

Revised Syllabus For

M.P.A. I & II

(Vocal / Instrumental Music)

From 2017

Music And Dramatics Department,

Shivaji University, Kolhapur

SHIVAJI UNIVERSITY KOLHAPUR

DEPARTMENT OF MUSIC & DRAMATICS

Master of performing Arts vocal / Instrumental (Sitar/ Harmonium /
Violin/ Sarod)

Applicable from June 2017-18

A) **Title** – Course of the study for- Master of performing Arts M.P.A.
(vocal/instrumental)

B) **Duration** – Two years (part I & part II)

Each part shall have two papers of 100 marks.

Each of theory and two paper of 100 marks.

Each of practical

Total 4 paper 400 marks each year

(two theory and two practical paper)

C) **Admission Eligibility**- Bridge course in Classical music or
B.P.A./ Bridge in instrumental music or B.P.A.

D) **Medium of instruction**- Marathi / English

E) **Teaching periods**- There shall be four periods

Theory paper and practical paper

F) **Tuition fees** – Rs.12,000/- Examination fee and other fees as per
University rules

G) **Qualification of the Teacher**- As per U.G.C. Rules

H) **Examinations** – There shall be an examination at the end of the each year. Students will have to appear for four papers (two theory and two practical's) The theory part caring 100 marks will be for three hour

I) **Standard of passing** –

To pass the examination candidate is required to obtain a minimum of 40% marks in each head of passing. 50% or more of the aggregate marks will be declared to have passed the examination in 2nd class. Those obtain 60% or more shall be declared to have passed the examination in 1st class and those obtain 70% or more shall be declared to have passed the examination in first class with distinction.

SYLLABUS

MASTER OF PERFORMING ARTS

IN

HINDUSTANI MUSIC (VOCAL /INSTRUMENTAL)

Duration : Two years

Total Marks : 800

First Year M.P.A.

Total Marks : 400

PRACTICAL PAPER- I

Total Marks : 100

1. Detail study of vilambit and chhotakhayal (Masitkhani and Razakhani gat for instrumental music) with aalap, bolaalap, boltan, tan, laykari, jod, jhala etc. of the following ragas - 40
 - 1) GujariTodi 2) BilaskhaniTodi
 - 3) AhirBhairav 4) NaykiKanada (Chandrakauns for inst. Music)
 - 5) ShyamKalyan 6) Nand
2. Non-details study or outline of the following ragas with chhotakhayal : - 30
 - 1) Komalrishabhasawari 2) Kaushikanada
 - 3) Kalavati 4) Puriyakalyan
 - 5) Gavati 6) Shahanakanada
3. One Thumri, One Tarana (One dhun for inst. Music)
One Tappa - 10
4. One Natyageet, One Bhajan-10
5. Recitation of Taals by counting Matras by hand of the following taals in Dugun, Tigun, Chougun
 - 1) Zumara 2) Tilwada 3) Teentaal 4) Aadachoutaal 5) Dhamar -10

PRACTICAL PAPER- II

1. CONCERT PERFORMANCE : Total Marks : 100
Vilambit and Chhotakhayal = 20 minutes Total Marks : 70
One light music = 05 minutes
2. VIVA-VOCE : Total Marks : 30
3. Internal Assesment-
Research project – (upto 25 pages)
Areas of research project
 - 1) Music Education
 - 2) Light Music
 - 3) Semi classical Music
 - 4) Practical oriented subjects (Comparission of ragas- Artistwise, Gharana wise etc.)
 - 5) Instrumental music
 - 6) Folk musicetc.

Note: The student must give 10 minutes presentation on his / her research project.

THEORY PAPER I

Total Marks : 100

Applied Theory :

1. Description of ragas and taals and their comparative study wherever possible
- 20
2. Reading and writing of notations –compositions-alap, taan etc. -20
3. Reading and writing laykaries of prescribed taals -20
4. History of Indian instruments -20
5. Essay writing : (descriptive note) -20
 1. Poetry and music
 2. Role of media in the development of Indian classical music
 3. Relationship between music and other art forms
 4. Distance education and learning of music
 5. Haveli sangeet

THEORY PAPER II

Total Marks : 100

General Theory :

1. Aesthetics application in music-basic concepts of aesthetics : Swar, Laya, Bandish, Gharana forms -20
2. Stage music of Maharashtra -20
3. Rag Vargikaran -20
4. Introductory knowledge of Research Methodology -20
Meaning of research, sources of research, areas of research in music,
Hypothesis, Synopsis, Index, Bibliography, Foot notes. -20
5. Review report of sudy tour. -20

SECOND YEAR (M.P.A. Vocal /Instrumental music)

Total Marks : 400

PRACTICAL PAPER- III

Total Marks : 100

1. Detail study of Vilambit and Chhotakhayal (Masitkhani and Razakhani gat for instrumental music) with aalap, boltan, bolaalap, taan, laykari, jod, jhala etc. of the following ragas -40

1) Bhatiyar 2) Jogkauns 3) Shuddhakalyan

4) Gaud malhar 5) Bihagda (Marubihag for instrument music)

6) Gorakhkalyan

2. Non detail study or outline of the following ragas with ChhotaKhayal

- 30

1) Charukeshi 2) Hansdhwani 3) Rageshri

4) Gauri 5) Lalita Gauri 6) Jog

3. One Thumri, One Dadra, One Chataranga (One Bhajan for Inst.music), One Ragmala (One Dhun for inst. Music) -10

4. One Natyageet -10

5. Recitation of taals by counting matras by hand of the following taals in dugun, tigun and chougun -10

1) Deepchandi 2) Ektaal 3) Choutal

4) Zaptaal 5) Rupak

PRACTICAL PAPER- IV

Total Marks : 100

- | | |
|---------------------------------------|-------------|
| 1. Concert performance | - 70 |
| Vilambit and ChhotaKhayal- 20 minutes | |
| One light music | -05 minutes |
| 2. Viva-voce | -30 |
| Internal Assessment | |
| Research project (up to 25 pages) | |
| - Areas of research project | |
| - 1. Musicology | |
| - 2. Psychology in music | |
| - 3. Gharana system in music | |
| - 4. Karnataksangeet | |
| - 5. Ravindrasangeet | |
| - 6. Criticism of music | |
| - 7. Review about books in music | |
| etc. | |

Note: The student must give 10 minutes presentation on his / her research project.

THEORY PAPER III

Total Marks : 100

Applied Theory :

1. Description of ragas and taals and their comparative study wherever possible-20
2. Reading and writing of notations –compositions-alap, taan etc. -20
3. Reading and writing laykaries of prescribed taals -20
4. Review report of study tour -20
5. Essay writing : (descriptive note) -20
 1. Gurushishyaparmpara and academic education system
 2. Music therapy
 3. Relationship between Rag and Ras
 4. Social and cultural aspects of Indian music
 5. Relation of classical music with film music

THEORY PAPER IV

Total Marks : 100

General Theory :

1. Music and acoustics :

General knowledge of acoustics governing musical sound, wave motion, velocity of sound, resonance, desonance, formation of beats, echoes, room acousitics, harmony and melody -20
2. SugamSangeet :

History and developmental changes and relation with music- word, poetry, microphone playback singer, composer -20
3. Folk music of Maharashtra -20
Forms, Instruments and Taal Systems
4. Music and Technology -20
5. Introductory knowledge of Research Methodology -20
Research methods like
 - 1) Historical
 - 2) Empirical
 - 3) Analytical
 - 4) Comparative
 - 5) Critical

Bibliography :

- Pt. Narayanraopatwardhan 'Ragavidnyan (vol 1 to 7)
- Pt. Harishchandrashrivastav 'Rag parichay (vol 1 to 4)
- Pt. RamashrayJha 'AbhinavGeetanjali'
- Pt. V.N. Bhatkhande ' Hindustani sangeetkramikpustakmalika (vol 1 to 6)
- Vasant 'Visharad'
- Dr. ShobhaGurjar ' SangitacheDhwanisthastra'
- LalitKishorsingh ' dhwaniaursangeet
- Dr.Varshajoshi 'vadyanmadhilvidnyan'
- Dr. Premlata Sharma ' Essays on music'
- Dr. prof. R.C.Mehta 'music Education and other Essay'
- Dr. Kiran Tiwari 'SangeetEvamManovigyan'
- Dr.premlata kale 'sangitacheManasshastra'
- Dr. ShamalaVanarase 'sangitacheManasshastra'
- AlkaNagpal 'BhartiySangeet me shodhpravidhi'
- Kiran pathak ' sangeetNibandhawali'
- Dr. DeepikaShrivcastav ' RavindraSangeet me sangitikTatwa
- Pt. Ashok Ranade 'Loksangeetshastra'
- SarojiniBabr 'Bhondlaanibhulabai'
- Dr.Shobha Abhyankar SakhiBhavgeet Maze
- YashawantDeo ' ShabdapradhanGayaki'
- Pt. BabanraoHaldankar 'Julupahanare don Tambore'
- Sangeetatilgharani- N.R.Marulkar
- GharandajGayaki- pt. V.H.Deshpande
- ShodhaNibandhachiLekhanPaddhati
- PrayogKalansathisanshodhanpaddhati- Milind Malshe
- Sangeetatilsanshodhanpaddhati- Dr. Anaya Thatte
- Sangeetshastravidnyan- (vol 1 to 2) – Dr. SmtsuchetaBidkar
- Sangeet Mani (Vol 1 to 2) Dr. Maharani Sharma