

Sant Gadge Baba Amravati University, Amravati

Syllabus Prescribed under Choice Based Credit System 2023-24

Faculty:-Humanities

Program:-M.A. MUSIC

Two Years - Four Semester Masters Degree Programme CBCS

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

Prepared by Board of Studies in Music

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

Sr. No.	Code of the Course	Title of the Course /Subjects	Total Number of Periods	Credits
1	DSC - 1	Functional Theory of Classical Music	60	4
2	DSC-2	History and Theory of Indian Music (Since 18 A.D. to Modern Era)	60	4
3	DSC-3	Practical Concepts of Indian Classical Music (Viva)	60	4
4	DSC-4	Stage Performance (Majlis)	60	4
5	DSC - 5	Study of Nattiyasangeet and It's Presentation	30	2
6	DSE-1	Folk Music of Maharashtra (Viva)	60	4
	DSE -2	Detailed study of Structural Ragas (Viva)		
7	RP	Research Project	75	5
				27

Important Notice:

1. All DSC Syllabus is compulsory.
2. SEC Syllabus is compulsory as internal assessment.
3. DSE Syllabus is optional. Choose any one Subject of them.
4. Research Project is compulsory.
5. All Practical & Theory periods will be equal weightage.

M. A.II. Semester III (CBCS)
MUSIC (Vocal / Instrumental)
Paper 9
Functional Theory of Classical Music

Per week : 4 L
 Credit : 4

Total Marks - 100
 Theory Paper- 80
 Internal Valuation - 20

Sr. no.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
1	DSC – I (MUSPG - 301)	Functional Theory of Classical Music	60

Objectives –

1. Focusing on Marva and Bilawal Ragangas.
2. Make students able to compose Bandish.
3. Focusing on the principals of the Western Music.
4. Knowledge of Various Layakaris.

Outcomes -

1. The Student will be able to create own Musical composition.
2. The Student will be learn to apply the basics of Staff Notation System.
3. 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 from the syllabus.	14 marks
Unit-II	A) Detail study of Dash-widh Raga vargikaran paddhati. B) Analysis of Marva and Bilawal Ragangas with examples.	14 marks
Unit-III	A) Composition & Notation writing of given lyrics (Padas). B) Study of Staff Notation System in Western Music	14 marks
Unit-IV	A) Writing of given Talas in basic layakari. A) Khemta B) Fardost C) Gajazampa D) Jat tala B) Writing of given Talas in Aad, Biyad & Kuad Layakari A) Shikhar B) Matta 3) Lakshami 4) Ganesh	14 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 Hajarika	14 marks
	MCQs on prescribed syllabus.	10 Marks
Internal assessment	A) Presentation of self composed Bandish (10 marks) B) Project on above syllabus (10 marks.)	20 Marks

M. A. II. Semester III (CBCS)
MUSIC (Vocal / Instrumental)
Paper 10
History and Theory of Indian Music
(Since 18 A.D. to Modern Era)

Per week : 4 L
 Credit : 4

Total Marks - 100
 Theory Paper - 80
 Internal Valuation - 20

Sr.No	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
2	DSC – II (MUSPG-302)	History and Theory of Indian Music (Since 18 A.D. to Modern Era)	60

Objectives –

1. Knowledge of Gharana system and characteristics of different Gharanas.
2. Study of the contribution of musicologists.
3. Focusing on basic knowledge of microphone techniques.

Outcomes -

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

Unit	Content	Distribution of Marks
Unit I	A) Gharana : Meaning and Importance . B) Detail study of Delhi, Gwalior, Jaipur, Kirana, Patiala Gharana. C) Contribution of Prominent Artists from different Gharanas.	14 marks
Unit II	A) Impact of Dhrupad Style on singing and playing of Khyal. B) Study of present Dhrupad's styles - Darbhanga, Dagar, Vishnupur, Haveli	14 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. Balwantraji Bhatt (Bhav Rang) B) Study and Critical Analysis of Bandish of Modern composers.	14 marks
Unit IV	A) Information of the tools of Stage Performance (Mike, Amplifier, Mixer, Speaker, Reverb.) B) Contribution of Western Scholars to Indian Music.	14 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.	14 marks
	MCQs on prescribed syllabus.	10 Marks
Internal assessment	A) Presentation of self composed Bandish (10 marks) B) Project on above syllabus (10 marks)	20 Marks

M. A. II. Semester III(CBCS)
MUSIC (Vocal / Instrumental)
Paper 11
Practical Concepts of Indian Classical Music
(Viva)

Per Week : 4 P
 Credit : 4

Total Marks - 100
 External Valuation - 80
 Internal Valuation - 20

Sr. no.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
3	DSC – III (MUSPG-303)	Practical Concepts of Indian Classical Music (Viva)	60

Objectives –

1. Detail and critical knowledge of Ragas.
2. Ability to sing Dhamar and Tarana with Gayaki.

Outcomes -

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

Unit	Content	Distribution of Marks
	Prescribed Ragas with Detail Study: 1. Chandrkauns 2.Bageshrikauns 3. Devgiri Bilaval 4. Shukla Bilaval 5. Puriya 6.Bhatiyar	
Unit - I	Prepare any two Vilambit Khyal and Bandish from the syllabus with detail Gayaki.	30 Marks
Unit - II	Any two Vilambit Khyal other than detail Gayaki (Only Bandish)	15 Marks
Unit - III	Any Four Chhota Khyals with Gayaki from the syllabus. (Except those Ragas chosen for Vilambit Gayaki.)	15 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 (05 Marks) B) Unit /Annual Test (05 Marks) C) Listening & Performance (10 Marks)	20 Marks

M. A. II. Semester III (CBCS)
MUSIC (Vocal / Instrumental)
Paper 12
Stage Performance

Per Week : 4 P
 Credit : 4

Total Marks- 100
 External Valuation - 80
 Internal Valuation - 20

Sr. No	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
4	DSC – IV (MUSPG - 304)	Stage Performance	60

Objectives –

1. To focus on performing skills.
2. Command over some semi classical forms.

Outcomes -

1. The student will be able to create aesthetics in performance
2. The Student will be able to demonstrate semi classical forms.

Unit	Content	Distribution of Marks
	Prescribed Ragas with Detailed Study. 1. Madhukauns 2. Jogkauns 3. Bilaval 4. Yamani Bilaval 5. Marva 6. Sohni	
Unit – I	Presentation of any Raga having Vilambit Khayal, Drut Khayal with detail Gayaki from the syllabus.	40 marks
Unit –II	Drut Khyal with Gayaki in any one from the two Ragas, suggested by the External Examiner.	20 Marks
Unit - III	Semi Classical form of Music – Kajari OR Jhula.	20 Marks
Internal assessment	A) Play Theka on Tabla. (10 marks) B) Tanpura Tuning& Playing(10 marks)	20 Marks

M.A. Semester III (CBCS)
MUSIC (Vocal / Instrumental)
Paper 13
Study of Natyasangeet and It's Presentation
 (Stage Performance)
 (Internal Assessment)

Per week : 2 P

Duration of Lecture – 1 Hour

Credit : 2

Total Marks - 50

Sr. No.	Code of the course/Subject	Title of the Course	Total number of hours
5	DSC – V (MUSPG - 305)	Study of Natyasangeet and It's Presentation	30 Hours

Objectives:

1. To impart knowledge of Natyasangeet with Indian classical Music.
2. To introduce the works of various Natyageet singers and composers.

Outcomes:

1. After completion of this paper the 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.
3. Preservation of musical forms which are on the age of extinction.

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) Jaimala Shiledar v) Vasantrya Deshpande vi) Jitendra Abhisheki	15 Marks
	B. Perform any two Natyageet by following 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. Semester III(CBCS)
MUSIC (Vocal / Instrumental)
Paper 14
Folk Music of Maharashtra
(Viva)

Per Week : 4 P
 Credit : 4

Total Marks - 100
 External Valuation - 80
 Internal Valuation - 20

Sr. No	Code of the course/Subject	Title of the Course/Subject	Total number of hours
6	DSE – 1 (MUSPG - 306)	Folk Music of Maharashtra (Viva)	60

Objectives:

- To impart knowledge of folk Music with Indian classical Music.
- To impart knowledge of folk Music of Maharashtra with respect to Lawani, Powada and Bharud

Outcomes:

- The students will be aware of importance of Folk Music in Music Festivals, Musical Events, social harmony and its relation with Classical Music.
- Preservation of Folk Musical forms which are based on Classical Music.
- Preservation of Musical Forms which are on the age of extinction.

Unit	Content	Distribution Marks
	Folk songs in syllabus : 1.Lawani 2. Powada 3. Jogwa 4. Koligit 5. Bharud 6. Bhupali 7. Gavalan 8. Jatyawarchi Gani 9. Gondhal 10. Tumbadi	
Unit – I	Prepare any two types of Folk Songs.	40 Marks
Unit - II	Detail description of any two types of Folk Songs.	20 Marks
Unit – III	Introduction, significance and contribution of the following singers in Folk Music. 1) Shahir Sable 2) Shahir Vitthal Umap 3) Honaji Bala 4) Pralhad Shinde 5) Sulochana Chavhan	20 Marks
Internal assessment	A. Practical Record Book (10 Marks) B. Unit Test / Annual Test Exam (05Marks) C. Listening & Performance (05Marks)	20 Marks

M.A. Semester III (CBCS)
MUSIC (Vocal / Instrumental)
Paper 15
Detail study of Structural Ragas
(Viva)

Per week : 4 P
 Credit : 4

Total Marks- 100
 External Valuation - 80
 Internal Valuation - 20

Sr. No	Code of the course/Subject	Title of the Course	Total number of hours
6	DSE – 2 (MUSPG - 307)	Detail study of Structural Ragas (Viva)	60

Objectives-

1. Detail and critical knowledge of Ragas
2. Ability to sing Dhamar and Tarana with Gayaki.

Outcomes-

1. Ability to present the various aspects of Ragas.
2. Knowledge of Layakarīs in Dhamar and TaranaGayaki

Unit	Content	Distributing of Marks
Knowledge of prescribed groups of Ragas:- A) Groups of Ragas in syllabus:- i) Structure of Ragas having Aroha as -- sa, re, ga, pa, dh, sa. Bhupali, Vibhas, Bhupal Todi, Jayat and Shivranjani ii) Structure of Ragas having Aroha as --sa, ga, ma , dh, ni, sa. Malkauns, Chandrakauns, Audav Bageshri, Bhinna Shadaj, Sohoni iii) Structure of Ragas having Aroha as --sa, ga, ma , pa , ni, sa. Bihag, Maru Bihag, Multani, Madhuvanti, Gavati iv) Structure of Ragas having Aroha as --ni , re, ga, ma , dh , ni, sa. Yaman, Puriya, Puriya Dhanashri, Puriya Kalyan, Purvi		
Unit I	B) Preparation of any two Ragas from each structural group of Ragas, prescribed in syllabus is compulsory.	16 Marks
Unit II	C) Prepare any two Vilambit Khyal and Madhyalaya Bandish in Ragas of different groups prescribed in syllabus .	16 Marks
Unit III	D) Prepare any two Vilambit Khyal Bandish only, in Ragas other than Ragas in the Part C of the syllabus.	16 Marks
Unit IV	E) Prepare any 4 Chhota Khyal Bandish in Ragas other than Ragas in the Part C and D of the syllabus.	16 Marks
Unit V	F) One Dhamar with Layakari and or One Tarana with Gayaki in any one Raga of any one group, prescribed in syllabus.	16 Marks
Internal assessment	A. Practical Record Book B. Unit Test/ Annual Test Exam C. Listening & Performance	20 Marks

M.A. Semester III (CBCS)
MUSIC (Vocal / Instrumental)
Paper 16
Research Project

Per week : 3 L + 2 P

Credit : 3+2= 5

Total Marks - 100

External Valuation - 40

Internal Valuation - 60

Sr. No	Code of the course/Subject	Title of the Course	Total number of hours
7	RP (MUSPG - 308)	Synopsis Writing / Project Proposal	75

Sr. no	Content
1	Name of Researcher's Name of Institution / College & University
2	Abstract : Objectives of Research ,Methodology of Research, Hypothesis, Importance of Research , Limitation of Research
3	Introduction: Introduces the topic, explains the research questions, and outlines the purpose and significance of the study.
4	Literature Review: A comprehensive review of relevant literature and previous research related to your topic.
5	Methodology: Describes the research design, methods, and data collection techniques used in your study.
6	Findings: Presents the results of your research and analysis.
7	Discussion: Interpretation of the findings and their implications, linking back to the research questions.
8	Conclusion: Summarizes the main points and provides insights into 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, part 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 Saundryatva, Kanishka Publishers New Delhi
- 22) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 23) Prof. Satybhan, 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.

WeblinkAddress :-

<https://www.musicmum.com/instrumental-music-vs-vocal-music/https://en.wikipedia.org/wiki/vocalmusichttps://testmoz.com/1876740>

<https://drive.google.com/file/d/18s2MvAOj4ieUJw7GLz8DsO2wsJb9m94/viewhttps://en.wikipedia.org/wiki/Vocalmusic>

Sant Gadge Baba Amravati University, Amravati

Syllabus Prescribed under Choice Based Credit System

2023-24

Faculty:-Humanities

Programme:-M.A. MUSIC

Two Years - Four Semester Master's Degree Programme CBCS

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

Prepared by Board of Studies in Music

PART-B

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

Sr. No.	Code of the Course	Title of the Course /Subjects	Total Number of Periods	Credit
1	DSC - 1	Functional Theory of Classical Music	60	4
2	DSC-2	Aesthetics and Research Methodology	60	4
3	DSC-3	Practical Concepts of Indian Classical Music (Viva)	60	4
4	DSC-4	Stage Performance (Majlis)	60	4
5	SEC - 5	Study of Harmonium and it's presentation	30	2
6	DSE-1	Detail study of Ragangas (Viva)	60	4
	DSE -2	Detail study of Rare Ragas (Viva)		
				Total - 22

Important Notice:

- All DSC Syllabus is compulsory.
- SEC Syllabus is compulsory
- DSE Syllabus is optional. Choose any one Subject of them.
- All Practical & Theory periods will be equal weightage.

M. A. II. Semester IV (CBCS)
MUSIC (Vocal / Instrumental)
Paper 17
Functional Theory of Classical Music

Per Week - 4 L
 Credits - 4

Total Marks - 100
 Theory Paper - 80
 Internal Valuation - 20

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
1	DSC – I (MUSPG – 401)	Functional Theory of Classical Music	60

Objectives –

1. Focus on Ragangas along with Ragas and their Gayaki.
2. Information 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.

Unit	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.	14 marks
Unit II	A) Analysis of Malhar and Kanada Ragang with examples.	14 marks
Unit III	A) Explain the terms in detail. i) Teacher, ii) Performer (stage artist), iii) Music arranger, iv) Music Critic, V) Recordist, vi) Music Director.	14 marks
Unit IV	A) Origin, Evolution and classification of Indian Folk Music. B) Folk Fairs and Festivals in India.	14 marks
Unit V	A) Comparative study of Musical compositions of Hindustani and Karnataka Music. B) Scheme of 35 Talas in Karnataka Music.	14 marks
	MCQs on prescribed Syllabus	10 Marks
Internal assessment	A) Music teaching method. (10Marks) B) Critical appreciation of Music Concert (10Marks)	20 Marks

M. A. II. Semester IV(CBCS)
MUSIC (Vocal / Instrumental)
Paper 18
(Aesthetics and Research Methodology)

Per Week - 4 L
 Credit - 4

Total Marks - 100
 Theory Paper- 80
 Internal Valuation - 20

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
2	DSC – II (MUSPG – 402)	Aesthetics and Research Methodology	60

Objectives –

1. Knowledge of Arts, Aesthetics and Rasa-Siddhant.
2. Study of Research Methodology.

Outcomes –

1. Research aptitude of the student will be enhanced.
2. The Student will learn to apply Raga and Aesthetics in the performance.
3. Thorough 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.	14 marks
Unit II	A) Art : Definition, Classification, Interdisciplinary Art forms. B)Raga-Dhyan and Raga-Mala Paintings.	14 marks
Unit III	A) Rasa: Definition, Types, Co- relation with Music. B)Rasa in relation to swara, laya, tala, chhanda and lyrics.	14 marks
Unit IV	A) Definition of Research and different views of scope of Research in Indian Music. B) ResearchMethodology : 1) Scope &Limitations 2) Area of Research 3) Review of Literature 4) Research plan 5) Bibliography.	14 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.	14 marks
	MCQs on prescribed syllabus	10 Marks
Internal assessment	Disseartation	20 Marks

M. A. II. Semester IV (CBCS)
MUSIC (Vocal / Instrumental)
Paper 19
Practical Concepts of Indian Classical Music
(Viva)

Per Week - 4 P
 Credit - 4

Total Marks - 100
 External Valuation- 80
 Internal Valuation- 20

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
3	DSC – III (MUSPG - 403)	Practical Concepts of Indian Classical Music (Viva)	60

Objectives –

3. Detail & Critical knowledge of Raga.
4. Study of peculiar styles of presentation of Tarana and Chaturang.

Outcomes -

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

Unit	Content	Distribution of Marks
	Prescribed Ragas with Detail Study: 1. Nayaki Kanada 2. Adana 3. Surdasi Malhar 4. Megh Malhar 5. Basant 6. Paraj	
Unit- I	A) Prepare two Vilambit Khyal and Bandish from the syllabus with detail Gayaki.	30 Marks
Unit- II	B)Any two Vilambit Khyal other than section A (Only Bandish).	15 Marks
Unit - III	C) Any Four Chhota Khyal with Gayaki from the syllabus.	15 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	D) Practical Record Book (05 Marks) E) Unit /Annual Test (05 Marks) F) A project based on the above syllabus and it's presentation. (10 Marks)	20 Marks

M. A. II. Semester IV (CBCS)
MUSIC (Vocal / Instrumental)
Paper 20
(Stage Performance)

Per Week - 4 P
 Credit - 4

Total Marks - 100
 External Valuation- 80
 Internal Valuation- 20

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
4	DSC – IV (MUSPG - 404)	Stage Performance(Majlis)	60

Objectives –

1. Performance aptitude enhancement.
2. Knowledge of semi classical music forms of Thumri, Dadra etc.

Outcomes -

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

Unit	Content	Distribution of Marks
	Prescribed Ragas with Detailed Study: 1. Darbari Kanada 2. Kausi Kanada 3. Miya Malhar 4. Ramdasi Malhar 5. Puriya Dhanashri 6. Purvi.	
Unit - I	Presentation of any Raga having Vilambit Khyal, Drut Khyal with detailed Gayaki from the syllabus.	40 marks
Unit –II	Drut Khyal with Gayaki in any one from the two Ragas, suggested by the External Examiner.	20 Marks
Unit - III	Semi Classical Forms of Music – Thumari OR Dadra.	20 Marks
Internal assessment	C) Listening and Presentation with karaoke.(10 marks) D) Performance on karaoke music track (10 marks)	20 Marks

M.A. Semester IV (CBCS)
MUSIC (Vocal / Instrumental)
Paper 21
Study of Harmonium and it's presentation
Skill Enhancement Course (Stage Performance)
(Internal Assessment)

Per week – 2 P

Duration of Lecture – 1 Hour

Credit – 2

Total Marks - 50

Sr.No.	Code of the course/Subject	Title of the Course	Total number of hours
5	SEC – V (MUSPG - 405)	Study of Harmonium and it's presentation	30 Hours

Objectives:

1. To know the importance of a Harmonium in Indian music.
2. To introduce the works of various harmonium players.

Outcomes:

1. After completion of this paper the student will be aware of importance of harmonium and its relation with Indian music.
2. The Student will acquire to the knowledge of Harmonium repair.

Unit	Content	Distribution of Marks
Unit - I	C. Detailed study of Harmonium.	10 Marks
	D. To Perform Rashtageet, Rashtagaan, & Maharashtra Geet .	10 Marks
Unit - II	C. Perform any two Rajakhani gat in following ragas - 1) Yaman 2) Bhairav 3) Bhimpalasi 4) Todi 5) Shivranajani 6) Bhairavi	15 Marks
	D. Perform any two songs by following musical forms-	15 Marks
	E. 1) Desh bhakti geet 2) lokgeet 3) Natya geet 4) Bhavgeet 5) Ghazal 6) Dhun (tune)	
Activities: i) Collect Information about various types of Harmonium. ii) Arrange departmental workshop on Harmonium Repairing.		

**M. A. II. Semester IV (CBCS)
MUSIC (Vocal / Instrumental)
Paper 22**

Detail study of Ragangas

(Viva)

Per Week 4 P
Credit - 4

Total Marks - 100
External Valuation- 80
Internal Valuation- 20

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	(Total Numbers of Periods)
6	DSE – I (MUSPG - 406)	Detailed study of Ragangas (Viva)	60

Objectives –

1. Performance aptitude enhancement.
2. Knowledge of Raganga classification.

Outcomes -

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

Unit	Content	Distribution of Marks
	A) Prescribed Ragangas: i) KalyanRanganga: Yaman, Sham Kalyan, Shuddha Kalyan, Puriya Kalyan Anandi Kalyan ii) BhairavRanganga: Bhairav, Ramkali, NatBhairav, Kalingada, AhirBhairav iii) SarangRagnanga: Madhmad Sarang, Shuddh Sarang, Miya ki Sarang, Samant Sarang, Brindavani Sarang iv) DhanashreeRanganga: Dhanashree, Multani, Patdeep, Bheem, Dhani V) TodiRanganga: Todi, Gurjari Todi, Bilaskhani Todi, Bhupal Todi, Desi Todi	
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.	20 Marks
Unit III	A) Prepare any five Chhota Khyal Bandish other than Unit I B) Prepare any two chhotakhyal with alap-tana.	20 Marks
Unit IV	One Dhamar with Layakari OR One Trivat with Gayaki in any one Raga of Prescribed Rangangas in syllabus.	20 Marks
Internal assessment	1. Comparison of Ragangas (10Marks) 2. Tanpura Tuning (10 Marks)	20 Marks

**M. A. II. Semester IV (CBCS)
MUSIC (Vocal / Instrumental)
Paper 23**

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

Per Week - 4 P
Credit - 4

Total Marks - 100
External Valuation- 80
Internal Valuation- 20

Sr. No.	Code of the Course/Subject	Title of the Course/Subject	(Total Numbers of Periods)
6	DSE – II (MUSPG - 407)	Detail study of Rare Ragas (Viva)	60

Objectives

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

Outcomes

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

Unit	Content	Distribution of Marks
	<p>A) Prescribed rare Ragas according to Ragang.</p> <p>i) MalharAnga: Shuddha Malhar, Nat Malhar, Jayant Malhar, Des Malhar, Meer Malhar.</p> <p>ii) KanadaAnga: Sahana Kanada, kafi Kanada, Bageshri Kanada, Suha Kanada, Raisa Kanada.</p> <p>iii) AsawariAnga: Gandhari, Khat, Devgandhar, Gopika Basant, Sindh Bhairavi</p> <p>iv) BilawalAnga: Shukla Bilawal, Kukubh Bilawal, Sarparda Bilawal, Nat Bilawal, Hami rBilawal.</p> <p>V) TodiAnga: Salagwarali, AhiriTodi, BahaduriTodi, AnjaniTodi, HussainiTodi.</p>	
Unit I	<p>C) Prepare any two Vilambit Khyal and Madhyalaya Bandish in prescribed Angas.</p> <p>D) Comparative study of Ragas of Vilambit Khyal with any other Ragas of that anga.</p>	20Marks
Unit II	B) Prepare any three Raga Swarup of any three Ragang other than Ragas of Vilambit and Chhota Khyal.	20Marks
Unit III	<p>C) Prepare any five Chhota Khyal Bandish other than Unit I</p> <p>D) Prepare any two chhotakhyal with alap-tana.</p>	20Marks
Unit IV	E) One Dhrupad with Layakari OR One TaranawithGayaki in any one Raga of Prescribed Angas in syllabus.	20Marks
Internal assessment	<p>3. Seminar and its presentation (10 Marks)</p> <p>4. Play Thekas on Tabla (10 Marks)</p>	20Marks

❖ Course Material/Learning Resources

• Reference Books:

- 46) Bhatkhande, V.N., Bhatkhande Sangeet Shastra (1956-II Edition) Sangeet Karyalaya, Hathras (U.P.)
- 47) Vasant, Sangeet Visharad, Sangeet Karyalaya, Hathras (U.P.)
- 48) Bhatkhande V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- 49) Patwardhan V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- 50) Pt. Jha Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- 51) Paranjape S. S., Bhartiya Sangeet Ka Itihas (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 52) Chaube Sushilkumar, Sangeet Ke Gharano Ki Charcha (1977), Uttar Pradesh Granth Academy, Lucknow, 1st Edition.
- 53) Garg Laxminarayan, Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras (U.P.)
- 54) Mangrulkar Dr. Narayan, Sangitatil Gharani Va Charitre, Nagpur
- 55) Garg Laxminarayan, Bharat ke Sangeetkar, Sangeet Karyalaya, Hathras (U.P.)
- 56) Dr. Banarji Geeta, Rag Shashtra, part 1 & 2 Sangeet Sadan Prakashan, Alahabad
- 57) Sharma Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 58) Brihaspati, Acharya K.C.D., Sangeet Chintamani (1976), Sangeet Karyalaya, Hathras (U.P.)
- 59) Sharma Dr. Mrityunjay, Sangeet Manual.
- 60) Paranjape S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 61) Saxena Dr. Rakeshbala, Madhyakalin Vaishnav Sampradayon Me Sangeet, Radha Publication, Delhi.
- 62) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 63) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 64) Dr. Kaur Bhagwant, Paramparagat Hindustani Saidhhatik Sangeet, Kanishka Publishers, Delhi
- 65) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 66) Dr. Shrivastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatatva, Kanishka Publishers New Delhi
- 67) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 68) Prof. Satybhhan, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 69) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
- 70) Dr. Mishra Arun, Bhartiya kanth sangeet aur vadya sangeet, Kanishka Publishers New Delhi
- 71) Jagtap Sameer, Sampurn Visharad Shastra (Tabla), Madhuraj Publication, Pune.
- 72) Vyas Professor Gunvant Madhavlal, Gur Tur Gale Raag, Vaibhav Prakashan, Nagpur.
- 73) Pande Dr. Dhanashree, Vasant Sudha, Vidya Vikas Prakashan, Nagpur.
- 74) Vyas Prof. Gunvant Madhavlal, Swakiya, Vyas Smriti Sansthan, Raipur.
- 75) Bhonde Kamal, Kale Guruji, Bandishinchya Bandishi, Amravati.
- 76) Bhonde Kamal Muralidhar, Naad kamal, Amravati.
- 77) Mehre Manik, Bhartiya Sangeet Shastra, Raghav Distributor, Nagpur.
- 78) Shiledar, Sadhna, Kahat Gunjan, Vijay Prakashan, Nagpur.
- 79) Ambhore Archana, Sangeetarjan, Amey Publication, Akola.
- 80) Devaangan Tulsiram, Bhartiya Sangeet Ka Itihaas, Madhya Pradesh Hindi Granth Akadami.
- 81) Mahadik Prakash, Bhartiya Tantrivadya, Madhya Pradesh Hindi Granth Akadami.
- 82) Chaudhari Bhojraj, Sangeet Chintan, Nabha Prakashan, Amravati.
- 83) Devdhar B.R., Awaaz Sadhna Shastra
- 84) Das Dr. Snehashis, Professor B.R. Deodhar ka Sangitik Yogdan, Indira Kala Sangit Vishva Vidyalaya, Khairagarh (M.P.)
- 85) Barde Dr. Kaumudi, Rajasthan Ke Darbari Sangeetagya (2004), Rajasthan Sangeet Natak Academy, Jodhpur.

- 86) Diwase Dr.Purnima, Sangeet Sandarbha (2016), Sahitya Prasar Kendra, Nagpur.
- 87) Halgaonkar Dr.Prachi, Research Methodology (2019), International Publication, Kanpur.
- 88) Deshpande Dr. Karuna, Swarashis (Part1& 2), Ramai Prakashan, Aurangabad.
- 89) Bidkar Sucheta, Sangeet Shastra Vigyan (2015), Sanskar Prakashan, Mumbai.
- 90) Dharmadhikari Smt.Maya, Boond Boond Bhav Jharat (2018), Sanskar Prakashan, Mumbai.

WeblinkAddress :-

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[sic](#)

**Open Elective Course in Music
(For other than Music students)**

Subject- Indian Music

Internal Assessment

Per week – 2L + 3P

Credit – 2+3=5

Internal - 50

Total - 50

Code of the course/Subject	Title of the Course/Subject	Total number of hours
OEC	Basic Concepts of Indian Music	75 Hours

Objectives:

- i) To create the interest of students from other disciplines towards music.
- ii) Provide platform to the students like annual Gathering, cultural events, talent hunt,

Outcomes:

- i) Through this course Musical Heritage will be preserved.
- ii) This course will be help to find Employment in the field of Music.
- iii) Through this course Attraction towards Indian Music will develop.

Unit	Content	Distribution of Marks
Unit - I	Basic knowledge of Indian Music- Brief information about Raga System, Tala System & Indian Musical Instruments.	10 Marks
Unit - II	Perform any One film song on karaoke Track.	10 Marks
Unit - III	Perform any One Devotional song of various saints like Sant Tukaram, Sant Dnyaneshwar, Meerabai, Tulsidas, Sant Kabir etc.	10 Marks
Unit- IV	Perform any One Folk song in any regional language of student's choice.	10 Marks
Unit- V	Students use of social media platform for their Musical performances.	10 Marks
Activities:	1) To collect information of rare Indian Musical Instruments. 2) Practice on Karaoke track. 3) Participation in cultural programmes.	

SANT GAGDE BABA AMRAVATI UNIVERSITY
M.A. MUSIC
CBCS SYLLABUS 2023
Question Paper Format

<p>Question Paper Format (Excluding RP, SEC 1, SEC 2)</p>	<ul style="list-style-type: none"> ➤ Each Study Paper will be of 100 Marks ➤ The distribution of 100 marks of study paper is as follows <ul style="list-style-type: none"> A) Written examination - 80 Marks B) Internal Examination - 20 Marks ➤ Format of Written Examination – 80 Marks <ul style="list-style-type: none"> A) Detailed Questions – Five Questions each of 14 Marks B) MCQ s 10 Marks - 10 Questions each of 1 marks ➤ Internal Examination - There will be an Internal examination as given in each study paper. <p>1. Project on syllabus 2. Presentation of Project 3. Play Theka on Tabla 4. Tanpura Tuning & Playing 5. Collect Records of Rare Natyageet collection 6. Arrange departmental competition on Natyageet 7. Practical Record Book 8. Unit Test / Annual Test Exam 9. Listening & Performance 10. Project/ Synopsis submission & Presentation 11. Music teaching method 12. Critical appreciation of Music Concert 13. Listening and Presentation with karaoke 14. Performance on karaoke music track 15. Dissertation 16. Collect Information about various types of Harmonium. 17. Arrange departmental workshop on Harmonium Repairing 18. Comparison of Ragangas 19. Seminar and its presentation given by internal Examiner.</p>
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1. M. A. (Music) Syllabus is of total 77 credits.

2. M. A. (Music) it is mandatory to obtain at least 80 percent marks in DSC & DSE papers.

A) (Work Experience / Field Work / project is mandatory.)

B) Open Elective Courses (this paper will not apply to regular students of Music) Papers are optional but students can get credits from them. Students from other courses / other faculties can choose papers from GIC and get credit.

C) Students can get credit through co-curricular activities or extra-curricular activities. Participation in is voluntary in nature.

D) It is mandatory for the student to secure at least 2 credits from SEC papers:

Ancillary Credit Courses

Sr. no.	Types of Curriculum	Nature	Syllabus	Lectures	Credits
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1.	Internship / work Experience / Field Work	Compulsory	Free of cost contribution of – Inaugural songs, singing programs at University level, Institutional level, Various Inaugural Functions, Marriage ceremony, also accompaniment of any instrument or work experience of Music direction. <u>Work field -</u> Collection of various new songs in albums, movies For example- folk music collection, ghazal collection Music encyclopedia etc.	60/ Maximum 90	2/ Maximum 3
2.	Open Elective Course	Optional	As per syllabus		5 Maximum
3.	Co-curricular/ Extracurricular activities	Optional	Various Music Competitions, Classical / Semi Classical/Natyageet gayan/ Bhavgeet/ Filmy Song etc. and Various social Gatherings (as per University direction no 57/2022)		5 Maximum

(it is compulsory to complete Internship / work experience / field work. Present certificate of signed by HOD and Principal also mandatory.)

* Out of all credits students have to be achieved minimum 10% credits in ancillary credit courses. That means it is compulsory to achieve 8 Credits in Ancillary Credit Courses.

**As per direction no 57/2022 on dated 22/09/2022 of SGBAU 10% of total credits prescribed for the degree of the programme (Minimum 8 credits) are mandatory to be earned by all the students from Ancillary Credit Course as mentioned in Table A

Open Elective Courses –

Sr. no.		Types of curriculum		Syllabus	Lectures	Credits
1.	Open Elective Courses	General Interest Course	GIC - 1	Hindi Film Music based on Various Ragas	15	1
			GIC - 2	Marathi Film Music based on Various Ragas	15	1
			GIC - 3	Marathi Ghazal	15	1
		Skill Courses	Skill Course - 1	Music Direction	15	1
			Skill Course - 2	Music Competition	15	1
			Skill Course - 3	Sangeet Samiksha	15	1

Students have to be done open elective courses by self study.

(By observing any kind of such syllabus. Teachers have to be appointed as a guide for this course.)

SANT GAGDE BABA AMRAVATI UNIVERSITY

M.A. MUSIC

CBCS SYLLABUS 2023

Distribution of Credits

Sr. no.	M.A. Music Syllabus Pattern	Study paper	Total Marks	Total Credits	Study paper (DSC & DSE) Minimum requirement	Study paper (RP & SEC) Minimum requirement	Ancillary credit courses Minimum requirement
1	Semester - I	4	400	16	Minimum requirement 80 % of Credit	RP 5 Credit & SEC 1 & 2 = 3 Credit	Minimum 10% out of total Credit
2	Semester – II	4	400	16			
3	Semester - III	7	650	27			
4	Semester - IV	6	650	22			
	Total	21	2100	81	64 Credit	8 Credit	8 Credit

M.A. Music course is of total 81 Credits

A minimum of 80% Credits in the following is required to obtain the M.A music Degree.

1. DSC & DSE – 64 Credits
2. RP & SEC – 8 Credits
3. Ancillary credit Course – 8 Credits