

 Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52	SHIVAJI UNIVERSITY, KOLHAPUR 416 004, MAHARASHTRA PHONE : EPABX - 2609000, BOS Section - 0231-2609094, 2609487 Web : www.unishivaji.ac.in Email: bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१- २६०९०९४, २६०९४८७ वेबसाईट : www.unishivaji.ac.in ईमेल : bos@unishivaji.ac.in		
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SU/BOS/Science/252

Date: 09 /07/2026

The Head/Co-ordinator/Director,
All concerned Department,
Shivaji University, Kolhapur.

Subject : Regarding revised syllabi of Diploma/ certificate courses under the Faculty of Inter- Disciplinary Studies

Sir/Madam,

With reference to the subject mentioned above, I am directed to inform you that the university authorities have accepted and granted approval to the revised **syllabi of Diploma/ certificate courses** under the Faculty of Inter- Disciplinary Studies.

Diploma in Classical Dance (Bharatnatyam)	Diploma in Instrumental Music (Harmonium)
Diploma in Classical Dance (Katthak)	Diploma in Instrumental Music (Tabla)
Diploma in Classical Music (Vocal)	Diploma in Portrait, Landscape, Composition
Certificate Course in Dramatics	

This syllabus shall be implemented from the academic year **2026-2027** onwards. A soft copy containing the syllabus is attached herewith and it is also available on university website www.unishivaji.ac.in NEP-2020 (Online Syllabus)

The question papers on the pre-revised syllabi of above-mentioned course will be set for the examinations to be held in October /November 2026 & March/April 2027. These chances are available for repeater students, if any.

You are therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully,



Dy Registrar

Encl. : as above

Copy to: **For information and necessary action**

1	The I/C Dean, Faculty of IDS	7	Affiliation T. 1 & T. 2 Section
2	Director, Board of Examination and Evaluation	8	P.G.Admission Section
3	The Chairman, Respective Board of Studies	9	Appointment A & B Section
4	O. E. 1 Exam Section	10	P.G.Seminar Section
5	Eligibility Section	11	I. T. Cell

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

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New Syllabus For Diploma in Instrumental Music-Harmonium

**UNDER
Faculty of Interdisciplinary Studies**

Diploma Part – I

(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2026-27 ONWARDS)

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1. PREAMBLE:

The **Department of Music and Dramatics, Shivaji University, Kolhapur**, offers this comprehensive **two-year Diploma in Instrumental Music (Harmonium)** for aspiring students and early-stage learners. This course provides a strong academic and practical foundation in Indian Classical Instrumentation, starting with the fundamental principles of **correct sitting posture, finger placement, and the technical mastery.**

It is specifically designed for those beginning their artistic journey, guiding them systematically from the primary **Alankars and Shuddha Swaras** toward a formal introduction to the intricate **Raag-Vistar and various rhythmic structures (Taals)**. By balancing the theoretical '**Shastra**' of Hindustani music—including the study of notation systems, time theory, and the history of Indian instruments—with rigorous practical execution, the program ensures that students develop technical precision, tonal clarity, and aesthetic sensitivity.

Ultimately, this course transforms newcomers into confident solo performers and proficient accompanists, equipping them with the essential skills to navigate the vast melodic landscapes of **Classical Raags, Dhuns, and Semi-Classical forms like Bhajans and Lokgeets**. Through this two-year journey, the program aims to preserve the rich heritage of the Harmonium while adapting to the evolving requirements of the modern performing arts

PROGRAMME LEARNING OUTCOMES (PO)

After completing this course, students shall be able:

1. **To demonstrate** advanced finger techniques, bellows control, and the correct execution of musical ornaments on the Harmonium.
2. **To apply** a deep theoretical understanding of notation systems, Time Theory, and the history of Indian music.
3. **To perform** a wide range of compositions including Classical Gats, Khayals, Dhuns, Bhajans, and Lokgeets.
4. **To exhibit** rhythmic mastery by accurately performing various Taals and maintaining precise Layakari.
5. **To analyze** the aesthetic and technical aspects of music to pursue professional opportunities in the performing arts

2. DURATION:

The Diploma in Instrumental Music (Harmonium) shall be:

- **Duration: Two Years.**
- **Total Credits: 32 Credits (distributed across the two-year program).**

3. ELIGIBILITY FOR ADMISSION:

The eligibility criteria for admission to the **Diploma in Instrumental Music (Harmonium)** shall be that the candidate must have passed the 10th Standard (SSC) or an equivalent examination from a recognized board. Furthermore, admission to the program will be strictly subject to the candidate's performance in a mandatory Aptitude Test conducted by the Department, which is designed to assess their musical inclination, rhythmic sense, and basic vocal potential.

4. MEDIUM OF INSTRUCTION:

The medium of instruction shall be MARATHI. The students will have an option to write answer-scripts in English or Marathi or Hindi. (EXCEPT LANGUAGES)

5. EXAMINATION PATTERN:

The pattern of examination for this course will be an annual or academic year-end examination, which includes both internal assessment and external evaluation. It is important to note that separate passing is mandatory for the Year-End Examination and the Internal Evaluation/Assessment; a candidate must succeed in both components independently to clear the academic year.

7. STRUCTURE OF PROGRAMME:

Diploma in Instrumental Music (Harmonium) Part I										
Program structure										
Teaching Scheme					Examination Scheme					
Sr.No	(Theory & Practical)				Annual Exam (AE)			Internal Assessment		
	Course Type	No. of Lectures	Hrs.	Credit	Paper Hrs.	Max	Min	Internal	Max	Min
1	MM-01 (Theory)	04	04	04	3	80	32	Assignment for each theory Paper	20	08
2	MM-02 (Theory)	04	04	04	3	80	32		20	08
3	MM-03 (Practical)	04	04	04	Practical	100	40	--	--	--
4	MM- 04 (Practical)	04	04	04	Practical	100	3	--	--	--
Total		16	16	16		360			40	

Diploma in Instrumental Music (Harmonium) Part II										
Program structure										
Teaching Scheme					Examination Scheme					
		(Theory & Practical)			Annual Exam (AE)			Internal Assessment		
Sr.No	Course Type	No. of Lectures	Hrs.	Credit	Paper Hrs.	Max	Min	Internal	Max	Min
1	MM-01 (Theory)	04	04	04	3	80	32	Assignment for each theory Paper	20	08
2	MM-02 (Theory)	04	04	04	3	80	32		20	08
3	MM-03 (Practical)	04	04	04	Practical	100	40	--	--	--
4	MM- 04 (Practical)	04	04	04	Practical	100	40	--	--	--
Total		16	16	16		360			40	

EQUIVALENCE OF THE PAPERS AND COURSES:**Equivalence: Diploma in Instrumental Music (Harmonium) Part I**

Sem No.	Paper Code	Title of Old Paper	Marks	Course Code	Title of New Course	Credit
I		Theory Paper I	30		GENERAL THEORY OF HINDUSTANI MUSIC	04
I		Theory Paper II	30			
I		Theory Paper III	30		HARMONIUM: FOUNDATIONS AND FRAMEWORKS	04
I		Theory Paper IV	30			
I		Practical Paper I	70		PRACTICAL STUDY OF RAGAS AND TALA: PRACTICAL I	04
I		Practical Paper II	70			
I		Practical Paper III	70		PRACTICAL STUDY OF HARMONIUM VADAN (PRACTICAL PAPER II)	04
I		Practical Paper IV	70			

Grades Points	Range of marks obtained out of 100 or in any fraction	
0	From 00	To 39
1	40	44
2	45	49
3	50	54
4	55	59
5	60	64
6	65	69
7	70	74
8	75	79
9	80	84
10	85	89
11	90	94
12	95	100

- **Grade and Grade Points:**

The students' performance of programme will be evaluated by assigning a letter grade on a few point scales as given below. The grade and grade points and credits shall be calculated asunder:

Grades	Credit Points
O	10 to 12
A+	8 to 9.99
A	6 to 7.99
B+	4 to 5.99
B	2 to 3.99
C+	1 to 1.99
C	0 to 0.99

The students shall be further graded on a scale ranging from 12 to 0. The grade and grade points as shown below will express the level of students.

Overall Final Credits	Level of Students	
10 to 12	Higher Distinction Level	Extraordinary
8 to 9.99	Distinction Level	Excellent
6 to 7.99	First Class	Very Good
4 to 5.99	Higher Second Class	Good
2 to 3.99	Second Class	Satisfactory
1 to 1.99	Pass	Fair

0 to 0.99	Fail	Unsatisfactory
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- **Continues internal evaluation (Internal Marks): 20 Marks**

Note: Passing minimum shall be 40% out of 20 marks i.e. 8 Marks

NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

I) Written Examination (80) + Internal Assessment (20) = Total (100 Marks)

A) FOR FOUR CREDITS: Total Marks: 80 (Written)

Question No. 1: Multiple choice questions (10 MCQs) (02 marks each) 20 Marks

**** Few patterns are given below as examples. You may use them or add your own.**

Pattern 1: Plain question with 4 alternatives.

Pattern 2: Match the following with four alternatives

Group 1

Group 2

1.

a.

2.

b.

3.

c.

4.

d.

A) 1-a, 2-b, 3-c, 4-d B) 1-b, 2-a, 3-c, 4-d C) 1-c, 2-b, 3-a, 4-d D) 1-d, 2-b, 3-c, 4-a

Pattern 3: Give Two Statements

1.

2.

Which is the correct option? (or Which is the incorrect option)

A) Statement 1 is True/Correct and Statement 2 is False/Incorrect

B) Statement 2 is True/Correct and Statement 1 is False/Incorrect

C) Both Statements are True/Correct

D) Both Statements are False/Incorrect

Question No. 2: Rajakhani gat, Masitkhani Gat, Swarvistar, raga Information, comparative study of ragas etc.

(Any One out of Two)

20 Marks

Question No. 3: Short Notes (Any two out of three)

20 Marks

Question No. 4: Short Questions (Any Two out of three / Four)

20 Marks

Note : Question Paper should cover all the units in the syllabus.

PATTERN OF PRACTICAL EXAMINATION

(Duration:20–25 Minutes per Candidate)

PRACTICAL STUDY OF RAGAS AND TALA: PRACTICAL I

Total Marks: 100

Sr. No.	Examination Component	Marks
1	Vilambit (Masitkhani) Gat Performance (Detailed performance in Raag Bhairav or Bhoop with Alap and Taan/Jhala)	25
2	Drut (Rajakhani) Gat / Chota Khayal (Performance in any one prescribed Raag from Section 2 or 3 with Vistar)	20
3	Technical Proficiency & Alankars (Taalbaddha Shuddhaswar Alankars in various Taals)	15
4	Viva-Voce: Raga & Swar Identification (Identifying the 12 Swaras, Raags, Sam, and Kaal by listening)	15
5	Rhythmic Demonstration (Padhant) (Reciting Theka and Bols of Ektaal, Tritaal, Dadra, etc., with hand-counting)	15
6	Overall Presentation (Confidence, posture, aesthetics, command etc)	10
	TOTAL MARKS	100

PRACTICAL STUDY OF HARMONIUM VADAN (PRACTICAL PAPER II)

DISTRIBUTION OF MARKS

Sr. No.	Examination Component	Marks
1	Classical Performance (Rajakhani Gat) (Performance in any one prescribed Raag from Khamaj, Des, Durga, Bhairavi, etc., with Swar Vistar)	25
2	Semi-Classical & Folk Performance (Performance of one Dhun, Bhajan, or Lokgeet as per the examiner's choice)	20
3	Demonstration of Technical Ornaments (Practical execution of Meend, Girikadi, Zala, Murki, and Kan)	15
4	Rhythmic Demonstration (Padhant) (Reciting Theka and Bols of Choutaal, Roopak, Bhajani, Dhumali, Dhamar, or Deepchandi with hand-counting)	20
5	Viva-Voce & Theoretical Application (Understanding of types of Zalas and the structural nuances of the prescribed Raags)	10
6	Internal Assessment & Journal (Candidate's posture, consistency, and maintenance of the practical record)	10
	TOTAL MARKS	100

Note:-The practical examination in each paper should be held in the presence of two examiners, one internal and one external.

12: SYLLABUS

A) Diploma in Instrumental Music-Harmonium- Part I

Course Category:

Course Name: GENERAL THEORY OF HINDUSTANI MUSIC

Course Number: MM 01

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 80 Internal Assessment: 20 Total Marks: 100)

Course Learning Outcomes: After completing this course, students shall be able:

1. To define and explain fundamental concepts of Hindustani music, including *Swar*, *Saptak*, *Laya*, and the three primary characteristics of musical sound: Volume, Pitch, and Timber.
2. To analyze the structural components of a *Raag*, such as *Vadi*, *Samvadi*, *Pakad*, and the various stages of *Raag Vistar* including *Alap*, *Taan*, and *Sargam*.
3. To demonstrate proficiency in the Bhatkhande Notation System by accurately writing the notations for *Bada Khyal*, *Razakhani Gat*, and *Masitkhani Gat*.
4. To identify and differentiate between various forms of Hindustani music, such as *Dhrupad*, *Dhamar*, *Khayal*, and *Thumri*, based on their unique stylistic characteristics.
5. To transcribe the rhythmic structures of prescribed *Taals*, including the ability to write *Thekas* and *Bols* in different speeds such as *Dugun* and *Chaugun*.

Module	Units	Credit	Hours
I	Introductory knowledge of the definition of the following: Sangeet, Gongat, Naad, Swar (Shuddha, Komal, Tivra), Shruti, Saptak (Mandra, Madhya, Taar), Purvang, Uttarang, That, Raag, Vadi, Sanvadi, Anuvadi, Vivadi, Aaroh, Pakad, Geeta-avyav (Sthai Antara, Sanchari, Abhog) Rag Vistar (Alap, Taan, Boltan Sargam) Varna/Varna Prakar (Sthai Aarohi Avarohi Sanchari), Ansha Swar Nyas, Bhadhat (Phirat, Uthav, Gamak, Khatka, Murki (Rajakhani, Masidkhani). Toda Aalap, Jod, Zala Jam-jama, Ghasit, Gat	1	15
II	Taal Study • Laya (Vilambit, Madhya, Drut), Matra, Khand, Sum, Tali, Khali, Avartan • Writing Notation of Bada Khyal (Masitkhani Gat, Rajakhani Gat and Swar Vistar) • Theory of ragas prescribed • Elementary knowledge of Pt. V.N. Bhatkhande's Notation	1	15

III	• Three characteristics of Musical Sound -Volume, Pitch, Timber • Formation of Taal and Raag • Forms of Hindustani Music Detailed information of Dhrupad, Dhamar, Khyal, Thumri with reference special characterisation of the styles	1	15
IV	• Detailed study of the theory of the ragas prescribed for the practical • Writing Swar Vistar and notation of Rajakhani gat (Drut Gat) Writing Theka, Bols of the Taal in Dugun, Chougun	1	15

1.

LIST FOR READING:

1. Deva B.C. Musical Instruments: India - The Land of the People, National Book Trust
2. Pandit krishnarao shankar, Harmonium Sikshan, akansh Publication
3. Pt. Borkar Tulsidas, Samvadini Sadhna, Sanskar Prakashan, Mumbai.
4. Vasant, Sangeet Visharad, Sangeet Karyalay Publication, Hathras
5. Pt. Bhatkhande Vishnu Narain Hindustani Sangeet Paddhati Kramik Pustak Malika, Sangeet Karyalay Publication, Hathras
6. Abels Birgit, The Harmonium in North Indian Music, Motilal Banarsidass Publishing House
7. Bahulekar Shilpa, Kalashastra Visharad Vol 1 to 4, Sanskar Prakashan, Mumbai.

Course Category:

Course Name: HARMONIUM: FOUNDATIONS AND FRAMEWORKS

Course Number: MM 02

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 80 Internal Assessment: 20 Total Marks: 100)

Course Learning Outcomes: After completing this course, students shall be able:

1. To classify Indian musical instruments into their four traditional categories and explain their historical evolution and special features.
2. To demonstrate correct physical posture, efficient finger techniques, and precise bellows control specifically for Harmonium performance.
3. To analyze the historical progression of Indian music from the Vedic to the Modern period and the contributions of renowned maestros.
4. To apply the Pt. V. D. Paluskar notation system to accurately document Swar Vistar and Gat compositions for the prescribed Raags.
5. To interpret the Time Theory of Raags and differentiate between the structures of Shuddha, Chhayalag, and Sankirna Raags.

Module	Units	Credit	Hours
I	• The Classification of Indian Instruments, their history and special features and information about any one instrument of each category • Sitting position or Proper posture for harmonium playing • Types of Harmonium • Tanpura playing and listening practice Use of all the fingers for Harmonium Vadan, bhatyache Niyantaran.	1	15
II	C) Detailed study of Raagas prescribed for the practical study D) Writing Swat Vistar and notation of Rajakhani Gat /chota Khyal E) Pt.V.D. Paluskar Notation System F) Life and work of prominent Musicians Viz 1) Vitthalrao Korgaonkar	1	15

	2) Pt.P.Madhukar 3) Govindrao Patvardhan		
III	• Time Theory of Raags in Hindusttani Music • Shuddha Chhayalag and Sankirna Raagas • Brief History of Indian Music from Vedic to Modern period • Life and work of Renowned Artist 1) Pt.Manohar Chimote 2) Pt.Tulsidas Borkar	1	15
IV	• Detailed Study of Theory of Raags prescribed for the practical & writing Swar vistar • Reciting Theka Bols with the counating of matras by hands of Taals 1) Dhamar 2) Deepchandi	1	15

LIST FOR READING:

1. Deva B.C. Musical Instruments: India - The Land of the People, National Book Trust
2. Pandit krishnarao shankar, Harmonium Sikshan, akansh Publication
- 3.Pt. Borkar Tulsidas, Samvadini Sadhna, Sanskar Prakashan, Mumbai.
4. Vasant, Sangeet Visharad, Sangeet Karyalay Publication, Hathras
5. Pt. Bhatkhande Vishnu Narain Hindustani Sangeet Paddhati Kramik Pustak Malika, Sangeet Karyalay Publication, Hathras
6. Abels Birgit, The Harmonium in North Indian Music, Motilal Banarsidass Publishing House
7. Bahulekar Shilpa, Kalashastra Visharad Vol 1 to 4, Sanskar Prakashan, Mumbai.

Course Category:

Course Name: PRACTICAL STUDY OF RAGAS AND TALA: PRACTICAL I

Course Number: MM 01

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 100

Course Learning Outcomes: After completing this course, students shall be able:

1. To execute both Masitkhani (Vilambit) and Rajakhani (Drut) Gats with detailed Raag Vistar in the prescribed morning and evening Raags.
2. To perform complex Taalbaddha Alankars in various rhythmic cycles including Tritaal, Ektaal, Zaptaal, Dadra, and Rupak.
3. To demonstrate vocal-style Chota Khayal compositions on the Harmonium across diverse Raags such as Yaman, Bageshree, and Bhimpalas.
4. To recite and maintain the Theka and Bols of essential Taals by hand-counting matras to ensure rhythmic precision during performance.
5. To identify accurately the twelve swaras, specific Raags, and structural elements like Sam and Kaal through intensive ear-training and listening practice.

Module	Units	Credit	Hours
I	One Masitkhani and One Rajakhani Gat (Vilambit Gat and Dural Gat) in each of the following Ragas with detailed raag vistar 1)Bhairav 2) Bhoop	1	15
II	Taalbaddha Suddhaswar Alankaras in Trital, Ektal, Zaptal, Dadra, Rupak Reciting Theka, Bol with counting matra by hand of Taals: Ektaal, Tritaal	1	15
III	One Chota Khayal (Drut Gat) in each of the following Raaga with detailed raag vistar 1) Yaman 2) Bageshree	1	15

	3) Bhimpalas 3) Bihag 4) Allahyaa Bilaval Gat should be in Dadra, Kerava, Ektaal, Teentaal, Zaptaal		
IV	- One Rajakhani Gat in each of the following Raagas-Outline -Khafi, Sarang - Reciting Theka, Bol with counting matra by hand of Taals: 1) Dadara, 2) Kerva - Identifying the Raga, Tala, Sam and kaal - Identifying 12 swaras	1	15

LIST FOR READING:

1. Deva B.C. Musical Instruments: India - The Land of the People, National Book Trust
2. Pandit krishnarao shankar, Harmonium Sikshan, akansh Publication
3. Pt. Borkar Tulsidas, Samvadini Sadhna, Sanskar Prakashan, Mumbai.
4. Vasant, Sangeet Visharad, Sangeet Karyalay Publication, Hathras
5. Pt. Bhatkhande Vishnu Narain Hindustani Sangeet Paddhati Kramik Pustak Malika, Sangeet Karyalay Publication, Hathras
6. Abels Birgit, The Harmonium in North Indian Music, Motilal Banarsidass Publishing House
7. Bahulekar Shilpa, Kalashastra Visharad Vol 1 to 4, Sanskar Prakashan, Mumbai.

Course Category:

Course Name: PRACTICAL STUDY OF HARMONIUM VADAN (PRACTICAL PAPER II)

Course Number: MM 01

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 100

Course Learning Outcomes: After completing this course, students shall be able:

1. To perform Rajakhani Gats and melodic Dhuns with elementary Swar Vistar in specialized Raags such as Khamaj, Des, and Bhairavi.
2. To demonstrate proficiency in various types of Zalas and provide a complete performance of a Bhajan and a Lokgeet on the Harmonium.
3. To execute technical ornaments including Meend, Murki, and Kan to enhance the aesthetic and expressive quality of a performance.
4. To recite and maintain the rhythmic cycles (Theka and Bols) of complex Taals such as Dhamar, Deepchandi, and Choutaal by hand-counting.
5. To interpret the structural and stylistic differences between classical Gat compositions and semi-classical or folk-based melodies.

Module	Units	Credit	Hours
I	One Rajakhani (Drut Gat), One Dhun and elementary Swar, Vistar of following Raags 1) Khamaj, 2) Des 3) Durga.	1	15
II	- Types of Zalas - One Bhajan in any of the prescribed Raagas - Reciting Theka Boal with the counting of matras by hands of Taals 1) Choutaal 2) Roopak 3) Bhajani 4) Dhumali	1	15
III	One rajakhani gat (Drut Gat), One Dhun and elementary Swar, Vistar of following Raags	1	15

	1)Bhairavi, 2) Tilak Kamod 3) Patdeep		
IV	- Demonstration of following terms 1) Meend 2) Girikadi 3) Zala 4) Murki 5) kan - One Lokgeet - Reciting Theka Bol with the counting of matras by hands of Taals 1) Dhamar, 2) Deepchandi	1	15

LIST FOR READING:

1. Deva B.C. Musical Instruments: India - The Land of the People, National Book Trust
2. Pandit krishnarao shankar, Harmonium Sikshan, akansh Publication
3. Pt. Borkar Tulsidas, Samvadini Sadhna, Sanskar Prakashan, Mumbai.
4. Vasant, Sangeet Visharad, Sangeet Karyalay Publication, Hathras
5. Pt. Bhatkhande Vishnu Narain Hindustani Sangeet Paddhati Kramik Pustak Malika, Sangeet Karyalay Publication, Hathras
6. Abels Birgit, The Harmonium in North Indian Music, Motilal Banarsidass Publishing House
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