

Sant Gadge Baba Amravati University, Amravati

Syllabus Prescribed under National Education Policy

Faculty:-Humanities

Program:-M.A. MUSIC

Two Years - Four Semester Masters Degree Programme NEP-2020

Syllabus: M.A. Music Second Year Semester-III

Prepared by Board of Studies in Music

PART-B

Programme:- M.A. Music Semester III (NEP)

Sr. No.	Code of the Course	Title of the Course /Subjects	Total Number of Periods	Credits
1	DSC- I .3 (MUSPG - 301)	Contemporary Applied Technological Advancements In Research Of Indian Music	60	4
2	DSC – II.3 (MUSPG - 302)	Functional Theory of Classical Music	60	4
3	DSC-III.3 (MUSPG - 303)	History and Theory of Indian Music (Since 18 A.D. to Modern Era)	60	4
4	DSC- IV.3 (MUSPG - 304)	Stage Performance (Majlis)	30	2
5	DSE-III.A (MUSPG - 305)	Practical Concepts of Indian Classical Music (Viva voce)	60	4
	DSE –III.B (MUSPG - 306)	Detail study of Ragangas (Viva voce)		
6	Research Project Phase-I Data Collection Tools.		60	4
Total Credits				22

Important Notice:

1. All DSC Syllabus is compulsory.
2. DSE Syllabus is optional and chooses any one of them.
3. Research Project is compulsory.

Note : Music Theory period and Music practical period will carry equal weightage in terms of workload. * One theory period is equal to one practical period.

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
DSC I.3

**Contemporary Applied Technological Advancements
in Research of Indian Music**

Per week : 4L
Credit 4

Total Marks 100
Theory Paper 60
Internal Valuation 40

Sr. no.	Code of the Course/ Subject	Title of the Course/Subject	(Total Number of Periods)
1	DSC – I.3 (MUSPG - 301)	Contemporary Applied Technological Advancements in Research of Indian Music	60

Course Objectives

1. To familiarize students with technological tools and methodologies used in the research of Indian Music.
2. To examine the role of digital Music processing in preserving and disseminating Indian Musical heritage.

Course Out Comes

1. This course explores the application of technology and research in Indian Music focusing on contemporary tools, methodologies and advancements in the field.
2. Students will develop skills in digital Music processing, data analytics, and their application in analyzing, preserving, and innovating Indian Musical traditions.

Units	Content	Distribution of Marks
Unit I	A. Overview of Indian Music traditions and historical research methodologies. B. Introduction to contemporary challenges and opportunities in Indian Music research.	12 marks
Unit II	A. Introduction to Artificial Intelligence and their applications in Music analysis. B. Use of prompt in Chat GPT	12 marks
Unit III	A. Basics of Music data representation and analysis. B. Exploration of Music databases and datasets relevant to Indian Music research.	12 marks
Unit IV	A. Showcase of recent innovations and development in Indian Music technology. B. Colloquium on Research projects or proposals integrating technology and Indian Music.	12 marks
Unit V	A. Discussion on emerging trends and future projections in the field of Music. B. Ethical consideration in the application of technology in Indian Music Research.	12 marks
Internal Assessment	A) MCQ B) Research Paper writing and Publication. C) PPT presentation	10 Marks 20 Marks 10 Marks

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
DSC II.3
Functional Theory of Classical Music

Per week : 4L
 Credit 4

Total Marks - 100
 Theory Paper 60
 Internal Valuation 40

Sr. no.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
2	DSC – II.3 (MUSPG - 302)	Functional Theory of Classical Music	60

Objectives –

1. To study Marva and Bilawal Ragangas in detail.
2. To develop skill of Bandish composition.
3. To study the principles of the Western Music.
4. To study the Various Layakaris in detail.

Outcomes -

1. The Student will be able to gain knowledge of Marva and Bilawal Ragangas.
2. The Student will be able to create own Musical composition.
3. The Student will be learning to apply the basics of Staff Notation System.
4. The Student will be able to demonstrate various Layakaris.

Unit	Content	Distribution of Marks
Unit I	A) Notation writing of various Musical Forms. B) Comparative study of the Ragas in the syllabus.	12 marks
Unit II	A) Detail study of Dash-Vidh Raga Vargikaran. B) Analysis of Marva and Bilawal Ragangas with examples.	12 marks
Unit III	A) Composition & Notation writing of given lyrics (Padas). B) Study of Staff Notation System in Western Music.	12 marks
Unit IV	A) Writing of given Talas in basic layakari. i) Fardost ii) Gajazampa iii) Jat tala iv) Shikhar v) Matta B) Writing of given Talas in Aad, Biyad & Kuad Layakari i) Khemta ii) Basant iii) Sultal iv) Rudra v) Aada Chautal	12 marks
Unit V	A). Contribution of Musicians who have been awarded by BHARAT-RATNA 1. M. S. Subbalakshmi 2. Pt. Ravishankar 3. Ud. Bismillah Khan 4. Lata Mangeshkar 5. Pt. Bhimsen Joshi 6. Bhupen Hazarika	12 marks
Internal assessment	A) MCQs on prescribed syllabus. B) Writing of any two Bandish in Staff Notation. C) Group Discussion	10 Marks 20 Marks 10 Marks

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
DSC III.3
(History and Theory of Indian Music)
(Since 18 A.D. to Modern Era)

Per week : 4L
 Credit 4

Total Marks - 100
 Theory Paper 60
 Internal Valuation 40

Sr. No	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
3	DSC – III.3 (MUSPG-303)	History and Theory of Indian Music (Since 18 A.D. to Modern Era)	60

Objectives –

1. To study Gharana system and characteristics of different Gharanas.
2. To study contribution of Musicologists.
3. To study basic knowledge of microphone techniques.

Outcomes -

1. The students will learn about the Musical heritage & Gharana System of Music.
2. The students will study about the ancient literature and Musicologists.
3. The students will be able to handle the microphone.

Unit	Content	Distribution of Marks
Unit I	A) Gharana : Meaning and Importance . B) Detail study of following Gharanas- i) Delhi ii) Gwalior iii) Jaipur iv) Kirana v) Patiala C) Contribution of Prominent Artists from different Gharanas.	12 marks
Unit II	A) Impact of Dhrupad Style on Khyal gayki. B) Detail study of following Dhrupad styles. i) Darbhanga ii) Dagar iii) Vishnupur iv) Haveli v) Betiya	12 marks
Unit III	A) Contribution of following Musicians in Indian Classical Music - i) Pt. Ratanjankar, ii) Dr. Premlata Sharma, iii) Kishori Amonkar, iv) Pt. Ramnarayan. v) Pt. Balwantrai Bhatt B) Study and Critical Analysis of Modern Indian composers.	12 marks
Unit IV	A) Information of the tools of Stage Performance (Mike, Amplifier, Mixer, Speaker, Reverb.) B) Contribution of following Musicians in western Music - i) Wolfgangus Theophilus Mozart ii) Johann Sebastian Bach iii) Ludwig Van Beethoven iv) Yehudi Menuhin v) Michael Jackson	12 marks

Unit V	A) Detail study of Folk Instruments and it's Performers in various regions of India. B) Detail study of Ghan Instruments of Indian Music - Jaltarang, Ghatam, Morsing, Chipali, Manjeera, Jhanjh, Kartal etc.	12 marks
Internal assessment	A) MCQ B) Presentation of self composed Bandish C) Project on above syllabus	10 Marks 20 Marks 10 Marks

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
DSC IV.3
Stage Performance

Per week : 2P
 Credit 2

Total Marks 50
 External Valuation 30
 Internal Valuation 20

Sr. No	Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
4	DSC – IV.3 (MUSPG - 304)	Stage Performance	30

Objectives –

1. To develop stage performance skills in Indian Classical Music.
2. To develop stage performance skills in Indian Semi Classical Forms.

Outcomes -

1. The student will be able to create aesthetics in Indian Classical Music performance.
2. The Student will be able to demonstrate Indian Semi Classical Forms.

Prescribed Ragas with Detailed Study.

1. Madhukauns 2. Jogkauns 3. Bilaval 4. Yamani Bilaval 5. Marva 6. Sohni

Unit	Content	Distribution of Marks
Unit – I	Presentation of any one Raga having Vilambit Khayal, Drut Khayal with detail Gayaki from the syllabus.	16 marks
Unit –II	Drut Khyal with Gayaki in any one from the two Ragas, suggested by the External Examiner.	7 Marks
Unit - III	Semi Classical form of Music – Kajari OR Jhula.	7 Marks
Internal Assessment	A) Play basic Theka on Tabla. B) Tanpura Tuning & Playing.	10 Marks 10 Marks

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
DSE III.A
Practical Concepts of Indian Classical Music
(Viva voce)

Per week : 4P
Credit 4

Total Marks 100
External Valuation 60
Internal Valuation 40

Sr. no.	Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
5	DSC – III.A (MUSPG-305)	Practical Concepts of Indian Classical Music (Viva voce)	60

Objectives –

1. To study detail and critical knowledge of Raga.
2. To develop ability to sing Dhamar and Tarana with Gayaki.

Outcomes -

1. Ability to present the various aspects of Ragas.
2. Ability to perform Dhamar and Tarana with Gayaki and Laykaris

Prescribed Ragas with Detail Study:

1. Chandrkauns 2. Bageshrikauns 3. Devgiri Bilaval 4. Shukla Bilaval 5. Puriya 6. Bhatiyar

Unit	Content	Distribution of Marks
Unit - I	Prepare any two Vilambit Khyal and Bandish from the syllabus with detail Gayaki.	20 Marks
Unit - II	Any two Vilambit Khyal other than Ragas of detail Gayaki (Only Bandish)	10 Marks
Unit - III	Any Four Chhota Khyals with Gayaki from the syllabus. (Except those Ragas chosen for Vilambit Gayaki.)	10 Marks
Unit - IV	One Dhamar with Laykaris in any Raga from the syllabus.	10 Marks
Unit - V	One Tarana with Gayaki in any Raga from the syllabus.	10 Marks
Internal Assessment	A) Practical Record Book	10 Marks
	B) Unit /Annual Test	10 Marks
	C) Listening & Performance	20 Marks

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
DSE III.B

Detail study of Ragangas
(Viva voce)

Per week : 4P
Credit 4

Total Marks 100
External Valuation 60
Internal Valuation 40

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	Total Numbers of Periods
5	DSE – III.B (MUSPG - 306)	Detailed study of Ragangas (Viva voce)	60

Objectives –

- To study detail and critical knowledge of Ragangas..
- To Develop knowledge of Raganga classification.

Outcomes -

- The student may be able to perform professionally.
- The students may have ability to perform any one type of Raganga.

A) Prescribed Ragangas:

i) Kalyan Ranganga:

Yaman Kalyan, Sham Kalyan, Shuddha Kalyan, Puriya Kalyan, Anandi Kalyan

ii) Bhairav Ranganga:

Bhairav, Ramkali, NatBhairav, Kalingada, AhirBhairav

iii) Sarang Ragnanga:

Madhmad Sarang, Shuddh Sarang, Miya ki Sarang, Samant Sarang, Brindavani Sarang

iv) Dhanashree Ranganga:

Dhanashree, Multani, Patdeep, Bheem, Dhani

V) Todi Ranganga:

Todi, Gurjari Todi, Bilaskhani Todi, Bhupal Todi, Desi Todi

Unit	Content	Distribution of Marks
Unit I	A) Prepare any two Vilambit Khyal and Madhyalaya Bandish in prescribed Rangangas. B) Comparative study of Ragas of Vilambit Khyal with any other Ragas of that rangaanga.	20 Marks
Unit II	A) Prepare any three Raga Swarup of any three Raganga other than Ragas of Vilambit and ChhotaKhyal.	15 Marks
Unit III	A) Prepare any five Chhota Khyal Bandish other than Unit I B) Prepare any two chhotakhyal with alap-tana.	15 Marks
Unit IV	One Dhamar with Layakari OR One Trivat with Gayaki in any one Raga of Prescribed Rangangas in syllabus.	10 Marks
Internal Assessment	1. Comparison of Ragangas 2. Tanpura Tunning	20 Marks 20 Marks

M. A.II. Semester III (NEP)
MUSIC (Vocal / Instrumental)
Research Project Phase-I
Data Collection Tools

Per week : 4L (2 Theory & 2 Practical)
 Credit 4

Internal Valuation 50

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	Total Numbers of Periods
6	RP-I(MUSPG-307)	Research Project Phase-I Data Collection Tools	60

Course Objectives:

1. Understand the principles and practices of survey research.
2. Learn to design effective survey instruments.
3. Gain proficiency in sampling techniques and data collection methods.
4. Analyze and interpret survey data.
5. Apply survey findings to research questions in music.

Course Outcomes

1. This course provides an in-depth exploration of survey methods specifically applied to music research.
2. Students will learn how to design and implement surveys, analyze survey data, and apply findings to various aspects of music study, including audience research, music perception, and industry trends.
3. Emphasis is placed on practical skills and the application of survey methodologies in real-world music research scenarios.

Note : Student should complete one research project on the basis of prescribed syllabus on following given research method.

Sr. no	Content
1	Overview of survey research in music. Importance and applications in music studies.
2	Ethics in survey research.
3	Types of surveys: questionnaire, interview, online survey. Crafting effective questions and scales. Pretesting and validating survey instruments.
4	Probability and non-probability sampling methods. Determining sample size and sampling frames.
5	Modes of data collection: face-to-face, telephonic and online.
6	Quantitative data analysis: descriptive and inferential statistics. Qualitative data analysis techniques. Software tools for data analysis
7	Writing survey reports. Visualizing data: charts, graphs, and tables. Making evidence-based conclusions and recommendations.
External Valuation: Viva on Project.	
Internal: Project submission & Presentation	

COURSE MATERIAL/LEARNING RESOURCES

Reference Books:

- 1) Bhatkhande, V.N., Bhatkhande Sangeet Shastra (1956-II Edition) Sangeet Karyalaya, Hathras (U.P.)
- 2) Vasant, Sangeet Visharad, Sangeet Karyalaya, Hathras (U.P.)
- 3) Bhatkhande, V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- 4) Patwardhan, V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- 5) Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- 6) Paranjape, S. S., Bhartiya Sangeet Ka Itihas (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 7) Chaube, Sushilkumar, Sangeet Ke Gharano Ki Charcha (1977), Uttar Pradesh Granth Academy, Lucknow, 1st Edition.
- 8) Garg, Laxminarayan, Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras (U.P.)
- 9) Mangrulkar, Dr. Narayan, Sangitatil Gharani Va Charitre, Nagpur
- 10) Garg, Laxminarayan, Bharat ke Sangeetkar, Sangeet Karyalaya, Hathras (U.P.)
- 11) Dr. Banarji Geeta, Rag Shashtra, part 1 & 2 Sangeet Sadan Prakashan, Alahabad
- 12) Sharma, Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 13) Brihspati, Acharya K.C.D., Sangeet Chintamani (1976), Sangeet Karyalaya, Hathras (U.P.)
- 14) Sharma, Dr. Mrityunjay, Sangeet Manual.
- 15) Paranjape, S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 16) Saxena, Dr. Rakesh bala, Madhyakalin Vaishnav Sampradayan Me Sangeet, Radha Publication, Delhi.
- 17) Sharma, Prof. Swatantra, (2014), Anubhav Publishing House, Prayagraj, II Ind Edition.
- 18) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 19) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 20) Dr. Kaur Bhagwant, Paramparagat Hindustani Saiddhatik Sangeet, Kanishka Publishers, Delhi
- 21) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 22) Dr. Shriwastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatatva, Kanishka Publishers New Delhi
- 23) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 24) Prof. Satybhhan, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 25) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
- 26) Dr. Mishra Arun, Bhartiya kanth sangeet aur vadya sangeet, Kanishka Publishers New Delhi
- 27) Jagtap, Sameer, Sampurn Visharad Shastra (Tabla), Madhuraj Publication, Pune.
- 28) Vyas, Professor Gunvant Madhav Lal, Gur Tur Gale Raag, Vaibhav Prakashan, Nagpur.
- 29) Pande, Dr. Dhanashree, Vasant Sudha, Vidya Vikas Prakashan, Nagpur.
- 30) Vyas, Prof. Gunvant Madhav Lal, Swakiya, Vyas Smriti Sansthan, Raipur.
- 31) Bhonde, Kamal, Kale Guruji, Bandishinchya Bandishi, Amravati.
- 32) Bhonde, Kamal Muralidhar, Naadkamal, Amravati.
- 33) Mehre, Manik, Bhartiya Sangeet Shastra, Raghav Distributor, Nagpur.
- 34) Mehre, Manik, Gayani Kala, Raghav Distributor, Nagpur
- 35) Shiledar, Sadhna, Kahat Gunjan, Vijay Prakashan, Nagpur.
- 36) Ambhore, Archana, Sangeetarjan, Amey Publication, Akola.
- 37) Devaangan, Tulsiram, Bhartiya Sangeet Ka Itihaas, Madhya Pradesh Hindi Granth Akadami.
- 38) Mahadik, Prakash, Bhartiya Tantrivadya, Madhya Pradesh Hindi Granth Akadami.
- 39) Chaudhari, Dr. Bhojraj, Sangeet Chintan, Nabha Prakashan, Amravati.
- 40) Chaudhari, Dr. Bhojraj, Pandit V. N. Bhatkhande Yanche Sangeet Shastra V Bandishinchi Mimansa, Nabha Prakashan, Amravati
- 41) Devdhar, B.R., Awaaz Sadhna Shastra
- 42) Das, Dr. Snehashis, Professor B.R. Deodharka Sangitik Yogdan, Indira Kala Sangit Vishva Vidyalaya, Khairagarh (M.P.)

- 43) Barde,Dr.Kaumudi,RajasthanKeDarbariSangeetagya(2004),RajasthanSangeet NatakAcademy,Jodhpur.
- 44) Diwase, Dr.Purnima,Sangeet Sandarbha(2016),Sahitya PrasarKendra, Nagpur.
- 45) Halgaonkar,Dr.Prachi,ResearchMethodology (2019),InternationalPublication, Kanpur.
- 46) Deshpande,Dr. Karuna, Swarashis(Part1& 2),Ramai Prakashan, Aurangabad.
- 47) Bidkar,Sucheta,SangeetShastra Vigyan(2015),Sanskar Prakashan,Mumbai.
- 48) Dharmadhikari,Smt.Maya,Boond Boond Bhav Jharat (2018),Sanskar Prakashan,Mumbai.

WEB LINK ADDRESS

1. Giri,Dr.Ankush,A. - https://mmv.ac.in/pdf/E_Content_of_Dr_Ankush_Giri.pdf
2. Vaishnav,Dr.Jayshree,M - https://mmv.ac.in/pdf/Dr_Vaishnav.pdf
3. Deshmukh,Dr.Sharmila,A - https://mmv.ac.in/pdf/E_Content_Sharmila_Deshmukh.pdf