

SantGadge Baba Amravati University Amravati
Syllabus Prescribed under Choice based Credit System 2022-23

Faculty : Humanities
Program : M.A. MUSIC
(2 Year Four Semester Programme)

Sem. 2

PART -B

Programme : M.A. Music Sem. 2

Sr.No.	Code of the Course	Title of the Course / Subjects	Total Number of Periods
1	DSC - 1	Practical Concepts of Classical Music	45
	DSE - 1	Detail Study of Treatises of Music	45
2	DSC - 2	History and theory of Indian Music(<u>Vedic Period 12 to17thA.D.</u>)	45
3	DSC - 3	Theory of Practical and Musical Compositions	60
	DSE - 2	Comparative Study of Structural Ragas	60
4	DSC - 4	Stage Performance	60

PART B

**'Practical Concept of Classical Music'
DSC-1**

Per Week – 3 L
Credits - 3

Hours - 45
Total periods in weeks

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
() Music	M A SEMESTER-II Practical Concept of Classical Music	45

Unit	Content
Unit I	(A) Detailed analysis of Raagas of the syllabus with all Alaap and Taans (06 Periods) (B) Notation writing of the Musical forms of the syllabus.
Unit II	(A) Detailed knowledge of Taal-Raag Classification. (06 Periods) Analysis of Todi and Dhanashri Ragangs
Unit III	(A) Co-relation among Music & poetry and Taal& Chand (06 Periods) (B) Analytical study of different type of Composition (Bandhish)
Unit IV	(A) A Genral study of karnaticTaal system and musical forms (06 Periods)
Unit V	Detailed study of RavindraSangeet (06 Periods) MCQ s based on the above units (5 Periods)
Internal Theory Marks:-	(A) Project based on above syllabus and its presentation. (10 Periods) (B) PPT Presentation based on above syllabus and its Presentation
Practical Internal Marks:	
COs: Write notation of the Bandishes.	
<ol style="list-style-type: none"> 1. Demonstrate ragas of syllabus having Sarang and BhairavRagang. 2. Perform SwarPrastars&Khandmeru. 3. Perform according to Voice Culture. 	
**Activities	<ol style="list-style-type: none"> 1. Riyaz of Different Paltas 2. Practice of singing with Tabla 3. Ragangunderstanding and application in ragas. 4. Preparation of own Alap-Taans in prescribed Raagas. 5. Practical of differentLaykaris (Aad, Kuaad, Biad etc.) 6. Practice of Various Laykaris According to metres (Chhand) <p><i>Add more if needed</i></p> <p align="right">(periods)</p>

Course Material/Learning Resources

Reference Books:

- 1) Bhatkhande, V.N., BhatkhandeSangeet Shastra (1956 - II Edition) SangeetKaryalaya, Hathras (U.P.)
- 2) Vasant, SangeetVisharad, SangeetKaryalaya, Hathras (U.P.)
- 3) Bhatkhande, V. N., KramikPustak Malika (Part I to V), SangeetKaryalaya, Hathras (U.P.)
- 4) Patwardhan, V. N., Rag Vigyan (1962), GandharvMahavidyalaya, Pune (8th Edition)
- 5) Paranjape, S. S., BhartiyaSangeetKaItihas (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 6) Chaube, Sushilkumar, SangeetKeGharano Ki Charcha (1977), Uttar Pradesh Granth Academy, Lucknow, 1st Edition.
- 7) Garg, Laxminarayan, HamareSangeetRatna, SangeetKaryalaya, Hathras (U.P.)
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- 9) Thakur, Pt. Omkarnath, Sangitanjali (Part I to VII), Kashi Hindu VishwaVidyalaya, Varanasi.
- 11) Sharma, Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 12) Brihspati, Acharya K.C.D., SangeetChintamani (1976), SangeetKaryalaya, Hathras (U.P.)
- 13) Sharma, Dr. Mrityunjay, Sangeet Manual.
- 14) Paranjape, S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 15) Saxena, Dr. Rakeshbala, MadhyakalinVaishnavSampradayon Me Sangeet, Radha Publication, Delhi.
- 16) Sharma, Prof. Swatantra, (2014), Anubhav Publishing House, Prayagraj, IInd Edition.
- 17) Das, Dr. Snehashis, Professor B.R. DeodharkaSangitikYogdan, (2019), Indira Kala SangitVishvaVidyalaya, Khairagarh (M.P.)
- 18) Barde, Dr. Kaumudi, Rajasthan KeDarbariSangeetagya (2004), Rajasthan SnageetNatak Academy, Jodhpur.
- 19) Diwase, Dr. Purnima, SangeetSandarbha (2016), SahityaPrasar Kendra, Nagpur.
- 20) Halgaonkar, Dr. Prachi, Research Methodology (2019), International Publication, Kanpur.
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- 22) Bidkar, Sucheta, Sangeet Shastra Vigyan (2015), SanskarPrakashan, Mumbai.
- 23) Ingle, Dr. Sarita, Swarsanjiv (2015), SugamPrakashan, Amravati.
- 24) Darmadhikari, Smt. Maya, BoondBoondBhavJharat (2018), SanskarPrakashan, Mumbai.

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<https://en.wikipedia.org/wiki/Vocalmusic>

PART B
History of Indian Music in Medieval Period
(12th to 17th Century A. D.)
DSC-2

Per Week – 3 L
Credits - 3

Hours - 45
Total periods in weeks

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
() Music	M A SEMESTER-II History of Indian Music in Medieval Period(12th to 17th Century A. D.)	45

Unit	Content	
Unit I	(A) Co-reletion of Shruti and Swar and opinions of various scholars regarding (it.Measurements of Shrutis (PramanShrut, UpmahatiShruti, MahatiShruti) (B) Detailed study of swaras according to Sharangde, Ramamatya, Vyankatmakhi and Ahobal.	(6 Periods)
Unit II	(A) Degination and types of prabandha information of Dhatu, Ang etc. (B) Origin and evolution of Dhrupad-Dhama and detailed study of Banis of Dhrupad.	(06 Periods)
Unit III	A. General Introduction of following treatis. i)SangatRatnakar ii)SangatSamayraar iii)RaagTarangini iv)SangatDarpan v)RaagVibodh B. Detailed description of Nibaddha-AmbuddhaGoam.	(6 Periods)
Unit IV	(A) Detailed study of AshtchapSantkari and theirrelation with music. (B) Information of following instruments of medieval period.Aktantri, Kinnari, Tritantri, Pinaki, Vansh, Madhukari.	(6 Periods)
Unit V	Influence of Folk Music on Indian Classical Music. MCQs Based on the above units.	(6 Periods) (5Periods)
Internal Theory Marks:-	1. Seminar (based on syllabus) 2. Assignment based on above Syllabus.	(10Periods)
Practical Internal Marks:		
COs: 1. Know about evolution of Music. . 2. Know the origin, evolution and development of Instrument. 3. Performed on the stage by using knowledge of voice culture.		
**Activities	1. Riyaz of Different Paltas 2. Practice of singing with Tabla 3. Ragangundersthanding and application in ragas. 4. Preparation of own Alap-Taans in prescribed Raagas. 5. Practical of differentLaykaris (Aad, Kuaad, Biad etc.) 6. Practice of Various Laykaris According to metres (Chhand) Add more if needed	(periods)

Course Material/Learning Resources

Reference Books:

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PART B

Theory of Practical and Musical Compositions

(Viva)

DSC-3

Per Week – 4P

Hours - 60

Credits - 4

Total periods in weeks

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
() Music	M A SEMESTER-II Theory of Practical and Musical Compositions (Viva)	60

Unit	Content								
Unit I	Knowledge of Ragas:- <table border="0"> <tr> <td style="text-align: center;">Detailed Study</td> <td style="text-align: center;">General Study</td> </tr> <tr> <td>1.Multani</td> <td>1.Patdeep</td> </tr> <tr> <td>2.GujariTodi</td> <td>2.BhupalTodi</td> </tr> <tr> <td>3.KomalRishabhAsawari</td> <td>3.Gandhari</td> </tr> </table> <p align="right">(6 Periods)</p>	Detailed Study	General Study	1.Multani	1.Patdeep	2.GujariTodi	2.BhupalTodi	3.KomalRishabhAsawari	3.Gandhari
Detailed Study	General Study								
1.Multani	1.Patdeep								
2.GujariTodi	2.BhupalTodi								
3.KomalRishabhAsawari	3.Gandhari								
Unit II	Vilambit and MadhyalayaBandish with Detailed gayaki in any two Raagas of the syllabus <p align="right">(20 Periods)</p>								
Unit III	VilambitKhayalBandish in any two ragas Of the syllabus.(Excluding the ragas of detailed gayaki) <p align="right">(10 Periods)</p>								
Unit IV	DrutKhayalBandish with detailed gayaki in any four ragas of syllabus, (Excluding the ragas of VilambitKhayal.) <p align="right">(10 Periods)</p>								
Unit V	Tarana and Trivat in any one of the Raaga of syllabus <p align="right">(05 Periods)</p>								
Practical Internal Marks:	1. Practical Notebook <p align="right">(10 Periods)</p> 2. Project based on the above syllabus and it's presentation.								
COs: 1. The student will be able to apply the critical aspects of Raaga. 2. He / She will be able to sing Dhrupad with laykaris.									
**Activities	1. Riyaz of Different Paltas 2. Practice of singing with Tabla 3. Ragangunderstanding and application in ragas. 4. Preparation of own Alap-Taans in prescribed Raagas. 5. Practical of differentLaykaris (Aad, Kuaad, Biad etc.) 6. Practice of Various Laykaris According to metres (Chhand) <i>Add more if needed</i> <p align="right">(periods)</p>								

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PART B

**Stage Performance
DSC - 4**

Per Week – 4P
Credits - 4

Hours - 60
Total periods in weeks

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
() Music	M A SEMESTER-II Stage Performance	60

Unit	Content	
Unit I	Knowledge of Ragas:- A. Raagas Prescribed in syllabus Detailed Study 1.Madhuvanti 2.BilaskhaniTodi 3.Jainpuri	(05 Periods) General Study 1.Gawati 2.DesiTodi 3.DevGandhar
Unit II	Presentation of VilambitandDrutKhayal with detailed Gayakiin any Raaga of the Syllabus .	(20 Periods)
Unit III	One DrutKhayal with gayaki in the Raaga, suggested Bythe Examiner.	(10 Periods)
Unit IV	Presentation of Semi Classical form Chaiti and Hori	(15 Periods)
Practical Internal Marks:	a) Play Theka on Tabla b) TanpuraTunning	(10 Periods)
Practical Internal Marks:		
COs: 1. He / She will be able to perform vilambit and DrutKhayal with Gayaki. 2.He will be able to sing Natygeet and Gazal.		
**Activities	1. Riyaz of Different Paltas 2. Practice of singing with Tabla 3. Ragangundersthanding and application in ragas. 4. Preparation of own Alap-Taans in prescribed Raagas. 5. Practical of differentLaykaris (Aad, Kuaad, Biad etc.) 6. Practice of Various Laykaris According to metres (Chhand) <i>Add more if needed</i>	(periods)

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M.A. 1 Year-SEM 2
DSE-1
Detailed study of Treatises of Music

Per Week – 3 L
Credits - 3

Hours - 45
Total periods in weeks

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
() Music	M A SEMESTER-II Detailed study of Treatises of Music	45

Unit	Content
Unit I	Detailed study of Natyashastra with reference to Music. (8 Periods)
Unit II	Detailed study of Brihaddeshi. (8 Periods)
Unit III	Detailed study of SangeetRatnakar. (8 Periods)
Unit IV	Detailed study of SangeetSamaysaar. (8 Periods)
Unit V	Detailed study of Manasollas. (8 Periods)
Practical Internal Marks:	1. Comparison of the different musical concepts according to various authors 10 Marks 2. PPT Presentation 10 Marks (5 Periods)
COs:	1. Analytical and ceitical study of manuscripts . 2. Development of research aptitude.
**Activities	Details Study

M.A. 1 Year-SEM 2
DSE-2
Comparative Study of Structural Ragas

Per Week – 4P
Credits - 4

Hours - 60
Total periods in weeks

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
() Music	M A SEMESTER-II Comparative Study of Structural Ragas	60

Unit	Content
Unit I	A. Concept of structural ragas in view of Raag-Jati. B. Difference between samprakritik and samaakritik ragas. C. Ang ragas involved in some definite structural Raagas. (10 Periods)
Unit II	A. Structural Raagas having 5 swaras-SA-RE-GA-PA-DH-SA(this structure will include different combination of shuddh and vikritswaras) B. Critical study of the following Raagas with reference to Ang and Structure:- Bhupali, Vibhas, BhupalTodi, Jayat, Jayatkalyan. (10 Periods)
Unit III	A. Structural Raagas having 5 swaras-SA-GA-MA-DH-NI-SA(this structure will include different combination of shuddh and vikritswaras) B. Critical study of the following Raagas with reference to Ang and Structure:-Makauns, Chandrakauns, BhinnShadj, OdavBageshri, KhamajiDurga (10 Periods)
Unit IV	A. Structural Raagas having 5 swaras SA-GA-MA-PA-NI-Sa in Aroh and SA-NI-DH-PA-MA-Ga-RE- SA in Avroh.(this structure will include different combination of shuddh and vikritswaras) B. Critical study of the following Raagas with reference to Ang and Structure:- Bihag, Marubihag, Multani, Madhuvanti, Gavati (10 Periods)
Unit V	A. Structural Raagas having 5 swaras NI-RE-GA-MA-DH-NI-Sa in Aroh and SA-NI-DH-PA-MA-Ga-RE-SA in Avroh.(this structure will include different combination of shuddh and vikritswaras) B. Critical study of the following Raagas with reference to Ang and Structure:- Yaman, PuriyaDhanashri, PuriyaKalyan, Poorvi (10 Periods)
Practical Internal Marks:	1. Ability to perform any structural ragas from above. 10 Marks 2. Seminar. 10 Marks (10 Periods)
COs:	1. The student will be able to classify structural Raagas on the basis of raag –jati. 2. The student will understand AngRaagas involved in definite structural Raagas.
**Activities	Riyaz and Details Study