

 <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p>SHIVAJI UNIVERSITY, KOLHAPUR - 416 004, MAHARASHTRA PHONE : EPABX – 2609000, www.unishivaji.ac.in, bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर - ४१६ ००४, महाराष्ट्र दूरध्वनी - ईपीएबीएक्स - २६०९०००, अभ्यासमंडळे विभाग दूरध्वनी ०२३१-२६०९०९४</p>	
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Ref.: SU/BOS/No. 168

Date : 06/02/2023

To,

The Head,

Music and Dramatics Department

Shivaji University, Kolhapur.

Subject :Regarding syllabi of M.A. Vocal / Instrumental Music Part – I &II, M.A. Tabla

Part – I&II, , M.A. Dramatics Part - I&II 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 syllabii of M.A. Vocal / Instrumental Music Part – I & II, M.A. Tabla, Part – I & II, M.A. Dramatics Part – I & II, under the Faculty of Inter-Disciplinary Studies. as per National Education Policy 2020.(NEP)

This syllabi shall be implemented from the academic year 2022-2023 onwards. A soft copy containing the syllabi is attached herewith and it is also available on university website www.unishivaji.ac.in. (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 2022 & March/April 2023. 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

Copy to:

1	Director, Board of Evaluation and Examination	7	Centre for Distance Education
2	The Dean, Faculty of IDS	8	Computer Centre / I.T.cell
3	The Chairman, Respective Board of Studies	9	Affiliation Section (U.G.) / (P.G.)
4	B.A.,B.Com.,B.Sc. Exam	10	P.G.Admission / P.G.Seminar Section
5	Eligibility Section	11	Appointment Section -A/B
6	O.E. I, II, III, IV Section	12	Dy.registrar (On/ Pre.Exam)

SHIVAJI UNIVERSITY KOLHAPUR



Reaccredited By NAAC with 'A ++' Grade

**CHOICE BASED CREDIT SYSTEM WITH MULTIPLE ENTRY AND MULTIPLE
EXIT OPTION IN THE POSTGRADUATE DEGREE PROGRAMME**

Revised Syllabus For

**Master of Arts –Vocal & Instrumental Music
Department of Music & Dramatics
(Faculty: Interdisciplinary Studies)**

SEMESTER I, II, III AND IV

**(Regulations in accordance with National Education Policy 2020 to be
implemented from Academic Year 2022-2023 onwards)
(Subject to the modifications to be made from time to time)**

SHIVAJI UNIVERSITY, KOLHAPUR

Revised Syllabus for M.A. (Vocal & Instrumental Music- Sitar/Harmonium/Violin/Sarod)

-Part I & Part II

(Regulations in accordance with National Education Policy 2020 to be implemented from Academic Year 2022-2023 onwards)

1. Course Title: M.A. In Vocal & Instrumental Music

(Sitar/Harmonium/Violin/Sarod)

2. Faculty: Interdisciplinary Studies

3. Year of Implementation: The revised syllabus will be implemented from the academic year 2022-2023 onward.

4. Preamble: Indian Classical or Hindustani Classical music is based on Ragas. The tradition of music in India is as old as the civilization of this country itself. Especially there are two forms of Indian music. One is North Indian Music and the other is called South Indian Music or Karnatik Music. Indian culture is a culture that conveys the message of peace and happiness to the world. Indian music is a symbol of this culture that gives peace of mind, mental health and spirituality. Indian instruments have a great tradition. All of these instruments are associated with vocal music. So Vocal Music is the soul of Indian Music. The interest in learning or studying Indian Classical Music has increased not only in India but all over the world. In short, Indian Classical Music or Hindustani Classical music is a mirror of Indian culture.

5. Introduction: This Masters course will help students to learn theory and practical aspects of North Indian Classical Music. The program also provides an applied approach towards Indian Music. The program is designed to acquire Music skills and also to acquaint Music research. The program offers an opportunity for the students to learn basic to advance skills in Indian Classical Music. The purpose of introducing this course is to create equilibrium between performance and academics hence to create good performers, academicians, Artists, researchers and musicologists etc.

6. Objectives of the course:

1. The main objective of this course is to prepare students as good Performers and academicians.
2. To emphasize on imparting proper and profound knowledge of Indian Classical music and also focus on hard work and practice or *Riyaz*.
3. To develop a creative and intuitive understanding of classical music as a cultural language.
4. To train the students to develop their insight and skills in recent trends in Music by using their knowledge.
5. To develop their overall personality and awareness about their roles and responsibilities as an artist / performer/ academician etc. in the society.

7.Duration: The Course shall be a full time course.

The duration of the course shall be **Two** Years of **Four** semesters.

8. Pattern: The pattern of the exam shall be CBCS -Semester with (80 + 20 marks) system. Semester with credits and continuous Internal Evaluation shall be in existence simultaneously. 20 marks are being assigned for CIE.

9. Fee Structure: -The entire tuition fee for the course - As per University Rules Also other fee as per University rules.

- The fee for the reservation candidate shall be as per the University Rules.
- The Fee structure for the Foreign Students will be according to the University Rules.
- The entire amount of the Fee has to be paid during the admission process.

10. Medium of Instruction: The medium of Instruction shall be Marathi. However the teaching will be carried in Hindi / English for Non Marathi and Foreign students. Students will have an option to write answer sheets, practical, Projects etc. in Marathi and Hindi besides English.

11. Eligibility for Admission: In order to secure admission for first year of two-year full time Master of Arts (Vocal or Instrumental Specialization) course, the candidate should fulfill the following eligibility criteria.

1) The candidate should pass any Bachelor's degree of minimum of three years duration in any discipline recognized by the UGC.

2) Besides the above mentioned qualification the candidate should have completed Bridge course / Visharad / Two year Diploma from any institute in Vocal/Instrumental Music or the candidate should have at least five years experience of learning or singing North Indian Classical music/ instrument playing.

3) Candidate should appear and qualify for the Audition Test with conducted by the Department prior to final admission.

4) The admission will be given according to the merit list displayed after the audition.

5) Intake of the Course: 15 Seats.

6) Eligibility criteria for the admission of foreign students will be as per the University rules.

12. Minimum 70% attendance is compulsory and shall be calculated regularly on monthly basis. All the theory / practical lectures, practical assignments, seminars, study tour, viva and participation in Departmental activities are compulsory.

13. Structure of Course: The structure of the course shall be of Semester System MA Music (Vocal or Instrumental specialization) of Two years, four semesters in accordance with the University decision.

14. Scheme of Teaching and Examination: This is a full time master degree program. The curriculum of this program is two years divided into four semesters. The theory and practical examinations will be held at the end of each semester conducted by the department.

a) The M.A. Vocal or Instrumental specialization program shall have 8 Theory papers and 8 practical of 100 marks (80 + 20), SEC & AEC of 400 marks, thus entire M.A. Vocal Music or Instrumental Music examination shall be of total 2000 marks.

b) The M.A. Vocal or Instrumental specialization program is total of 80 credits, 22 credits for Sem I & II, 18 credits for Sem III & IV.

15. Standard of passing:

1. To pass the examination candidate is required to obtain minimum 40% marks in each theory paper and practical.
2. A Candidate can claim exemption for each theory or practical paper, if he/she secures 40% marks in theory or practical paper.
3. The Candidate shall be declared to have passed in the examination in Pass Class, if he/she passes the examination with minimum 40% aggregate marks.
4. In order to secure a Second Class, a candidate shall have to secure at least 50% aggregate marks or more marks.
5. In order to secure a First Class, a candidate shall have to secure at least 60% aggregate marks or more marks.
6. In order to secure a First Class with distinction a candidate shall have to secure at least 70% aggregate or more marks.
7. The class will be awarded on the aggregate total marks of semester I, II, III and semester IV.
8. Allowed to keep terms (A.T.K.T) rules shall be applicable to Theory and Practical Papers as per University rules.
 - **Conversion of Marks into grades:** The marks obtained by a candidate in each paper or practical/ CIE out of 100 or any fraction like **80 +20** shall be converted into grades on the basis of the following table.

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 as under:

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

- **Continues internal evaluation (Internal Marks): 20 Marks**

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



❖ Common Question Paper Pattern: Theory Course (Semi I to IV)

Time: 3 Hours

Total Marks: 80

- ❖ **Instructions:** 1) All questions are compulsory.
2) All questions carry equal marks.
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Q.1 – A) Multiple Choice Questions:

[20 Marks]

B) Match the Pairs

- Solve five multiple choice questions.
- All multiple choice questions carry equal marks **i.e. 2 marks each.**

Q.2 – A) Notation of the following

[20 Marks]

- a) Notation of Vilambit khayal
- b) Detail Information of Raga (Comparison of Ragas)/ Tala study

Q.3): Write Notes or descriptive answers (any 2)

[20 Marks]

- Solve any two descriptive questions out of four.
- All descriptive questions carry equal marks **i.e. 10 marks each.**

Q.4) Write essay or long answers:

[20 Marks]

- Write essay on any one from given topic.
Or
- Write long answers any two from given questions

16. Program outcomes:

- 1.** Students will be trained in Classical music (vocal/Instrumental) and applied Music skills.
- 2.** Students will be able to perform effectively and efficiently.
- 3.** Students will learn the skills of concert or live performance in vocal music and also get the knowledge of instrumental solo.
- 4.** Students will become competent as a performer and for job opportunities in Music and related fields.
- 5.** Students will be educated about Indian classical Music Tradition.

17. Programme Specific Outcome (PSO)

PSO1: Students will get thorough and deep knowledge of various ragas. In addition, they will be able to appreciate Classical music concerts using notation skill & *raganga* method.

SO2: Students will be able to understand the tradition of music as well as the *gharana* system, teaching methods in classical music.

PSO3: Students will get the general idea of presenting *Thumri* or *Dadra*, *Bhajan*.

PSO4: Students will get the knowledge to develop the phrases in raga

PSO5: Students will learn the Various *Swarsangtai* of ragas and *laykaris* in detail.

PSO6: Students will get the knowledge of Folk Music tradition in Maharashtra.

PSO7: Students will get the general idea of presenting *Natyasangeet*.

.PSO8: Students will develop the skill of stage performance.

PSO9: Students will understand the contribution of various musicologists and learn the basics of research methodology.

PSO10: Students will get the basic idea of *Tappa and Tarana gayaki*.

PSO 11: Students will get the knowledge of Aesthetics and Acoustics in music.

PSO 12: Students will develop an interdisciplinary approach.

Shivaji University, Kolhapur
Department of Music & Dramatics
From June, 2022 Onwards
Programme Structure for Master of Arts - Vocal & Instrumental Music

SEM	DSC (Theory/ Practical)	DSE	AECC	SEC (Skill enhancement courses)	Total
I	4 Papers x 4 Credits (2 Theory Papers & 2 Practical Papers) Total = 16	----	Internship / Apprenticeship x 4 Credits Total = 4 Credits	SEC – I x 2 Credits	22
II	4 Papers x 4 Credits (2 Theory Papers & 2 Practical Papers) Total = 16	Research Project 1 x 4 = 4	----	SEC – II x 2 Credits	22
III	3 Papers x 4 Credits (1 Theory Paper & 2 Practical Papers) Total = 12	1 Paper x 4 Credits Total = 4 (Out of Three Courses)	----	SEC – III x 2 Credits	18
IV	3 Papers x 4 Credits (1 Theory Paper & 2 Practical Papers) + 1 Research Project x 4 credits Total = 16	----	----	SEC – IV x 2 Credits	18
Total Credits (Sem. I,II,III & IV)					80

DSC = Discipline specific Core Course

DSE= Discipline specific elective (Elective courses offered under the main discipline / subject of study are referred to as Discipline specific elective courses)

AECC = Ability Enhancement Compulsory Courses

SEC = Skill Enhancement Compulsory Courses SEC courses are value-based and / or skill-based and are aimed at providing hands-on- training, competencies, skills, etc.; These courses may be chosen from a pool of courses designed to provide value- based and/or skill-based knowledge.

18. Structure of course:

M.A. Music – (Vocal & Instrumental Music) (Semester I to IV)

Paper	Course	Category	Credit	Marks
Semester I			22	550
MA-DSC-TH-I	Applied Theory	Theory	4	(80 + 20)
MA-DSC-TH- II	General Theory	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Study of Ragas (Viva Voce)	Practical	4	(80 + 20)
MA-DSC-P-II	Practical test of Ragas (Demonstration)	Practical	4	(80 + 20)
AECC	Internship / Apprenticeship	Practical	4	(80 + 20)
SEC	SEC - I	Theory / Practical	2	(30 + 20)
Semester II			22	550
MA-DSC-TH-I	Applied Theory	Theory	4	(80 + 20)
MA-DSC-TH-II	General Theory	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Study of Ragas (Viva Voce)	Practical	4	(80 + 20)
MA-DSC-P-II	Stage Performance	Practical	4	(80 + 20)
DSE	Research Project	Theory	4	(80 + 20)
SEC	SEC - II	Theory / Practical	2	(30 + 20)
Semester III			18	450
MA-DSC-TH-I	Applied Theory	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Study of Ragas (Viva Voce)	Practical	4	(80 + 20)
MA-DSC-P-II	Practical test of Ragas (Demonstration)	Practical	4	(80 + 20)
MA-DSE-TH-II (Any One)	DSE- I General Theory of Music	Theory	4	(80 + 20)
	DSE- II Introductory Knowledge of Music Therapy	Theory	4	(80 + 20)
	DSE- III Film Music	Theory	4	(80 + 20)

SEC	SEC - III	Theory / Practical	2	(30 + 20)
Semester IV			18	450
MA-DSC-TH-I	Contribution of Musicologists & Research Methodology	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Study of Ragas (Viva Voce)	Practical	4	(80 + 20)
MA-DSC-P-II	Stage Performance	Practical	4	(80 + 20)
MA-DSE-TH-II	Project work	Theory	4	(80 + 20)
SEC	SEC - II	Theory / Practical	2	(30 + 20)
Total			80	2000

19. Title of Papers, Units and distribution of Lectures:

Semester I

Course: Applied Theory

MA-DSC-TH-I

Credit: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course outcomes (CO):

CO1: Students will learn the theoretical knowledge of ragas and their comparison.

CO2: Students will be able to write Notation of *Bandishes* in raga.

CO3: Students will get the knowledge of *raganga* method in classical music.

CO4: Students will be developing the skill of appreciation of any music concert.

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none">Theoretical study of Ragas and <i>Talas</i> Prescribed for practical and their comparative study wherever possible.	20	4
<ul style="list-style-type: none">Reading and writing of Notations of compositions <i>Alap, Taan</i> etc. in the Ragas and talas with prescribed <i>laykaries</i>.	20	
<ul style="list-style-type: none">Knowledge of <i>Raganga</i> method in classical music and detail study of the following <i>Ragangas</i>. 1.Kalyan 2.Bhairav	20	

3.Todi		
4. Khamaj		
5.Kanada		
• Critical appreciation of Music concert.	20	

Course: General Theory

Credit: 4

Marks: 80

MA-DSC-TH- II

Internal Assessment: 20

Total: 100

Course outcomes (CO):

CO1: Students will be able to understand the tradition of stage music in Maharashtra.

CO2: Students will get the knowledge about various *ghranas* in classical music.

CO3: Students will be able to understand the system of music education.

CO4: Students will get the information about *nibaddha* and *anibaddha gaan*.

Course Contents:

Unit I to IV	Marks	Lectures (per week)
Stage Music of Maharashtra <ul style="list-style-type: none"> • Nature of Stage Music (<i>Natyasangeet</i>) • Brief History and tradition of Stage Music • Classical Music and Stage Music • Contribution of Balgandharva, Keshavrao Bhonsale, Dinanath Mangeskar and Jitendra Abhisheki 	20	
Gharana systeme in Indian Classical Music <ul style="list-style-type: none"> • Definations of <i>Gharana</i> • Format of <i>Gharanas</i> • Historical Background of <i>Gharana</i> 	20	4

<ul style="list-style-type: none"> • Characteristics of various <i>Gharanas</i> in Indian classical music like Gwalior, Agra, <i>Jaypur-atrauli</i> and <i>Kirana</i> and brief introduction of other <i>Gharanas</i> 		
Education of Music <ul style="list-style-type: none"> • What is music education? • Methods of Music education-traditional & modern • Career oriented Music education • Modern situation and modifications in music education 	20	
Types of <i>Nibaddha</i> and <i>Anibaddha gaan</i> <ul style="list-style-type: none"> • Mediaeval <i>prabandha gayan</i> • <i>Jati – Jatigayan</i>- ten characteristics of raga • Modern <i>prabandha gayan</i> • Types of <i>Anibaddha gaan</i> 	20	

Course: Detail Study of Ragas (Viva Voce)

Credit: 4

Marks: 80

MA-DSC-P-I

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the deep knowledge and feel of morning ragas

CO2: Students will understand the prescribe ragas in non detail.

CO3: Students will get the general outline to sing *thumri* and *bhajan*

CO4: Students will be adept in recitation of the prescribed *talas*

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none"> An intensive study of the following Ragas: (<i>Vilambit & drut Khayal</i> with <i>Alap & Taan / Alap, Jod, Jhala, Masitkhani</i> and <i>Razakhani Gat</i> with elaborations in case of instrument) <ul style="list-style-type: none"> a. Gujari Todi b. Ahir Bhairav c. Bilaskhani Todi 	20	4
<ul style="list-style-type: none"> To study of the following Ragas in non details (<i>Drut khayal</i> with <i>Alap & Taan / Razakhani Gat</i> in case of instrument) <ul style="list-style-type: none"> a. Komal Rishabha Aasavari b. Bhupal Todi c. Kalavati 	20	
<ul style="list-style-type: none"> Ability to sing /play one <i>Thumri</i> or <i>Dadra</i>, one <i>Bhajan</i> or <i>Dhoon</i> in case of instrument. 	20	
<ul style="list-style-type: none"> Recitation of following <i>talas</i> and its <i>dugun & tigan</i>. <ul style="list-style-type: none"> a. Tilwada b. Aada Chautal 	20	

Course: Practical test of Ragas (Demonstration)

Credit: 4

Marks: 80

MA-DSC-P-II

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the knowledge to tune or play *Tanpura*.

CO2: Students will be able to know the art of performing and elaborating the prescribe raga.

CO3: Students will get an insight to perform *Sugam Sangeet*.

Course Contents:

Unit	Marks	Lectures (per week)
<ul style="list-style-type: none">The student should try to tune and play <i>tanpura</i>. In case of student offering Instrument, he/she should tune the instruments with <i>tanpura</i>.The student has to give demonstration of any one raga with <i>vilambit</i> and <i>drut khayal</i> from prescribed ragas. The demonstration will be 20 to 25 minutes duration which he/she will perform raga of his/her choice.The student has to give performance of one composition from <i>sugam sangeet</i> for 5 minutes.	80	4

AECC

INTERNSHIP/APPRENTICESHIP

Objectives:

- 1) To enhance the ability of the students through Practical training.
 - 2) To understand the working of Music Institutions, Radio stations, Recording studios etc.
 - 3) To gain hands – on training in the field.
- ❖ Students will Visit various Music Institutes, All India Radio Stations, FM stations, recording studios etc. for their internship.

Sr. No.	Rules Regarding Submission Of Internship/Apprenticeship
1	Internship is compulsory for each student of MA first semester.
2	Admitted students of then Department will be divided among the existing faculty members to complete their Internship.
3	In the Internship programme each student has to select two/three Institutes/ agencies to complete their Internship.
4	As per the Rules defined by the Department of Music & Dramatics each student has to submit the required attendance and report to respective faculty.
5	In Internship 80 marks will be assigned to practical work and 20 marks will be assigned for internal Viva-Voce.

Semester II

Course: Applied Theory

MA-DSC-TH- I

Credit: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will learn the theoretical knowledge of ragas and their comparison

CO2: Students will be able to write Notation of *Bandishes* in raga

CO3: Students will get an insight to create new raga and information of various *swar sangati* in ragas

CO4: Students will be able to understand the *laykaris* and its application in *talas*

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none"> Theoretical study of Ragas and <i>Talas</i> Prescribed for practical and their comparative study wherever possible 	20	4
<ul style="list-style-type: none"> Reading and writing of Notations of compositions <i>Alap, Taan</i> etc. in the Ragas and <i>talas</i> with prescribed <i>laykaries</i>. 	20	
<ul style="list-style-type: none"> <i>Raga Swar Sangati</i> and its importance in music Principles of new raga creation 	20	
Study of Various <i>Laykari</i> <ul style="list-style-type: none"> Concept of <i>Laykari</i> Types of <i>Laykari</i>- <i>Aad, Kuaad, Biaad</i> Explain the <i>Laykari</i> with example of Teental, Ektaal, Zaptaal and rupak 	20	

Course: General Theory

Credit: 4

Marks: 80

MA-DSC-TH- II

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will be able to understand the tradition of folk music in Maharashtra.

CO2: They will get the information about various types of folk music.

CO3: Students will understand the application of *talas* in folk music.

CO4: Students will be increase their musical knowledge through various subject in Essay writing.

Course Contents:

Unit I to IV	Marks	Lectures (per week)
Folk Music of Maharashtra- <ul style="list-style-type: none"> Definitions of folk music scope of folk music characteristics of folk music structure of folk music 	20	4
<ul style="list-style-type: none"> Types of folk music- <i>lavani, nisarga geete</i> (nature songs), <i>dharmik geete</i> (religious songs), <i>nrutya geete</i> (dance song), <i>stri geete</i> (female songs) <i>bhakti geete</i> (devotional songs), <i>Vahgya- murali</i>, <i>Vasudev geete</i>, <i>gondhal geete</i>, <i>ovi</i>, <i>bharud</i>, <i>powada</i>, <i>abhang</i>, <i>kirtan</i>, <i>kavvali</i>, <i>gavalan etc.</i> 	20	
<ul style="list-style-type: none"> Instruments and taal system in folk music 	20	
Essay Writing (Any One) <ul style="list-style-type: none"> Poetry and Music Distance education and learning of music Relation between Hindustani classical music and folk music Basic Principles of <i>Bandish</i> in Hindustani classical music <i>Raga –Dhyan</i> (Meditation) 	20	

Course: Detail Study of Ragas (Viva Voce)

Credit: 4

Marks: 80

MA-DSC-P- I

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the deep knowledge of prescribe ragas.

CO2: Students will understand the prescribed ragas in non detail.

CO3: Students will get the general outline to sing *Natyageet* and *bhajan*

CO4: Students will be adept in recitation of prescribed *talas*.

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none">An intensive study of the following Ragas: (<i>Vilambit & drut Khayal</i> with <i>Alap & Taan / Alap, Jod, Jhala, Masitkhani</i> and <i>Razakhani Gat</i> with elaborations in case of instrument)<ul style="list-style-type: none">a. <i>Nayaki Kanada</i> (<i>Chandrakauns</i> in case of instrument)b. <i>Shyam Kalyan</i>c. <i>Nand</i>	20	4

<ul style="list-style-type: none"> To study of the following Ragas in non details (Drut khayal with <i>Alap & Taan / Razakhani Gat</i> in case of instrument a. Shahana Kanada b. Kaushi Kanada (Malkauns Anga) c. Gavati 	20	
<ul style="list-style-type: none"> Ability to sing /play one Natyageet, one Bhajan or Dhoon, Natyageet in case of instrument. 	20	
<ul style="list-style-type: none"> Recitation of following talas and its dugun & tigung. a. Zumara b. Dhamar 	20	

Course: Stage Performance

Credit: 4

Marks: 80

MA-DSC-P- II

Internal Assessment: 20

Total: 100

Course Outcomes:

CO1: Students will able to know the art of performing on stage

CO2: Students will get an insight to perform *sugam sangeet*.

Course Contents:

Unit	Marks	Lectures (per week)
<ul style="list-style-type: none"> Ability to Perform one Raga with <i>Vilambit</i> and <i>drut khayal</i> of student's choice from prescribed Ragas and one composition in <i>Sugam Sangeet</i> for duration of 25 to 30 minutes. 	80	4

Research Project

- ❖ Students will complete a Research project on any topic of their choice in specialized subject. They will write a Research project which will carry 80 marks and internal viva-voce of 20 marks.

SEMESTER III

Course: Applied Theory

Credit: 4

Marks: 80

MA-DSC-TH- I

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will learn the theoretical knowledge of ragas and their comparison

CO2: Students will be able to write Notation of *Bandishes* in raga

CO3: Students will get an insight to create new raga and information of various *swar sangati* in ragas

CO4: Students will be able to understand the *laykaris* and its application in *talas*

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none">Theoretical study of Ragas and <i>Talas</i> Prescribed for practical and their comparative study wherever possible	20	4
<ul style="list-style-type: none">Reading and writing of Notations of compositions <i>Alap, Taan</i> etc. in the Ragas and <i>talas</i> with prescribed <i>laykaries</i>.	20	
<ul style="list-style-type: none">Various Types of taansMethods of <i>Riyaz</i>	20	
Comparison between ragas & talas of Hindustani & Carnatic music.	20	

Course: Detail Study of Ragas (Viva Voce)

Credit: 4

Marks: 80

MA-DSC-TH-II

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the deep knowledge of prescribe ragas.

CO2: Students will understand the prescribe ragas in non detail.

CO3: Students will get the general outline to sing Tarana, Tappa or Dhoon

CO4: Students will be adept in recitation of prescribed talas

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none">An intensive study of the following Ragas: (Vilambit & drut Khayal with <i>Alap & Taan / Alap, Jod, Jhala, Masitkhani</i> and <i>Razakhani Gat</i> with elaborations in case of instrument)<ul style="list-style-type: none">a. Bhatiyarb. Jogkaunsc. Shuddha kalyan	20	4
<ul style="list-style-type: none">To study of the following Ragas in non details (Drut khayal with <i>Alap & Taan / Razakhani Gat</i> in case of instrument)<ul style="list-style-type: none">a. Jogb. Hansdhwanic. Rageshri	20	
<ul style="list-style-type: none">Ability to sing /play one <i>Tarana</i>, one <i>Tappa</i> or <i>Dhoon</i> in case of instrument.	20	

<ul style="list-style-type: none"> Recitation of following talas and its dugun & tigan. a. Ektaal b. Choutal 	20	

Course: Practical test of Ragas (Demonstration)

Credit: 4

Marks: 80

MA-DSC-P-I

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the knowledge to tune & play *Tanpura*.

CO2: Students will be able to know the art of performing and elaborating the prescribed raga

CO3: Students will get an insight to perform *Sugam sangeet*.

Course Contents:

Unit	Marks	Lectures (per week)
<ul style="list-style-type: none"> The student should try to tune and play tanpura. In case of instrument student should tune his instrument with tanpura. The student has to give demonstration of any one raga with vilambit and drut khayal from prescribed ragas. The demonstration will be 20 to 25 minutes duration which he/she will perform raga of his/her choice. The student has to give performance of one composition from sugam sangeet for 5 minutes. 	80	4

Theory Paper II – Elective course (Any One)

Course: 1. Inter relation of Indian Music & Psychology
2. Introductory Knowledge of Music Therapy
3. Film Music

MA-EC-TH-II
(Any One)

80

Credit: 4
Marks:

Internal Assessment: 20
Total: 100

Course Outcomes (CO):

CO1: Students will get the basic knowledge of Inter relation of Indian Music & Psychology

CO2: Students will get the knowledge of basic concepts of psychology in music.

CO3: Students will be able to know the general outline of Music Therapy

CO4: Students will get an insight to understand Indian Film Music.

Elective Course:

Course	Elective course	Marks	Lectures (Per week)
1	<ul style="list-style-type: none">• What is an art?• Place of music in human life• Place of music in fine art, work of music• Impact of music• Literature & music• Relation of Psychology with music.• Relation of music with Psychology• Definition and Scope of psychology	80+20	4

	<ul style="list-style-type: none"> • Emotional integration through Music • Sensation, interest, attention, mind & music etc. 		
2	Introductory Knowledge of Music Therapy <ul style="list-style-type: none"> • Definition of music Therapy • Historical references of Music Therapy • Scope of Music Therapy • basic Knowledge on Neurosis and Psychosis • Directive and Non- Directive Psycho-Therapy and application of Music • Bi-Neural Beats and future trends of Music Therapy, etc. • Classical Music and Music Therapy 	80+20	4
3	Film Music <ul style="list-style-type: none"> • Influence and popularity • Types of Films or Movies • What is movie or film? • The need for music in film • Film Music- Classical Music – Semi Classical Music and Light music • The Changing inspirations and history behind film • Playback singers • Musicians • Background Music 	80+20	4

SEMESTER IV

Course: Aesthetics & Research Methodology

Credit: 4

Marks: 80

MA-DSC-TH- I

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the basic knowledge of Aesthetics and its application in music.

CO2: Students will get the knowledge of basic concepts of Aesthetics

CO3: Students will get the general outline of methodology in research.

CO4: Students will be understand the general terms and concepts in research

Course Contents:

Unit I to IV	Marks	Lectures (per week)
Aesthetics of Music <ul style="list-style-type: none">• Definition of Aesthetics and its application in Music• Aesthetical principles	20	4
<ul style="list-style-type: none">• Basic concepts of aesthetics- <i>Swar, Laya & bandish</i>• Types of Music- <i>Vyaj Sangeet, Kala Sangeet & Akala Sangeet</i>	20	
Research Methodology <ul style="list-style-type: none">• What is Research?• The need and utility of research in music• Area of Research• Sources of Research• Methods of Research –<ul style="list-style-type: none">a. Descriptiveb. Historicalc. Empirical	20	

: Introductory Knowledge of Research Methodology <ul style="list-style-type: none"> • Index • Foot notes • Hypothesis • Synopsis • Bibliography • Research objective • Scope and limitation 	20	

Course: Detail Study of Ragas (Viva Voce)

Credit: 4

Marks: 80

MA-DSC-P-I

Internal Assessment:

20

Total: 100

Course Outcomes (CO):

CO1: Students will get the deep knowledge of prescribed Ragas.

CO2: Students will get the basic outline of non-detail Ragas.

CO3: Students will get an insight to perform *Ragamala, Chataranga & bhajan*.

CO4: Students will be able to recite talas.

Course Contents:

Unit I to IV	Marks	Lectures (per week)
<ul style="list-style-type: none"> • An intensive study of the following Ragas: (Vilambit & drut Khayal with <i>Alap & Taan / Alap, Jod, Jhala, Masitkhani</i> and <i>Razakhani Gat</i> with elaborations in case of instrument) <ul style="list-style-type: none"> a. Gaud malhar b. Bihagda (Marubihag in case of instrumental) 	20	4

music) c. Gorakh kalyan		
<ul style="list-style-type: none"> To study of the following Ragas in non details (Drut khayal with <i>Alap & Taan / Razakhani Gat</i> in case of instrument) <ul style="list-style-type: none"> a. Gauri b. Lalita Gauri c. Charukeshi 	20	
<ul style="list-style-type: none"> Ability to sing /play one <i>Ragmala</i>, one <i>Chataranga</i>, one <i>Bhajan</i> or <i>Dhoon</i> in case of instrument. 	20	
<ul style="list-style-type: none"> Recitation of following talas and its dugun & tigung. <ul style="list-style-type: none"> a. Deepchandi b. Zaptaal 	20	

Course: Stage Performance

Credit: 4

Marks: 80

MA-DSC-P-II

Internal Assessment: 20

Total: 100

Course Outcomes (CO):

CO1: Students will get the skill of stage performance.

CO2: Students will able to think on structure of *Vilambit* and *drut khayal*

CO3: Students will get an insight to perform *Sugam sangeet*

Course Contents:

Unit	Marks	Lectures (per week)
<ul style="list-style-type: none"> Ability to Perform of one Raga with Vilambit and drut khayal of student's choice from prescribed Ragas and one composition in Sugam Sangeet for duration of 25 to 30 minutes. 	80	4

Course: Project work**Credit: 4****Marks: 80****MA-DSC-TH-II****Internal Assessment: 20****Total: 100****Course Outcomes (CO):****CO1:** Students will be developing their vision in Research.**CO2:** Students will get the knowledge of presentation**CO3:** Students will develop the habit of data collection in music**Course Contents:**

Unit	Marks	Lectures (per week)
<ul style="list-style-type: none"> The student has required to choosing any one topic from the list of topics given by the department. The topics list will be declared by the department in the semester IV. The student has to prepare a project of at least 25 project papers. 	60+20+20	4

*** Suggested Readings:*****Student has to go through all the books and other research resources related to the topic***

Skilled Enhanced Course (SEC)

SEC – I Basic Techniques in Maintenance of Musical Instruments - I

Unit – I

Classification of Indian Musical Instruments, Percussion, Non- Percussion, String Instruments, Wind Instruments, Bowing Instruments, Plucked Instruments (*Tat*), Unplucked (*Vitat*), Idiophones etc.

Unit – II

Role of Indian Musical Instruments, Nada, Swara, Saptak (Octave) in Indian Music, types of Octaves, Mandra Saptak, Madhya Saptak, Taar Saptak, Basic concepts of Thaata, Raaga, Laya, Taal, Technical terms etc.

Unit – III

Indian Accompanying Musical Instruments, Role of Tanpura, Tabla and Harmonium in Accompaniment, History of Tanpura, Tabla and Harmonium.

SEC – II Basic Techniques in Maintenance of Musical Instruments – II

Unit – I

Anatomy of Tanpura, Anatomy of Tabla and Anatomy of Harmonium, Understanding the structure of Tanpura, Tabla and Harmonium, Types of Tanpura, Types of Tabla, Types of Harmonium.

Unit – II

Parts of Musical Instruments Tanpura, Tabla, Harmonium, sitting postures while playing the instruments, handling the Instruments, Playing basics, playing techniques etc.

Unit – III

Male Tanpura, Female Tanpura, Instrumental Tanpura or Tamburi, Kinds of Tanpura, Miraj Style, Tanjore Style, Tamburi, Making of Tanpura, Tuning the Strings, Replacing the strings of Tanpura, Maintenance, Tuning Tabla, Dugga, role of Syahi, Pulling Tabla Vadi, Maintenance of Tabla and Dugga, Tuning of Harmonium, Types of Reeds, role and Maintenance of Bellows (*Bhata*), Maintenance of Harmonium.

SEC III - ELEMENTS OF DRAMA AND ACTING

Unit I -

What is Drama?, Origins of Drama, Brief History of Indian and Western Drama, Ancient and Modern to Drama and Theatre, Types of Drama and Theatre, Indian Folk Forms and Theatre, Dashroopaka, Natyashastra, etc.

Unit II -

Elements of Drama - Literary Elements, Technical Elements, Performance Elements, Plot, Theme, Characters, Action, Conflict, Dialogue, Music or Rhythm, Spectacle, Convention, Genre, Audience, Theatre and other Art Form, Performing Art and Art of Performance, Relation between Artistic Process and Final Product, Importance of Theatre and Drama in Shaping Identity and Culture, Why and How do we Analyse the Play?, etc.

Unit III -

What is acting? Types of Acting, Acting Theory - Natyashastra and Method Acting, Different Acting Traditions - Indian and Western, Importance and Elements of Acting - Body Language, Body Movements, Gestures, Voice Modulation, Voice Culture, Space, Diction, Pauses, Pitch and Volume, Tempo, Dialogue Delivery, Breath Control, Expressions, Navarasa, Bhava, Improvisation, Theatre Games and Exercise, Group Dynamics and Relation with other actors and directors, Mime and Pantomime, Mon acting, Acting on Stage, Radio and Camera, etc.

SEC IV - Technical Elements of Drama and Theatre

Unit I -

Fundamentals of Scene Designing and Properties, Functions of Set purpose of Stage Setting, Drawing Ground Plan - Cross Section Plan and Elevation Plans, Importance of Hand and Set Properties in Play Production, Different Types of Stage Setting - Realistic, Symbolic, Expressionistic, Formalistic, Making Hand and Set Properties for a given Play using raw materials.

Unit II -

Fundamentals of Stage Lighting, Sound and Music, Importance of Lights, Sound and Music, Learn How to Design and Realize Lighting and Music that contributes positively to overall effect of the Performance, Develop the Ability to Design and Realize Lighting, Music and Sound capable of

establishing the Location, Time and to Enhance Mood or Atmosphere, Relation between Light and Costume, Make-up and Set, Making a Cue Sheet for Different Plays, etc.

Unit III -

Study of Models, Actors Facial Anatomy, Shapes of Head and Face, Facial Proportions Types of Eyes, Nose, Hair, Lips., Character Make-up for stage, Costume in Relation to Character, Set, Light and Make-up, Designing Sample Costume, Materials, Costume and Ornaments Making, Study of Traditional, Mythological Costumes, Innovative Costumes, Difference between T.V., Cinema and Theatre Make-up, etc.

Recommended Readings:

- *Pt. Vinayakrao patwardhan- 'Ragvidnyan' (Vol 1 to 7)*
- *Pt. Harishchandra Shrivastav 'Rag Parichay'*
- *Pt. Ramashray Jha 'Abhinav Geetanjali'*
- *Pt. V.N. Bhatkhande 'Hindustani Sangeet Kramik Pustak Malika'*
- *Vasant 'Visharad'*
- *Dr. Shobha Gujar 'Sangeetache Dhwanishastra'*
- *Lalit Kishor Singh 'Dhwani Aur Sangeet'*
- *Dr. Premlata Sharma 'Essays on Music'*
- *Dr. Prof. R.C. Mehta 'Music education and other essay'*
- *Alka Nagpal 'Bharatiya sangeet me Shodha Paddhati'*
- *Kiran Pathak 'Sangeet Nibandhawali'*
- *Pt. Babanrao Haldankar 'Julu Pahanare don Tambore'*
- *Dr. N.R. Marulkar 'Sangeetatil Gharani'*
- *Pt. Vamanrao Deshpande 'Gharandaj Gayaki'*
- *Dr. Milind Malshe 'Prayog Kalansathi Sanshodhan Paddhati'*
- *Dr. Anaya Thatte- 'Sangeetatil Sanshodhan Paddhati'*
- *Dr. Sucheta Bidkar 'Sangeetshastra Vidnyan (Vol 1 & 2)'*
- *Dr. Maharani Sharma 'Sangeet Mani (Vol 1 & 2)'*
- *Aacharya S.N. Ratanjankar 'Sangeet Paribhasha Vivechan'*
- *Prof. Swatantra Sharma 'Saundarya, Rasa evam Sangeet'*
- *Dr. Amitkumar Varma 'Research Methodology in Indian Music'*
- *Dr. Ravi Sharma 'Sangeet Me Shodha Pravidhi'*
- *Dr. Vasudha Kulkarni 'Indian Music and Psychology'*