanjankar foundation Dadar ,Mumbai
8. Shrivastav Pt. Harishchandra ,2009, Raga **Parichay (Vol. 1 to 4)** Sangeet Sadan Prakashan, Allahabad
9. Kalada Dr.Shashi,2011 ,**Prachalit Samprkritik Ragonka Tulnatmak Adhyayan** Sanjay Prakashan, Delhi.
- 10.Vasant ,2010 **Sangeet Visharad** Sangeet Karyalaya Hatharas, U.P

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 213013: RESEARCH METHODOLOGY** (CAFETARIA COURSE)  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Understand the concept of Research.
- Understand the areas and methods of Research.
- Review related literature.
- Identify research topic.
- Understand the format of research proposal and bibliography.

**MODULE 211: Concept of Research.**

**Credit 1**

**Objectives:** Learners will be able to

- Understand the concept of Research.
- Identify Areas of Research
- Find out sources of data Collection

**Content:**

- **Definition of Research**
- **Types of Research**
  - i) Quantitative ii) Qualitative iii) Pure iv) Applied v) Evaluation vi) Action
- Areas of Research** – History, Musicology, Aesthetics, Education, Technology & other Interdisciplinary
- Sources of Research**
  - i) Primary ii) Secondary iii) Tertiary

**Internal Assessment:**

Visit to various musical libraries and archives  
Interaction with Musicologists

**Objectives:** Learners will be able to

- Write a review of literature related to their subject
- Prepare the format of research proposal
- Apply various terms in Research appropriately.

**Contents:**

- **Review of literature**
- **Format of research proposal & thesis**
  - i) Index ii) Research objective iii) Scope and limitations iv) Hypothesis
  - v) Foot notes & Citation (References) vi) Bibliography
- **Methods of Research**
  - i) Descriptive ii) Analytical iii) Comparative iv) Historical
  - v) Experimental/Empirical **Internal**

**Assessment:**

- Preparation of Research Proposal - Writing of Book Review

**MODULE 213: Work and Contribution of Musicologists Credit 1**

**Objectives:** Learners will be able to

- Get an over view of the field of musicology
- Get familiar with the ancient and contemporary works on musicology

**Content:**

- Work and contribution of following musicologists
  - i) Pt. Bhatkhande, ii) B.R. Devdhar, iii) S.N. Ratanjankar, iv) Pt. Vamanrao Deshpande, v) Dr. Ashok Ranade

**Internal Assessment:**

Group discussion and seminar on above Musicologists.

**Objectives:** Learners will be able to

- Understand the History of Music
- Understand the fundamental principles of music

**Contents: Detailed study of following treatise**

- Natyashastra
- Sangeet Ratnakar
- Brihaddeshi
- Swarmelkalanidhi
- Chaturdandi Prakashika

**Bibliography:**

1. Atre Dr. Prabha ,2004,**Swarmayee**, Madhyapradesh Hindi Granth Acadami, Bhopal
2. Choudhari Dr. Subhadra **Sangeet Me Anusandhan** ,
3. Garg Lakshminarayan , 2002, 2006, **Sangeet Ratnakar- Vol-1 and 2** , Sangeet Karyalaya Hathras, U.P
4. Gautam Reena **Sources of Research in Indian Music** Kanishk Publishers, New Delhi
5. Sangoram Dr. Shrirang , 2003, **Asvaadak Sangeet Samiksha** ,Rajhans ,Pune
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7. Malashe S.G. ,1975,**Shodha Nibandhai Lekhan** ,Lokvangmay Grih, Mumbai
8. Malashe Dr. Milind,2011, **Prayog Kalansathi sanshodhan Padhati** , Suvichar Prakashan Mandal ,Pune
9. Mishra Dr.Brajvallabh , 2012, **Bharat Aur Unka Natyashastra** , Sangeet Natak Academy, New Delhi
10. Tikekar Arun, 2012, **Marmadaya**,Dr.Ashok Ranade Gourav Granth,
11. Verma Simmi, 2012, **Pracheen Evam Madhya Kaal Ke Shastrakaaron Ka Sangeet Me Yogdan** , Kanishka Publishers, New Delhi

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 213011: ESSAYS & MUSICOLOGY (CAFETARIA COURSE)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to □

Identify various dimensions of music field.

- Explain the interdisciplinary aspects of Music.
- Know the importance of music in the society.
- Explore opportunities in the field of music.
  
- Choose the area of specialization.

**MODULE 221: Various Professional Fields Music**

**Credit 1**

**Objectives:** Learners will be able to

- Locate the opportunities as per the needs of the society □ Develop teaching skills .
- Use the technology effectively

**Contents:**

- **Different modes of Music Education and their merits and demerits:**
  - i) Gurukul system ii) Institutional Education system iii) University Education iv) Online Education system
- **Use of Technology in the field of music**
  - i) Music Education ii) Music Performance iii) Musical Instruments iv) Music Preservation
- **Applied Music**
  - i) Advertisement ii) Festivals & Social Gatherings iii) Religious purpose iv) Sports v) Music Therapy vi) National Integrity vii) Accompaniment for Dance – **Kathak & Bharatnatyam**

### **Internal Assessment:**

Visit to various Music Institutions, Archives, studios, Interview of Teachers, Jingle makers, orchestra singers etc.

### **MODULE 222: Interdisciplinary Aspects in Music**

**Credit 1**

**Objectives:** Learners will be able to

- Understand the Relation between music and other faculties
- Cultivate skills and qualities accordingly
- Use media effectively

### **Contents:**

- **Importance of Psychology in music:**
  - i) Music cultivation ii) Concentration iii) Psyche of a performer and listener
- **Importance of literature in various music forms:** Classical and semi classical
- **Music and other art forms:**
  - i) Literature ii) Dance iii) Drama iv) Sculpture v) painting
- **Role of Media in Popularizing the Indian Classical Music**
  - i) Print media, electronic media, reports and reviews of concerts, ii) Interviews of artists, music criticism.

### **Internal Assessment**

- Interview of a performer to understand the psyche of an artist.
- Literature based music programs
- Composing music for poetry or dance.
- Visit historical sculptures related to music.



## **MODULE 223: Musicology**

**Credit 1**

**Objectives:** Learners will be able to

- Understand ancient concepts and theories of music □
- Apply these concepts in present music.

**Contents: Detail study of**

- Khandmeru Paddhati
- Nibaddha Anibaddh Gaan
- Ragang Vargikarn
- Principles of Raag Rachana

**Internal Assessments:**

- Practical formation of Alap - Tana using khandmeru in various ragas
- Open discussion on ragangas

## **MODULE 224: Gharanas in Music**

**Credit 1**

**Objectives:** Learners will be able to

- State the aesthetic principles of different Gharanas.
- Explain the Gayaki of Gharana.
- Identify the artist of different Gharanas.

**Contents:**

- **Gharanas from Vocal Music**  
Gwalior, Agra, Jaipur and Kirana
- Introduction of Gharana  
Brief History & Contribution of any two artists from each Gharana.
- Characteristics & Principles of Gharanas

**Internal Assessment:**

- Presentation on artists of various gharanas
- Preparation of Charts, Tables, postersto display introduction of gharanas

## **Bibliography:**

1. Deshpande Pt. Vamanrao, 1961, **Gharandaj Gayaki** , Mouj Prakashan , Mumbai
2. Dhole Vishram, 2010, **Prasarmadhyame Ani Prayogkala**, Lok Vngmaya Grih , Lalit Kala Kendra, Pune Vidyapeeth
3. Gautam Dr. Anita, 2008, **Bharatiya sangeet Me Vaidnyanik Upakaronka Prayog**, Kanishka Publisheres Delhi
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10. Kumar Dr. Rushitosh , 2010 , **Sangeet Shikshan Ke Vividha Ayam**, Kanishka Publishers Delhi.
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16. Vanarase Dr. Shamala, **Sangitache Manas Shastra**, Maharashtra Vidyapith Granth Nirmitti Mandal Nagpur

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 213008: RAAG GAYAN AND VIVA (PRACTICAL PAPER) 4**  
**CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Present compositions of ragas
- Demonstrate salient features of ragas
- Analyze and compare ragas
- Recite Semiclassical forms

**MODULE 231: Khayal Gayan/Masitkhani Gat**

**Credit 1**

**Objectives:** Learners will be able to -

Present Bada Khayal compositions .

- Display various features of Gayaki.

**Contents:**

- Bada Khayal compositions
- Theoretical study of Ragas including following parameters  
Alpatva- Bahutva , Nyas, Raganga, variety of opinions etc. -  
Gayaki (For vocal –Alap, Sargam, Laykari and Taan)  
(For Instrument – Alap, Laykari, Jod, Zala)
- i) **Poorvi** ii) **Marubihag** iii) **Abhogi** iv) **Desi** v) **Nat**  
**Bhairav** vi) **Darbari Kanada**

**MODULE 232: Chota Gayan/Rajakhani Gat**

**Credit 1**

**Objectives:** Learners will be able to

- Recite Chota khayal/Rajakhani Gat of prescribed ragas
- Recite Gayaki of chota Khayal

**Contents:**

- One Chota khayal/Rajakhani Gat with Gayaki  
(For vocal –Alap, Sargam, Laykari and Taan)  
(For Instrument – Alap, Laykari, Jod, Zala)

**1) Poorvi 2) Marubihag 3) Abhogi 4) Desi 5) Nat Bhairav  
6) Darbari Kanada**

**MODULE 233: Brief Study of Ragas****Credit 1****Objectives:** Learners will be able to

- Recite bandish and swarwistar in fast tempo

**Contents:**

- **Chota khayal/Rajakhani Gat with swarwistar and bandish in following ragas**

**1) Gauri 2) Nand 3) Shahana 4) Sindhura / Kafi 5) Charukeshi  
6) Adana**

**MODULE 234: Study of Semiclassical Forms****Credit: 1****Objectives:** Learners will be able to

- Recite the Semiclassical forms
- Differentiate between gayaki of classical and semi-classical forms.

**Contents:**

Semiclassical forms with laggi

i) Dadra ii) Kajri iii) Chaiti iv) Jhula, v) Hori

## **Bibliography:**

1. Bhatkhande Pt.V.N, 2009, ***Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)*** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, ***Rag Visharad (Vol. 1 & 2)***, Sangeet Karyalaya Hatharas U.P.
3. Godbole Achyut ,2005, Sulabha Pishavilkar ***Naadvedh***, Rajhans Prakashan, Pune
4. Haldankar Pt. Babanrao,2007, ***Ragas as sung in Agra Gharana***, Ragashri Sangeet Pratishthan, Mumbai
5. Jha Pt. Ramashray Jha ,2002,***Abhinav Geetanjali(Vol.1 to 5 )*** Sangeet Sadan Prakashan,Allhabad,U.P
6. Patwardan Pt. Narayanrao,1990, ***Raga Vidnyan (Vol. 1 to 7)*** Sangeet Gaurav Grantha Mala ,Pune
7. Ratanjankar Pt. S.N. ,1992,***Abhinav Geetmanjiri*** , Acharya S.N. Ratanjankar foundation Dadar ,Mumbai
8. Shrivastav Pt. Harishchandra ,2009, Raga ***Parichay (Vol. 1 to 4)*** Sangeet Sadan Prakashan, Allahabad
9. Kalada Dr.Shashi,2011 ,***Prachalit Samprakitik Ragonka Tulnatmak Adhyayan*** Sanjay Prakashan, Delhi.
- 10.Vasant ,2010 ***Sangeet Visharad*** Sangeet Karyalaya Hatharas, U.P

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 213009: STAGE PERFORMANCE (PRACTICAL PAPER)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Display performing skills pertaining to Indian classical and semiclassical music
- Handle the Microphone system
- Understand the importance of accompaniment
- Communicate with the audience
- Build up the confidence and performing temperament

**MODULE 241: Important factors of concert**

**Credit 1**

**Objectives:** Learners will be able to

- Tuning live Tanpura
- Tuning digital Tanpura with Harmonium
- Checking of Tabla tuning
- Checking the mike system
- Harmonium accompaniment

**Contents:**

- Tuning live tanpura
- Able to recognize tabla whether it is tuned or not
- Harmonium accompaniment

**MODULE 242: Knowledge of rhythm (Tabla)**

**Credit 1**

**Objectives:** Learners will be able to

- Recite different laykaris and tihai
- Recite variations of mukhada
- Explain the exact laya of particular composition to tabla accompanist

**Content:**

- Perfection of Tala
- Render different layakari
- Variations of mukhada and tihai

**MODULE 243: Presentation of Khayal****Credit 1****Objectives:** Learners will be able to

- Perform Ragas (for vocal and instrumental).
- Perform for minimum 15 minutes in presence of the invited audience.

**Contents:**

- Prepare any one of the following ragas

**i) Poorvi ii) Marubihag iii) Abhogi iv) Desi v) Nat Bhairav  
vi) Nand vii) Miya Malhar viii) Kalawati ix) Bageshree x)  
Hameer**

i) Bada Khayal, ii) Chota khayal,

Gayaki -

For Vocal - Alap, Saragam, Bol Alap Laykari, Taan

For Instrumental – Alap, Jod, Jhala, Masitkhani and Rajakhani Gat

**MODULE 244: Presentation of Light Music****Credit 1****Objectives:** Learners will be able to

- Present Natyageet or Gazal (Non-filmy)
- Perform for minimum 5 minutes in presence of the invited audience.

**Contents:**

- For Vocal- Any one classical based—Natyageet / Gazal
- For Instrumental – One dhun in Raag Mand or Dhani with elaboration

## **Bibliography:**

1. Bhatkhande Pt.V.N, 2009, ***Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)*** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, ***Rag Visharad (Vol. 1 & 2)***, Sangeet Karyalaya Hatharas U.P.
3. Godbole Achyut ,2005, Sulabha Pishavilkar ***Naadvedh***, Rajhans Prakashan, Pune
4. Haldankar Pt. Babanrao,2007, ***Ragas as sung in Agra Gharana***, Ragashri Sangeet Pratishthan, Mumbai
5. Jha Pt. Ramashray Jha ,2002,***Abhinav Geetanjali(Vol.1 to 5 )*** Sangeet Sadan Prakashan,Allhabad,U.P
6. Patwardan Pt. Narayanrao,1990, ***Raga Vidnyan (Vol. 1 to 7)*** Sangeet Gaurav Grantha Mala ,Pune
7. Ratanjankar Pt. S.N. ,1992,***Abhinav Geetmanjiri*** , Acharya S.N. Ratanjankar foundation Dadar ,Mumbai
8. Shrivastav Pt. Harishchandra ,2009, Raga ***Parichay (Vol. 1 to 4)*** Sangeet Sadan Prakashan, Allahabad
9. Kalada Dr.Shashi,2011 ,***Prachalit Sampraktik Ragonka Tulnatmak Adhyayan*** Sanjay Prakashan, Delhi.
- 10.Vasant ,2010 ***Sangeet Visharad*** Sangeet Karyalaya Hatharas, U.P



**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 213010: STUDY OF VARIOUS TYPES OF SONGS IN INDIAN**  
**MUSIC (PRACTICAL PAPER)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Perform various light music forms on stage and competitions.
- Teach various forms of music in schools, private institutes as a teacher.
- Achieve soft skill to develop professional attitude

**MODULE 251: Study of light music forms**

**Credit 1**

**Objectives:** Learners will be able to

- Perform light music forms in detail with their features.
- Explain the different singing style of each musical form.

**Content:**

- Recitation of two non Filmy songs in each category  
i) Bhavgeet ii) Natyageet iii) Gazal iv) Patriotic Songs

**MODULE 252: - Study of Regional Music**

**Credit 1**

**Objectives:** Learners will be able to

- Give introduction of Regional Music
- Present Regional Music forms
- State the characteristics of each form

**Contents:**

- Gawan ii) Bharud iii) Abhang iv) Lawani v) Powada
- Various Forms in Karnatak Sangeet
- Various Forms in Ravindra Sangeet

## **MODULE 253: Study of Traditional Classical Music forms    Credit 1**

**Objectives:** Learners will be able to

- State salient features of Traditional music forms
- Recite various forms

**Contents:**

- **Recitation of**  
i)Dhrupad ii) Dhamar iii) Chaturang iv) Tarana v) Raagmala

## **Module 254 : Soft Skills**

**Objectives:** Learners will be able to

- Apply soft skills in their profession
- Improve their personality

**Contents:**

- Personal Grooming
- Stage appearance
- Manners and Etiquettes
- Self Confidence
- Personality Development
- Effective Communication
- Team Work
- Event Management

## **Bibliography:**

1. Abhyankar Dr. Shobha, 2012, **Sakhi Bhavgeet Mazhe**, Rajhans Prakashan, Pune
2. Kalda Dr. Shashi , **Bharat Me Samuhagan** Satyam Publishing House, New Delhi
3. Shriwastawa Dr. Deepika ,2012 , **Ravindra Sangeet Me Sangitik Tatwa** Sanjay Prakashan, Delhi

**MASTER OF ARTS (MUSIC) (PART II) (MA-MUS)**  
**COURSE NO. 313011: APPLIED THEORY OF RAGAS**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able

- State characteristics of Ragas.
- Differentiate between similar Ragas.
- Write the notations of compositions
- Demonstrate *talas* and *layakaris*

**MODULE 311: Detail Study of Ragas**

**Credit 1**

**Objectives:** Learners will be able to

- Describe special features of ragas
- Discuss various opinions about ragas
- Understand *chalan* of ragas

**Contents:**

- Theoretical study of Ragas including following parameters  
Alpatva- Bahutva , Nyas, Raganga, variety of opinions etc.
- Rag vistar and Tana  
  
1) Bhatiyar 2) Rageshri 3) Goud Malhar 4) Komal Rishabh Asavari  
5) Shudh Kalyan 6) Jayjaywanti

**Internal Assessment:**

Book discussion on description of ragas from various books

**Module 312 : Brief Study of Ragas**

**Credit 1 Objectives:** Learners will be able to

- Describe special features of ragas
- Discuss various opinions about ragas

**Contents :**

- Introduction of raga
- Rag vistar

**1) Bibhas 2) Bhinna Shadaj 3) Chayanat 4) Bhairavi 5) Bhoop 6) Jhinjoti**

**Internal Assessment:**

Book discussion on description of ragas from various books

**MODULE 313: Comparison of Ragas****Credit 1****Objectives:** Learners will be able to

- Analyze and differentiate between Ragas.
- Get a vision to present ragas without ambiguity.

**Contents:**

Comparison between Ragas from module 311 & 312 on following parameters—

Thaat, Vadi-Samvadi, Nyas swar, Swar-sangati, Raganga, PoorvangaUttaranga, Prakriti, Raag Samay & Raag Jati etc.

**Practical/Internal Assessment:**

Practical demonstration of similarities and dissimilarities between ragas

**MODULE 314: Notation Writing****Credit 1****Objectives:** Learners will be able to

- Write the notation of compositions
- Get clarity about the compositions
- Write Swara vistar and Tana

**Contents:**

- Notation of Bada Khayal compositions /Masitkhani Gat and Chota Khayal compositions/Rajakhani Gat with Swarwistar and Tana in ragas from module 311

**1) Bhatiyar 2) Rageshri 3) Goud Malhar 4) Komal Rishabh  
Asavari 5) Shudh Kalyan 6) Jayjaywanti**

- Notation of *Chota Khayal* compositions/*Rajakhani Gat* in ragas from module 312
  - Rag vistar of ragas from module 312
- 1) Bibhas 2) Bhinna Shadaj 3) Chayanat 4) Bhairavi 5) Bhoop  
6) Jhinjoti

**Practical/Internal Assessment:**

Test on notation writing

**Bibliography:**

1. Bhatkhande Pt.V.N, 2009, ***Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)*** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, ***Rag Visharad (Vol. 1 & 2)***, Sangeet Karyalaya Hatharas U.P.
3. Godbole Achyut ,2005, Sulabha Pishavilkar ***Naadvedh***, Rajhans Prakashan, Pune
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- 10.Vasant ,2010 ***Sangeet Visharad*** Sangeet Karyalaya Hatharas, U.P

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE NO. 313016: ACOUSTICS AND VOICE CULTURE**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Explain the scientific concepts and principles related to sound.
- Discuss the applications of these principles to music field.
- Illustrate the physiology and anatomy related to human voice.
- Apply Yoga and Breathing techniques for better voice production.

**Module 331 Scientific principles and concepts related to sound**

**Credit 1**

**Objectives:** Learners will be able to

- State sound propagation
- Analyse principles related to sound
- Apply technical knowledge for practical purpose

**Contents:**

- Sound waves and their propagation
- Types of Waves (transverse & longitudinal)
- Relation between velocity, frequency and wavelength.
- Graphical representation of sound wave.
- Transient state, steady state and decay of note
- Effect of striking, plucking and bowing on initiating a note.
- Amplification in pipes, tubes and boxes

**Internal Assessment:**

- Practical study of initiating a note by plucking, bowing and striking in musical instruments
- Graphical drawing of sound wave

## **MODULE 331: Acoustics**

**Credit 1**

**Objectives:** Learners will be able to

- State Acoustic principles
- Discuss the application of acoustic principles in music field □  
Describe the working of microphone and amplifier.

**Contents:**

- Explanation of the term Acoustics
- Its importance in manufacturing musical instruments
- Use of acoustics in designing Auditorium
- Types of microphones - Use of microphones.
- Structure and functioning of Sound system including
  - i) Amplifier v) Mixer vi) Monitor

**Internal Assessment:**

- Visit to Auditoriums and recording studios to understand the acoustic principles in their construction and get updated with the latest microphones and amplifiers.
- Visit to manufacturers of musical instruments

## **MODULE 333: Methods of voice culture**

**Credit 1**

**Objectives:** Learners will be able to

- Understand the concept of voice cultivation.
- Experiment various methods of voice culture.
- Apply Yoga for better voice production

**Contents:**

- Definition of voice culture



- Methods of voice culture: Indian, western
- Importance of Yoga in voice culture : Pranayama, various Asanas for proper sitting postures, deep breathing, concentration

**Internal Assessments:**

- Interview of Gurus and artists to know the voice culture practices exercised by them
- Yoga Exercise, practical demonstration of pranayama

**MODULE 334: Physiological aspect in voice production      Credit 1**

**Objectives:** Learners will be able to

- Elaborate physiological aspects of human voice box.
- Apply this knowledge for better voice production.

**Contents:**

- Physiology and anatomy of human voice box.
- Diagrams of larynx and respiratory system
- Breathing resonators
- Vowel production
- Formants in human voice

**Internal Assessment:**

- To draw Labelled Diagrams of larynx and respiratory system
- To visit an ENT specialist for better understanding of the physiology and anatomy related to voice production

**Bibliography:**

1. Chougule Dr. Sadashiv,2004, ***Bharatiya Swar sadhanechi Mooltatve***,Sadashiv Chougule , Solahpur

2. Devdhar B.R. **Avaj Sadhana Shastra** Maharashtra Rajya Sahitya Ani Sanskrutik Mandal Mumbai
3. Gurjar Dr. Shobha,2002, **Sangitache Dhavanishastra** Madhavi Prakashan, Mumbai
4. Joshi Dr. Varsha ,2006, **Vadyanmadhil Vidnyan** ,Neelakantha Prakashan Pune
5. Mishra Kanta Prasad,2011, **Voice culture Dnyan Evam Parampara** ,Kanishka Publishers, New Delhi
6. Mohan Arvind,1970, **Dvani Aur Kampan** , Hindi Samiti, Lukhnow U.P.
7. Sarangpani Dr. Rajeev, **Shareer Samvad Shastra** Sharang Pani Prakashan Pune

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE NO. 313017: WESTERN MUSIC & FILM MUSIC**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- State the brief history of Western Music
- Describe forms and instruments in Western Music
- Write notations in Staff system
- Describe role of music in Films
- Analyse the influence of Western music on Film Music

**MODULE 321: Western Music**

**Credit 1**

**Objectives:** Learners will be able to

- State the brief history of Western Music.
- Read and write staff notation.
- Identify Western Rhythmic patterns.
- Apply prescribed rhythmic patterns in Indian Music.
- Classify Western Musical Instruments.

**Content:**

- Brief history of Western Music
- Staff Notation-
  - i) Scales, ii) Notes, iii) Reading staff notations, iv) Writing compositions of ragas in staff notation
- Definitions with examples-
  - i) Rhythm ii) Syncopation iii) Meter iv) Tempo v) Dynamic cadence
- Classification of Western Musical Instruments with description of two Instruments in each category.

**Practical/Internal Assessment:**

- Reading western staff notation compositions

- Writing Compositions in staff notation

## **MODULE 322 : Vocal and Instrumental forms in Western Music**

**Credit 1 Objectives:** Learners will be able to

- Recognize the vocal forms of Western Music.
- Identify Instrumental music forms of Western Music.

### **Contents:**

- Vocal forms of Western Music
  - i) Song, ii) Opera, iii) Oratorio, iv) Religious Music
- Instrumental forms of Western Music
  - i) Binary and ternary forms, ii) Suite, iii) Sonata, iv) Symphony, v) Concerto vi) Rondo vii) Fugue and Cannon, viii) Theme and Variation

### **Practical/Internal Assessment:**

- Visit to Western Music School.

## **MODULE 323: Film Music**

**Credit 1**

**Objectives:** Learners will be able to

- Understand Features of Film Music
- Explain Influence of Western Music on Film Music
- Apply techniques of Playback singing

### **Contents:**

- Salient Features of Film Music –
  - i) Literature in film songs ii) Situation and character
  - iii) Music Arrangement iv) Background Music
- Techniques of Playback singing

## **MODULE 324: Music Direction in Films**

**Credit 1**

**Objectives: Learners will be able to**

- Identify Instruments and Styles from Film Music
- Describe Fusion Music

## Contents

- Influence of western music on Indian Film music
- Use of western instruments
- Use of western styles and forms – Harmony, Chords, Symphony, Rap etc.
- Fusion Music

## Practical/Internal Assessment:

Demonstrations on Film Music

## Bibliography:

1. Deshpande Ajay, 2019, ***Kalasangam***, Sai Deshpande, Nagpur
2. Mohile Shere. Ga.Bha, 2000, ***Swaralatecha Chayet***, Abhyasadavarte, Nashik
3. Ranade Dr. Ashok, 2011, **Hindi film songs: Music beyond boundaries** Promilla and co-publishers Delhi
4. Ranade Dr. Ashok and Kunte Chaitanya ,2017, ***Pashchatya Sangeet Sadnya Kosh***, Popular Prakashan, Mumbai
5. Sharma Dr. Swatantra , 2012, ***Pashchatya Swaralipi Paddhati Evam Bhartiya Sangeet*** Anubhav Publishers House, Allahabad
6. Sharma Bhagavatsharan ,2003, ***Paschatya Sangeet Shiksha*** Sangeet Karyalay, Hatharas
7. Sinha Lavanya Kriti,2008, ***Laxmikant Pyarelal Hindi Chalchitra Jagat Ke Saflatam Nirdeshak-Vol 1 and 2*** Kanishk Prakashan, New Delhi

## MASTER OF ARTS (MUSIC) (MA-MUS)

### COURSE 313014: RAAG GAYAN AND VIVA (PRACTICAL PAPER)

**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- State salient features of raag gayan □
- Analyze and compare ragas.

- Recite compositions
- Render Gayaki

### **MODULE 341: Khayal Gayan/Masitkhani Gat**

**Credit 1**

**Objectives:** Learners will be able to

- Recite bada khayal of prescribed ragas □ Recite Gayaki

#### **Contents:**

- Theoretical study of Ragas including following parameters  
Alpatva- Bahutva , Nyas, Raganga, variety of opinions etc.
- Rag vistar and Tana  
Bada khayal compositions /Masitkhani gat Rag vistar  
(For vocal –Alap, Sargam, Laykari and Taan)  
(For Instrument – Alap, Laykari, Jod, Zala)  
i) **Bhatiyar** ii) **Rageshree** iii) **Gaud Malhar** iv) **Komal Rishabh**  
**Asavari** v) **Shudha Kalyan** vi) **Jayjaywanti**

### **MODULE 342: Chota Gayan/Rajakhani Gat**

**Credit 1**

**Objectives:** Learners will be able to

- Recite Chota khayal/Rajakhani Gat of prescribed ragas
- Gayaki

#### **Content:**

- Chota khayal composition/Rajakhani Gat
- Gayaki  
(For vocal – Alap, Sargam, Laykari and Taan, For Instrument – Alap, Laykari, Zala)  
i) **Bhatiyar** ii) **Rageshree** iii) **Gaud Malhar** iv) **Komal Rishabh** **Asavari**  
v) **Shudha Kalyan** vi) **Jayjaywanti**

### **MODULE 343: Brief Study of Ragas**

**Credit 1**

**Objectives:** Learners will be able to

- Recite bandish and swarwistar in prescribed ragas

**Contents:**

- Chota khayal composition /Rajakhani Gat
- Rag vistar, alap with Tana
- i) **Bibhas** ii) **Bhinna Shadj** iii) **Chayanat** iv) **Bhairavi** v) **Bhoop**  
vi) **Jinjhoti**

**MODULE 344: Recitation of Tappa**

**Credit 1**

**Objectives:** Learners will able to

- Recite Tappa
  - Cultivate Tan
  - Cultivate voice modulations
- Contents:**
- Tappa composition
  - Talas for Tappa
  - Brief gayaki
  - For Instrumental – One Gat in Parameshwari or Jansammohini

**Bibliography:**

1. Bhatkhande Pt.V.N, 2009, **Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)** , Sangeet Karyalaya Hathras, U.P
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- 10.Vasant ,2010 **Sangeet Visharad** Sangeet Karyalaya Hatharas, U.P

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 313015: STAGE PERFORMANCE (PRACTICAL PAPER)**  
**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Acquire performing skills
- Acquire proficiency in singing with accompaniment
- Tune instruments
- Make use of mic system for effective performance Tune instruments
- Accompany Harmonium with vocal performance

**MODULE 351: Technical preparation for the concert                      Credit 1**

**Objectives:** Learners will be able to

- Tune live tanpura
- Check tuning of Tabla
- Check mic system
- Communicate with accompanists and audience

**Contents:**

- Tanpura tuning ,
- Tabla Tuning
- Mic system knowledge



- Communication with Audience through the presentation

### **MODULE 352: Recitation of Bada Kahayal**

**Credit 1**

**Objectives:** Learners will be able to

- Recite bada khayal composition
- Construct alap, bolalap saragam, layakari, Tana

**Contents:**

- Bada khayal composition
  - Gayaki
  - (For vocal – Alap, Sargam, Laykari and Taan,  
For Instrument – Alap, Laykari, Zala)
- i) Bhatiyar ii) Rageshree iii) Gaud Malhar iv) Komal Rishabh Asavariv)  
Shudha Kalyan vi) Jayjaywanti vii) Ahir Bhairav viii) Kedar ix)  
Jaunpuri x) Alhiya Bilawal

### **MODULE 353: Recitation of Chota Kahayal**

**Credit 1**

**Objectives:** Learners will be able to

- Recite Chota khayal/Rajakhani Gat of prescribed ragas
- Recite Gayaki of chota Khayal

**Contents:**

- Chota Khayal composition
  - Alap, saragam ,Tan
- i) **Bhatiyar ii) Rageshree iii) Gaud Malhar iv) Komal Rishabh  
Asavariv) Shudha Kalyan vi) Jayjaywanti vii) Ahir Bhairav viii)  
Kedar ix) Jaunpuri x) Alhiya Bilawal**

### **MODULE 354: Presentation of Light Music**

**Credit 1**

**Objectives:** Learners will be able to

- Present Semi-Classical forms.
- Perform for minimum 10 minutes in presence of the invited audience.

**Contents:**

- For Vocal and Instrument- Any one Semi-classical forms-  
i) Dadra, ii) Kajri, iii) Hori, iv) Zhula v) Chaiti

**Bibliography:**

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**MASTER OF ARTS (MUSIC) (MA-MUS)**

## **COURSE 413018: RAAG GAYAN AND VIVA (PRACTICAL PAPER)**

**4 CREDITS, 100 MARKS**

**Course Objectives:** Learners will be able to

- Recite prescribed ragas in a systematic way
- Explain salient features of ragas
- Differentiate between similar ragas.

### **MODULE 411: Khayal Gayan/Masitkhani Gat**

**Credit 1**

**Objectives:** Learners will be able to

- Recite bada khayal composition in prescribed ragas □ Construct alap, laykari, sargam, bol alap, bol taan  
(For Instrument – Alap, Laykari, Jod, Zala)

#### **Contents:**

Bada khayal composition with Gayaki in following ragas

- i) Shyam Kalyan
- ii) Chandrakouns
- iii) Bilaskhani Todi
- iv) Nayki Kanada
- v) Ramkali
- vi) Puriya Kalyan

### **MODULE 412: Chota Gayan/Rajakhani Gat**

**Credit 1**

**Objectives:** Learners will be able to

- Recite Chota khayal compositions/Rajakhani Gat
- Construct alap, laykari, sargam, bol alap, Taan in Chota khayal (For Instrument – Alap, Gat)

#### **Contents:**

- Chota khayal composition /Rajakhani Gat - Rag vistar, alap with Tana

- 1) Shyam Kalyan
- 2) Chandrakouns
- 3) Bilaskhani Todi
- 4) Nayaki Kanada
- 5) Ramkali
- 6) Puriya Kalyan

### **MODULE 413: Brief Study of Ragas**

**Credit 1**

**Objectives:** Learners will be able to

- State characteristics of the ragas
- Differentiate with similar ragas
- Recite compositions and Gayaki

**Contents:**

- Introduction of ragas
- Chota khayal/Rajakhani Gat with swarwistar in following ragas

**1) Shuddha sarang 2)Jogkouns 3) Bhoopal Todi 4)Kounsi Kanada 5)Bhairav 6) Puriya**

**MODULE 414: Thumari**

**Credit 1**

**Objectives:** Learners will be able to

- Cultivate voice modulations in semi classical forms
- Apply Talas of semiclassical forms
- Differentiate between Classical and Semi-Classical music forms.

**Contents:**

- Thumri Composition in any raga
- Deepchandi Tala
- Brief Gayaki
- For Instrumental – Dhun in Deepchandi Tala

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1. Bhatkhande Pt.V.N, 2009, **Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)** , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, **Rag Visharad (Vol. 1 & 2)**, Sangeet Karyalaya Hatharas U.P.
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4. Haldankar Pt. Babanrao,2007, **Ragas as sung in Agra Gharana**, Ragashri Sangeet Pratishtan, Mumbai

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**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 413888: RESEARCH PROJECT**  
**8 CREDITS, 200 MARKS**

**Course Objectives:** Learners will be able to

- Explore research abilities
- Apply knowledge of Research methodology
- Enhance scientific writing skills
- Develop Communication Skill
- Improve self confidence

Broad Areas for Research Project:

- Musicology
- Music Education
- Compositions , Form , Gharana Traditions
- Folk Music
- Light Music
- Natyasangeet
- Film Music

- Instrumental Music
- Rabindra Sangeet
- Karnatic Sangeet
- Western Music
- Psychology in Music
- Music Therapy
- Yoga & Music

**MASTER OF ARTS (MUSIC) (MA-MUS)**  
**COURSE 413999: INTERNSHIP**  
**8 CREDITS, 200 MARKS**

**Course Objectives:** Learners will be able to

- Find placements
- Get field experience
- Develop performing skills
- Develop Communication Skill
- Improve their self-confidence

Agencies for Internship:

- Music circles
- Press and Music journals
- Aakashvani
- Primary and secondary Schools
- Private Music Institutions
- Recording studios
- Music shops
- Libraries and Archives

