

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-IV

Prepared by Board of Studies in Music

PART-B

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

Sr. No.	Code of the Course	Title of the Course /Subjects	Total Number of Periods	Credits
1	DSC- I.4 (MUSPG - 401)	Functional Theory of Classical Music	60	4
2	DSC – II.4 (MUSPG - 402)	Aesthetics and Research Methodology	60	4
3	DSC- III.4 (MUSPG - 403)	Stage Performance (Majlis)	60	4
4	DSC-IV.4 (MUSPG - 404)	Study of Natyasangeet and Its Presentation	30	2
5	DSE-IV.A (MUSPG - 405)	Practical Concepts of Indian Classical Music (Viva)	60	4
	DSE –IV.B (MUSPG - 406)	Detail study of Rare Ragas (Viva)		
6	Research Project Phase-II Layout of Synopsis		90	6
Total Credits				24

Important Notice:

1. All DSC Syllabus is compulsory.
2. DSE Syllabus is optional and choose 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 IV (NEP)
MUSIC (Vocal / Instrumental)
DSC I.4
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
1	DSC- I.4 (MUSPG - 401)	Functional Theory of Classical Music	60

Objectives –

1. To study Ragangas along with Ragas and their Gayaki.
2. To study about employability aspects of Music.

Outcomes -

1. The student will be able to write notation of the compositions and discuss about Ragang classification.
2. The students may explore the different avenues of employment in Music.

Units	Content	Distribution of Marks
Unit I	A) Notation writing of any one Vilambit Khyal with Alap and Tanas. B) Notation writing of compositions from the syllabus.	12 marks
Unit II	A) Analysis of Malhar with examples. B) Kanada Ragang with examples.	12 marks
Unit III	Explain the terms in detail. i) Teacher ii) Performer (stage artist) iii) Music arranger iv) Music Critic v) Recordist vi) Music Director	12 marks
Unit IV	A) Origin, Evolution and classification of Indian Folk Music. B) Information of Folk Fairs and Festivals in India. 1. Jaisalmer Desert Festival, Rajasthan 2. Khajuraho Dance Festival, Madhya Pradesh 3. Bihu Festival, Assam 4. Hornbill Festival, Nagaland 5. Onam, Kerala 6. Pushkar Fair, Rajasthan 8. Rann Utsav, Gujarat 9. Konark Dance Festival, Odisha 10. Losar Festival, Ladakh	12 marks
Unit V	A) Comparative study of Musical compositions of Hindustani and Karnataka Music. B) 35 Talas in Karnataka Music.	12 marks
Internal Assessment	A. MCQs on prescribed Syllabus. B. Music teaching method. C. Critical appreciation of Music Concert.	10 Marks 15 Marks 15 Marks

M. A.II. Semester IV (NEP)
MUSIC (Vocal / Instrumental)
DSC II.4
(Aesthetics and Research Methodology)

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.4 (MUSPG - 402)	Aesthetics and Research Methodology	60

Objectives –

1. To Study of Arts, Aesthetics and Rasa-Siddhant.
2. To Study Research Methodology of Indian Music.

Outcomes –

1. Research aptitude of the student will be enhanced.
2. The Student will learn to apply applications of Ragas and Aesthetics in the performance.
3. The Student will acquire knowledge of Research Methodology.

Unit	Content	Distribution of Marks
Unit I	A) Aesthetics: Definition, perspective, Analysis, Area and Aesthetic experience (sensibility process) & Component. B) Aesthetics according to Indian and Western Philosophers.	12 marks
Unit II	A) Art: Definition, Classification, Interdisciplinary Art forms. B) Raga-Dhyana and Raga-Mala Paintings.	12 marks
Unit III	A) Rasa: Definition, Types, Co- relation with Music. B) Rasa in relation to swara, laya, tala, chhanda and lyrics.	12 marks
Unit IV	A) Definition of Research and different views of scope of Research in Indian Music. B) Research Methodology : 1) Scope & Limitations 2) Area of Research 3) Review of Literature 4) Research plan 5) Bibliography.	12 marks
Unit V	A) Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Mathematics, Social Sciences, Religion and Culture. B) Modern Technology: Electronic equipments, computer, internet etc.	12 marks
Internal Assessment	MCQs on prescribed syllabus Research Paper Publication	10 Marks 30 Marks

M. A.II. Semester IV (NEP)
MUSIC (Vocal / Instrumental)
DSc III.4
(Stage Performance)

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
3	DSC – III.4 (MUSPG - 403)	Stage Performance	60

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 may be able to perform professionally.
2. The students may have ability to perform any one semi – classical form.

Prescribed Ragas with Detailed Study:

1. Darbari Kanada 2. Kausi Kanada 3. Miya Malhar 4. Ramdasi Malhar 5. Puriya Dhanashri 6. Purvi.

Unit	Content	Distribution of Marks
Unit - I	Presentation of any Raga having Vilambit Khyal, Drut Khyal with detailed Gayaki from the syllabus.	30 marks
Unit –II	Drut Khyal with Gayaki in any one from the two Ragas, suggested by the External Examiner.	15 Marks
Unit - III	Semi Classical Formsof Music – Thumari OR Dadra.	15 Marks
Internal Assessment	A) Listening and Presentation with karaoke B) Performance on karaoke music track	20 Marks 20 Marks

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

Study of Natyasangeet and Its Presentation
(Stage Performance)
(Internal Assessment)

Per week : 2P
Credit 2

Total Marks 50
Internal Valuation 50

Sr. No	Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
4	DSC – IV.4 (MUSPG - 404)	Study of Natyasangeet and Its Presentation	30 Hours

Objectives:

1. To develop stage performance skills in Natyasangeet.
2. To study of various singers and composers of Natyageet.

Outcomes:

1. Students will be aware of importance of Natyasangeet and its relation with classical Music.
2. Preservation of Natyageet form which are basis of classical Music.

Unit	Content	Distribution of Marks
Unit - I	A. Detailed study of Natyasangeet.	10 Marks
	B. To Perform Naandi or Mangalacharan.	10 Marks
Unit - II	A. Perform any two Natyageet by following renowned Artists: i) Keshvrao Bhosale ii) Baal Gandhrav iii) Dinanath Mangeshkar iv) Jaymala Shiledar v) Vasantrao Deshpande vi) Jitendra Abhisheki	15 Marks
	B. Perform any two Natyageet by following Sangeet Nataka: i) Sangeet Manapamaan ii) Sangeet Saubhadra iii) Sangeet Sanshaykallol iv) Sangeet Sharda v) Sangeet Swayamwar vi) Katyar Kaljat Ghusali	15 Marks

Activities:

- i) Collect Records of Rare Natyageet collection.
- ii) Arrange departmental competition on Natyageet

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

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	DSE – IV.A (MUSPG - 405)	Practical Concepts of Indian Classical Music (Viva)	60

Objectives –

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

Outcomes -

1. The students will learn to perform the Ragas in their pure form.
2. They will be able to understand different ragas from a particular Raganga analytically.

Prescribed Ragas with Detail Study:

1. Nayaki Kanada 2. Adana 3. Surdasi Malhar 4. Megh Malhar 5. Basant 6. Paraj

Unit	Content	Distribution of Marks
Unit- I	A) Prepare two Vilambit Khyal and Bandish from the syllabus with detail Gayaki.	20 Marks
Unit- II	B)Any two Vilambit Khyal other than Unit – I (Only Bandish).	10 Marks
Unit - III	C) Any Four Chhota Khyal with Gayaki from the syllabus.	10 Marks
Unit - IV	D)Tarana with Gayaki in any raga from the syllabus.	10 Marks
Unit - V	E) Chaturang with Gayaki in any raga from the entire syllabus of P.G.	10 Marks
Internal Assessment	A) Practical Record Book	10 Marks
	B) Unit /Annual Test	10 Marks
	C) A project based on the above syllabus and it's presentation.	20 Marks

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

**Detail study of Rare Ragas
(Viva)**

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 – IV. B (MUSPG - 406)	Detail study of Rare Ragas (Viva)	60

Objectives

- To study Rare Ragas of different Angas (Ragang)
- To impart knowledge of Ragangas to the students and performer.

Outcomes

- Students will perform Rare Ragas more efficiently.
- Students will know the application of Raganga in Ragas.

A) Prescribed rare Ragas according to Ragang.

i) MalharAnga:

Shuddha Malhar, Nat Malhar, Jayant Malhar, Des Malhar, Meer Malhar.

ii) KanadaAnga:

Sahana Kanada, kafi Kanada, Bageshri Kanada, Suha Kanada, Raisa Kanada.

iii) AsawariAnga:

Gandhari, Khat, Devgandhar, Gopika Basant, Sindh Bhairavi

iv) BilawalAnga:

Shukla Bilawal, Kukubh Bilawal, Sarparda Bilawal,
Nat Bilawal, Hami rBilawal.

V) TodiAnga:

Salagwarali, AhiriTodi, BahaduriTodi, AnjaniTodi, HussainiTodi.

Unit	Content	Distribution of Marks
Unit I	A) Prepare any two Vilambit Khyal and Madhyalaya Bandish in prescribed Angas. B) Comparative study of Ragas of Vilambit Khyal with any other Ragas of that anga.	20 Marks
Unit II	A) Prepare any three Raga Swarup of any three Ragang other than Ragas of Vilambit and Chhota Khyal.	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 Dhrupad with Layakari OR One Tarana with Gayaki in any one Raga of Prescribed Angas in syllabus.	10 Marks
Internal Assessment	1. Seminar and its presentation 2. Play Thekas on Tabla	20 Marks 20 Marks

M. A.II. Semester IV (NEP)
MUSIC (Vocal / Instrumental)
DSE IV.B
Research Project Phase-II

Per week : 6L (3 Theory & 3 Practical)
 Credit 6

Total Marks - 150
 External Valuation 75
 Internal Valuation 75

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	Total Numbers of Periods
6	RP-II (MUSPG-407)	Research Project Phase-II Layout of Synopsis	90

Course Objectives:

1. To develop a comprehensive understanding of advanced research methods applicable to Indian music.
2. Enhance skills in ethnographic fieldwork, archival research, and music analysis.
3. Prepare students for academic and professional research contributions in the field of Indian music

Course Outcomes

1. This course aims to equip postgraduate students with advanced research methodologies specific to the field of Indian Music.
2. Students will learn to conduct rigorous research, critically analyze musical traditions, and contribute original insights to the discipline.
3. Emphasis will be on both qualitative and quantitative research methods, ethnomusicology, and interdisciplinary approaches.

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

Sr. no	Content
	Cover Page of research report and declaration
1	Name of Researcher's Name of Institution/College & University
2	Introduction: Objectives of Research, Purpose and Significance, Hypothesis, Importance of Research , Limitation and delimitations of Research, etc.
3	Review of Related Literature: A comprehensive review of relevant literature and previous research related to your topic.
4	Methodology: Describes the research design, methods, and data collection techniques used in your study.
5	Analysis and Interpretation of Data.
6	Findings: Presents the results of your research and analysis.
7	Discussion: Interpretation of the findings and the applications, linking back to the research questions.
8	Conclusion: Summarizes the main points and provides insights in to the broader implications of the study.
9	References: A list of all the sources cited in the dissertation following a specific citation style (e.g., APA, MLA).
10	Appendices (if applicable): Additional materials, such as questionnaires, charts, or Musical scores.
	External Valuation: Viva on Project/Synopsis
	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. Jha 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, prat 1 & 2 Sangeet Sadan Prakashan, Alahabad
- 12) Sharma Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 13) Brihaspati, 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. Rakeshbala, Madhyakalin Vaishnav Sampradayon Me Sangeet, Radha Publication, Delhi.
- 17) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 18) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 19) Dr. Kaur Bhagwant, Paramparagat Hindustani Saidhhatik Sangeet, Kanishka Publishers, Delhi
- 20) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 21) Dr. Shriwastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatatva, Kanishka Publishers New Delhi
- 22) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 23) Prof. Satyban, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 24) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
- 25) Dr. Mishra Arun, Bhartiya kanth sangeet aur vadya sangeet, Kanishka Publishers New Delhi
- 26) Jagtap Sameer, Sampurn Visharad Shastra (Tabla), Madhuraj Publication, Pune.
- 27) Vyas Professor Gunvant Madhavlal, Gur Tur Gale Raag, Vaibhav Prakashan, Nagpur.
- 28) Pande Dr. Dhanashree, Vasant Sudha, Vidya Vikas Prakashan, Nagpur.
- 29) Vyas Prof. Gunvant Madhavlal, Swakiya, Vyas Smriti Sansthan, Raipur.
- 30) Bhonde Kamal, Kale Guruji, Bandishinchya Bandishi, Amravati.
- 31) Bhonde Kamal Muralidhar, Naad kamal, Amravati.
- 32) Mehre Manik, Bhartiya Sangeet Shastra, Raghav Distributor, Nagpur.
- 33) Shiledar, Sadhna, Kahat Gunjan, Vijay Prakashan, Nagpur.
- 34) Ambhore Archana, Sangeetarjan, Amey Publication, Akola.
- 35) Devaangan Tulsiram, Bhartiya Sangeet Ka Itihaas, Madhya Pradesh Hindi Granth Akadami.
- 36) Mahadik Prakash, Bhartiya Tantrivadya, Madhya Pradesh Hindi Granth Akadami.
- 37) Chaudhari Bhojraj, Sangeet Chintan, Nabha Prakashan, Amravati.
- 38) Devdhar B.R., Awaaz Sadhna Shastra
- 39) Das Dr. Snehashis, Professor B.R. Deodhar ka Sangitik Yogdan, Indira Kala Sangit Vishva Vidyalaya, Khairagarh (M.P.)
- 40) Barde Dr. Kaumudi, Rajasthan Ke Darbari Sangeetagya (2004), Rajasthan Sangeet Natak Academy, Jodhpur.
- 41) Diwase Dr. Purnima, Sangeet Sandarbha (2016), Sahitya Prasar Kendra, Nagpur.

- 42) Halgaonkar Dr.Prachi, Research Methodology (2019), International Publication, Kanpur.
- 43) Deshpande Dr. Karuna, Swarashis (Part1& 2), Ramai Prakashan, Aurangabad.
- 44) Bidkar Sucheta, Sangeet Shastra Vigyan (2015), Sanskar Prakashan, Mumbai.
- 45) Dharmadhikari Smt.Maya, Boond Boond Bhav Jharat (2018), Sanskar Prakashan, Mumbai.

WEB LINK ADDRESS

1. https://mmv.ac.in/pdf/E_Content_of_Dr_Ankush_Giri.pdf
2. https://mmv.ac.in/pdf/Dr_Vaishnav.pdf
3. https://mmv.ac.in/pdf/E_Content_Sharmila_Deshmukh.pdf