

PUNYASHLOK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR



Name of the Faculty : Inter-Disciplinary Studies

Syllabus : M.A. Part-II Indian Music
(Practical Oriented)

With effect from : July - 2023

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M.A. (Music) Syllabus

Vocal/Instrumental

M. A. Part - II

- 1) Semester - III - 625 Marks
Semester - IV - 625 Marks Class Hours - 60
- 2) Title - M.A. Music
- 3) Duration - 2 years
- 4) Admission Eligibility - Any degree from any recognised university. Audition will be the main criteria for selection.
- 5) Media of Examination - Marathi, Hindi, English.
- 6) M.A. Music - Vocal, Instrumental (Indian Instruments.), Tabla / Pakhwaj
- 7) Eligibility of passing - Minimum percentage for passing is 40%.
 - ◆ Separate passing for internal and external assessment.
 - ◆ Theory / Practical Internal assessment per paper.
 - ◆ For 80 Marks paper minimum passing 32 marks.
 - ◆ For internal 20 marks minimum passing 08 marks.
- 8) Objectives of Syllabus -
 - ◆ To nurture performing skills in -
 - a) Hindustani classical, semi classical music.
 - b) popular music.
 - ◆ To inculcate scientific and technical perspective -
 - a) Acoustics, Computer, Microphone.
 - b) Anatomy, Techniques of voice production, Yoga.
 - ◆ To develop professional abilities - Music teacher, accompanist, playback singer, music director etc.
- 9) Work load – Per paper 4 periods
Five students – One batch for practical (for field work and project work - as per practical batch)
- 10) MA Part II Sem III – Open Elective Paper (Practical)
Five students – One batch for Practical Examination.
Appointment of Internal and External Examiner for Practical Examination.
Appointment of Harmonium and Tabala Sathidar.

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M. A. Part II - Syllabus -

Indian Music (CBCS)

Introduced from the Academic Year 2023-24

M.A. (Music) Vocal / Instrumental

Semester - III

Hard Core – HCP -3.1- Practical - Paper – XVI

Sangeetache Kriyatmak Shashtra Ani Siddhant

Total Marks 80+20

Unit 1

Detailed study of Bada and Chota Khyal / Masitkhani and Rajakhani Gat

(Any Three Ragas)

- | | | |
|--------------------|-----------------|------------------------|
| a) Alhaiya Bilawal | b) Chandrakauns | c) Madhuwanti |
| d) Miya Malhar | e) Megh Malhar | f) Sur Malhar 1 Credit |

Unit 2

Detailed study of Chota khyal / Raja Khani Gat (Any three in two different talas)

- | | | |
|--------------------|---------------|-------------------------|
| a) Devgiri Bilawal | b) Deskar | c) Multani |
| d) Jog | b) Hansdhwani | c) Jajjaiwanti 1 Credit |

Unit 3

Chatrang, Trivat, Dadra

1 Credit

Unit 4

- a) Theoretical and Comparative Study of Ragas.

Theoretical study of Talas – Ektal, Trital, Zaptal, Rupak, Adachautal, Addha,

Dadara, Pancham Sawari, Pashto, Chachar.

1 Credit

Internal tutorial

HCT – 3.2 – Theory - Paper – XVII

Methodology of Research.

Total Marks 80+20

Unit 1

Concept of research

Definition, various types of research, identification of various areas of research, collection of data, through prescribed sources of research. 1 Credit

Unit 2

Terms in research

Review of literature, steps in preparing research proposal, write a research report.

- 1) Hypothesis 2) Index 3) Bibliography 4) Foot notes
5) Research objective 6) Scope and limitations 1 Credit

Unit 3

Methods of Research

Types – 1) Descriptive 2) Historical

- 3) Experimental / Empirical 1 Credit

Unit 4

Contribution of recognized musicologist.

- 1) Pt. V. N. Bhatkhande 2) Prof. B. R. Devdhar
2) Pt. S. N. Ratanjankar 4) Pt. Vamanrao Deshpande
3) Dr. Ashok Ranade 1 Credit

Internal tutorial

HCT – 3.3 – Theory - Paper –XVIII

Shatriy Sangeetache Kriyatmak Siddhant

Total Marks 80+20

Unit 1

Writing Notation of Bada Khyal, Chota Khyal, Masitkhani Gat,

Rajakhani Gat, Tarana (Any one Raga) 1 Credit

Unit 2

Theoretical Study of Ragas, Theoretical Study of Talas

(With Various Layakari) Comparative Study of Ragas. 1 Credit

Unit 3

Study of Chatrang, Trivat, Dadra.

1 Credit

Unit 4

Time cycle theory of Ragas.

Purva Raga, Uttara Raga, Significance of Vadi – Samvadi swara in a raga and its relation with the time of singing or playing the raga. Adwadarshak swara, sandhiprakash raga.

1 Credit

Internal tutorial

Soft Core (Any one)

SCT – 3.1 – Theory - Paper –XIX

Essay Writing - I

Total Marks 80+20

Unit 1

Sociology of music

1 Credit

Unit 2

Ravindra sangeet

1 Credit

Unit 3

Career opportunities in music

1 Credit

Unit 4

Criticism of music

1 Credit

Internal tutorial

SCT – 3.2 – Theory - Paper – XX

Total Marks 80+20

Essay Writing - II

Unit 1

Acoustics of music.

Definition, types of acoustics, sound, general knowledge of the laws of acoustics governing musical sound, wave motion – types of waves, velocity of sound, consonance, dissonance, formation of beats, echo, resonance, Harmony, Melody.

1 Credit

Unit 2	
Room acoustics.	1 Credit
Unit 3	
Study of voice culture	
Kanthsadhana	
Playing techniques of various instruments	1 Credit
Unit 4	
Sangeet and yogasadhana Pranayam	
Its benefits, importance, Music Therapy,	1 Credit
Internal tutorial	

OEP – 3.1 - Open Elective (any one) – Practical Paper XXI

Total Marks 80 + 20

Folk Music of Maharashtra

Unit – 1

- a) Sangeet Paribhasha (Any Four)
Sangeet, Naad, Swar (Prakar), Alankar, Saptak (Prakar), Aroh, Avroh, Tal, Lay.
- b) Introduction and Presentation of Geet Prakar Individual and Chorus.
(Any one)
- c) Give Information about Instruments of Folk Music
Dholaki, Daf, Sambal, Dimadi, Khanjiri, Pakhwaj (Any one)
- d) Give Information about Specialties of Geet Prakar (Any one) 1 Credit

Unit – 2

- a) Introduction and Presentation of Geet Prakar - Ovi, Bharud, Abhang, Powada, Gondhal, Lawani, Goulan (Any two)
- b) Introduction of Tal – Recitation of Tal by counting matras by hand
Bhajani, Dadra, Kerva, Dhumali 1 Credit

Unit – 3

- Project based on Syllabus 2 Credit

Internal Tutorial

Film Music

Unit – 1

From 1950 to 1980

- a) Sangeet Paribhasha (Any Four)

Sangeet, Naad, Swar (Prakar), Alankar, Saptak (Prakar), Aroh,
Avroh, Tal, Lay

- b) Give Information about famous music directors and playback singers
(Any one)

Music Director – S. D. Burman, Noushad, Madan Mohan (Any other Music
Director of your choice)

Playback Singers – K. L. Saigal, Nurjahan, Talat Mahmood (Any other
Playback Singer of your choice)

- c) Presentation of Any one Hindi Filmy Song.

- d) Presentation of any one Hindi Song on Track Music

- e) Give Introduction about percussion or non percussion Instrument
used in Films (Any one)

1 Credit

Unit – 2

From 1980 onwards

- a) Give Information about famous music directors and playback singers
(Any one)

Music Director – R. D. Burman, Kalyanji Anandji, Laxmikant Pyarelal
(Any other Music Director of your choice)

Playback Singers – Lata Mangeshkar, M. Rafi, Kishor Kumar
(Any other Playback Singer of your choice)

- b) Presentation of any one Hindi Filmy Song

- c) Presentation of any one Hindi Song on Track Music

- d) Introduction to Tal – Recitation of Tal by counting matras by hand

Dadra, Kerva, Rupak, Trital

1 Credit

Unit – 3

Project From the Syllabus

2 Credit

Internal tutorial

Practical Work

HCP – 3.1 – Practical - Paper - XXIII

Total Marks 80+20

Concert

Unit 1

Presentation of Bada and Chota Khyal / Masitkhani and Rajakhani Gat

(For 15 minutes – Students Choice)

1 Credit

Unit 2

Chatrang, Trivat, Dadra

Music composing of any Kavita / Kavya

1 Credit

Unit 3

Taal recitation – Layakari

Raga information. Chatrang Triwat, Dadra

Music composing of any padya.

1 Credit

Internal tutorial

Semester - IV (CBCS)

HCP – 4.1 – Practical - Paper – XXIV

Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana

Total Marks 80+20

Unit 1

Detailed study of Bada and Chota Khyal / Masitkhani and Rajakhani Gat

(Any Three Ragas)

- | | | |
|-------------------|------------------|------------------|
| a) Darbari Kanada | b) Kaunsi Kanada | c) Abhogi Kanada |
| d) Madhukauns | e) Multani | f) Jog |
- 1 Credit

Unit 2

Detailed study of Chota Khyal / Rajakhani Gat

(Any Three Ragas in Two Different Talas)

- | | | |
|----------|---------------|------------------|
| a) Adana | b) Jogkauns | c) Basant |
| d) Nand | e) Devgandhar | f) Shuddh Sarang |
- 1 Credit

Unit 3

Chaiti, Zula, Bhajan (Hindi) Kajari, Hori, Baramasa, Dhun, Thumari (outline).

1 Credit

Unit 4

- Theoretical and Comparative Study of Ragas.
 - Theoretical Study of Talas – Dhamar, Vilambit Tilwada, Rupak, Zaptal, Ektal, Trital, Zumara, Dipchandi
- 1 Credit

Internal tutorial

History of Indian Music of Modern Period (from 16th cent. To present day)

Unit 1

Gharana – Definition, importance, specialities

The important gharanas in vocal music – Gwalior, Agra, Kirana, Jaipur, Indore, Patiyala, Mewati, Bhendibazar. The study of the styles of these gharanas.

1 Credit

Unit 2

Dhrupad – The influence of dhrupad on khyal gayan and instrumental music various paramparas in dhrupad. The study (Darbhanga, Dagur, Vishnupur, Haveli)

1 Credit

Unit 3

The life sketch – Pt. Tyagraj, Pt. Ahobal, Swami Haridas, Tansen, Sadarang, Adarang, Gopal Nayak, Amir Khusaro, Pt. Jitendra Abhisheki, Gajananbuwa Joshi, Mallikarjun Mansur, Balkrishnabuwa Ichalkaranjekar, Jagannathbuwa Purohit, Pt. Ravishankar, Ustad. Bismilla Khan.

The critical study of banadish by Sadarang, Adarang.

1 Credit

Unit 4

Manch pradarshan – Factors, their importance – Artist, accompanists, organizer, audience, announcer etc. The various gadgets used for sound system – Mike, amplifier, speaker, mixer their techniques and importance etc.

1 Credit

Internal tutorial

HCT – 4.3 – Theory - Paper –XXVI	Total Marks 80+20
Shatriy Sangeetache Kriyatmak Shastra Ani Siddhant	
Unit 1	
Writing Notation of Bada Khyal, Chota Khyal, Masitkhani Gat, Rajakhani Gat, Tarana (Any one Raga)	1 Credit
Unit 2	
Theoretical Study of Ragas, Theoretical Study of Talas (With Various Layakari) Comparative Study of Ragas.	1 Credit
Unit 3	
Study of Semi Classical Geet Prakar – Chaiti, Kajari, Zula, Hori. Baramasa, Thumari (Various gharanas in thumari) Dhun, Bhajan (Hindi)	1 Credit
Unit 4	
a) Theoretical and Comparative Study of Ragas.	
b) Theoretical Study of Talas	1 Credit
Internal tutorial	
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Soft Core (Any one)	
SCT – 4.1 – Theory - Paper – XXVII	Total Marks 80+20
Essay writing - I	
Unit 1	
Vadya sangeet – Gharana in table, pakhwaj Instrumental Sangeet – Gharana in Sitar, Sarod	1 Credit
Unit 2	
Nritya Sangeet – Various classical dance forms – Kathak, Bharatnatyam, Odissi, Kuchipudi, Manipuri, Kathkali their geet prakar, specialities, Gayan style, language, instruments used.	1 Credit
Unit 3	
Rag rachana siddhant.	1 Credit
Unit 4	
Comparative study of Hindustani and Carnatic music (Swar, taal, geet prakar, that etc.)	1 Credit
Internal tutorial	

Soft Core

SCT – 4.2 – Theory - Paper –XXVIII

Total Marks 80+20

Essay Writing - II

Unit 1

Study of Western music

Elements of western music-

Western music – Introduction, swar, taal (beat) rhythm staff notation, instruments, various forms – sonata, concerto, symphony etc. Orchestra, chamber music, opera, choral music etc.

2 Credit

Unit 2

Vrind gaan and Vrind vadan

1 Credit

Unit 3

World music – Music from various Asian countries like China, Iran, Japan.

1 Credit

Internal tutorial

Practical work

HCP – 4.1 – Practical - Paper – XXIX

Total Marks 80+20

Concert

Unit 1

Presentation of Bada and Chota Khyal / Masitkhani and Rajakhani Gat

(For 15 minutes – Students Choice)

2 Credit

Unit 2

Chaiti, Hori, Kajari, Baramasa, Dhun, Thumari, Zuls, Bhajan (Hindi) 1 Credit

Unit 3

Taal recitation – Layakari

Raga information.

Music composing of any padya.

1 Credit

Internal tutorial

SCP – 4.2 – Practical - Paper - XXX

Total Marks 80+20

Dissertation

4 Credit

Internal tutorial

Punyshlok Ahilyadevi Holkar Solapur University, Solapur

M.A. Music Part -II (Sem. III & IV) (CBCS) w.e.f. 2021-22

Semester	Code	Title of the Paper	Semester Exam			L	T	P	Credits
			Theory	IA	Total				
Third									
MUS		Hard Core							
HCP	3.1	Sangeetache Kriyatmak Shastra ani Sangeetik Rachana	80	20	100	0	0	4	4
HCT	3.2	Methodology of Research	80	20	100	4	0	0	4
HCT	3.3	Shatriy Sangeetache Kriyatmak Siddhant	80	20	100	4	0	0	4
		Soft Core (Any One)							
SCT	3.1	Essay Writing - I	80	20	100	4	0	0	4
SCT	3.2	Essay Writing - II	80	20	100	4	0	0	4
		Open Elective (Any One)							
OEP	3.1	Folk Music of Maharashtra	80	20	100	4	0	0	4
OEP	3.2	Film Music	80	20	100	4	0	0	4
		Practical work							
HCP	3.1	Concert	80	20	100	0	0	4	4
		Tutorial	0	25	25	0	1	0	1
		Total	480	145	625	12	01	08	25
Forth									
MUS		Hard Core							
HCP	4.1	Sangeetache Kriyatmak Shastra ani Sangeetik Rachana	80	20	100	0	0	4	4
HCT	4.2	History of Indian Music of Modern Period	80	20	100	4	0	0	4
HCT	4.3	Shastriya Sangeetache Kriyatmak Siddhant	80	20	100	4	0	0	4
		Soft Core (Any One)							
SCT	4.1	Essay Writing - I	80	20	100	4	0	0	4
SCT	4.2	Essay Writing - II	80	20	100	4	0	0	4
		Practical work							
HCP	4.1	Concert	80	20	100	0	0	4	4
SCP	4.2	Dissertation	80	20	100	0	0	4	4
		Tutorial	00	25	25	0	1	0	1
		Total	480	145	625	12	01	12	25

For 80 Marks – Minimum passing 32 marks.

For 20 Marks – Minimum passing 08 marks.

संदर्भ ग्रंथ सूची

- १) क्रमिक पुस्तक मालिका भाग १ ते ४ पं. वि.ना. भातखंडे
- २) राग बोध भाग १ ते ६ प्रा. बी. आर. देवधर
- ३) संगीत विशारद आचार्य वसंत - हाथरस
- ४) राग परिचय भाग १ ते ४ हरिश्चंद्र श्रीवास्तव
- ५) मधुर स्वरलिपी संग्रह हरिश्चंद्र श्रीवास्तव
- ६) संगीत कला विहार अखिल भारतीय गांधर्व महाविद्यालय मंडळ मुंबई
- ७) भारतीय वाद्यांचा विकास - डॉ. ग. ह. तारळेकर
- ८) तबला गाईड - सुरेश सामंत
- ९) संगीतशास्त्र विजयिनी - डॉ. नारायण मंगरुळकर
- १०) संगीतशास्त्र - वसंतराव राजोपाध्ये
- ११) रागदारी संगीतातील सौंदर्य स्थळे - रोचना भडकमकर
- १२) रागविश्लेषण - डॉ. उमा गर्ग
- १३) अभिनव गीतमंजिरी भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- १४) संगीताने गाजलेली रंगभूमी - बाबुराव जोशी
- १५) ख्याल गायनशैली विकसीत आयाम - सत्यवती शर्मा
- १६) संगीतयात्रा हिंदुस्तानी संगीतातील रागांचा आस्वादक परिचय - रोचना भडकमकर
- १७) भारतीय संगीतपद्धती भाग १ ते ४ - पं. वि. ना. भातखंडे
- १८) भारतीय संगीत का इतिहास - भगवत शरण शर्मा
- १९) तान संग्रह भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- २०) तबला - अरविंद मुळगांवकर
- २१) संगीताचे सौंदर्य शास्त्र - डॉ. सुलभा ठकार

संदर्भ ग्रंथ सूची

- १) हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका भाग १ ते ६ पं. वि. ना. भातखंडे संगीत प्रकाशक कार्यालय, हातरस
- २) अभिनव गितांजली, भाग १ ते ५ पं. रामश्रय झा. संगीत सदन, इलाहबाद.
- ३) शास्त्र परिचय, भाग १ ते ५ हरिश्चंद्र श्रीवास्तव, संगीत सदन, इलाहबाद.
- ४) भातखंडे संगीत शास्त्र पं. वि. ना. भातखंडे संगीत कार्यालय, हातरस.
- ५) संगीत परिभाषा - विवेचन पं. श्रीकृष्ण रतंजनकर, आचार्य, एस. एन. रतंजनकर फौंडेशन, मुंबई.
- ६) राग विज्ञान, विनायकबुवा पटवर्धन.
- ७) संगीत सास्त्र दर्पण, शांती गवर्धन, संगीत कार्यालय, हातरस.
- ८) संगीत शास्त्र वियनी - पं. नारायण मंगरुळकर, स्वर संपदा केंद्र कौस्टीपुरा मार्ग सिताबर्डी, नागपूर.
- ९) संपूर्ण विशारद शास्त्र (तबला) समीर जगताप, मधुराज पब्लिकेशन, पुणे.
- १०) संगीत शास्त्र विज्ञान डॉ. सुचिता बिडकर, संस्कार प्रकाशन, ६-४०० अभ्यदनगर, काळा चौक, मुंबई.
- ११) संगीत प्रवीण दर्शिका पं. नारायण लक्ष्मण गुणे, साधना गुणे ५८ पुरा ठाकुर किटगंज, इलाहबाद.
- १२) गुरतुर गा ले राग, प्रो. गुणवंत माधवलाल व्यास, वैभव प्रकाशन, नागपूर.
- १३) वसंत सुधा, डॉ. धनश्री पांडे, विद्या विकास प्रकाशन, नागपूर.
- १४) संगीत विशारद वसंत संगीत कार्यालय, हातरस.
- १५) स्वकिय पं. गुणवंत माधवलाल व्यास, व्यासमुनी संस्थान, रायपूर.
- १६) बंदीशीच्या बिंदिशी पं. देवीदासपंत काळे गुरुजी, प्रा. कमल भोंडे, अमरावती.
- १७) नादकमल प्रा. कमल मु. भोंडे मुरलीधर अ. भोंडे, अमरावती.
- १८) संगीत समाधान डॉ. मधू शुक्ला, पाठक पब्लिकेशन, इलाहबाद.
- १९) भारतीय संगीत (गायन) शास्त्र (सैध्दांतिक) प्रा. डॉ. सौ. मानिक ना. मेहरे राघव डिस्ट्रीब्युटर नागपूर.

- २०) अनुपरागिवलास भाग, २ कुमार गंधर्व मौज प्रकाशन, मुंबई.
- २१) कहत गुणिजन, डॉ. साधना शिलेदार, विजय प्रकाशन, नागपूर.
- २२) पं. वि. ना. भातखंडे यांचे संगीतशास्त्र आणि बंदिशींची मिमांसा, डॉ. भोजराज बी. चौधरी, मेघ प्रकाशन, अमरावती.
- २३) संगीतार्जन, डॉ. अर्चना अंभोर, अमेय पब्लिकेशन, अकोला.
- २४) ग्वाल्हेर घराण्याचे शिलेदार पं. राजभैर्या तथा पं. बाळासाहेब पुछवाले डॉ. राजेंद्र देशमुख.
- २५) संगीत चिंतन डॉ. भोजराज बी. चौधरी, नभ प्रकाशन, अमरावती.
- २६) संगीत सरिता, रमा सराफ, विद्यानिधी प्रकाशन, दिल्ली.
- २७) भारतीय संगीत का इतिहास, उमेश जोशी संगीत कार्यालय, हातरस.
- २८) भारतीय संगीत का इतिहास, ठाकुर जयदेव सिंह, संगीत कार्यालय, हातरस.
- २९) भारतीय संगीत का इतिहास, शरदचंद्र परांजपे, संगीत कार्यालय, हातरस.
- ३०) संगीत चिकित्सा डॉ. संतीश वर्मा, राधा प्रकाशन, नई दिल्ली.
- ३१) भारतीय संगीत शास्त्र तुलसीराम देवांगण, मध्यप्रदेश हिंदी ग्रंथ अकादमी.
- ३२) भारतीय संगीत शास्त्र परंपरा लिपीक दासगुप्ता, कला प्रकाशन, अमरावती.
- ३३) भारतीय तंत्रिवाद्य डॉ. प्रकाश महाडिक, मध्यप्रदेश हिंदी ग्रंथ अकादमी.
- ३४) भारतीय संगीत वाद्य, लालमणी मिश्रा.
- ३५) Voice culture, S. A. K. Durga.
- ३६) आवाज साधना शास्त्र प्रो. बी. आर. देवधर.
- ३७) संगीत जिज्ञासा और समाधान, तेजिसंह हाट, बेकश आलमी फाँडेशन, लखनौ.
- ३८) संगीत विज्ञान एवं गणित, तेजिसंह हाट, बेकश आलमी फाँडेशन, लखनौ.
- ३९) संगीत विशारद, वसंत संगीत कार्यालय, हातरस, उ.प्र.
- ४०) संगीत मेनूअल डॉ. मृत्युंजय शर्मा, एच. जी. प्रकाशन, दिल्ली.
- ४१) स्वरार्थमणी, गानसरस्वती किशोरी अमोणकर, राजहंस प्रकाशन, पुणे.
- ४२) निबंध संगीत, लक्ष्मी नारायण गर्ग, संगीत कार्यालय, हातरस

**M. A. II (Music) – Vocal, Instrumental,
M.A. II (Music) - Tabla, Pakhvaj 2021-22
M.A. II (Dramatics) 2021-22
Paper Pattern – Total Marks 100**

Sr. N.	Question No.	Type of Question	Marks
1)	Question – 1	MCQ	16
2)	Question – 2	Write Short Answer (Out of 6 any 4)	16
3)	Question – 3	Write Short Answer (Out of 4 any 2)	16
4)	Question – 4	Broad Question Or Broad Question	16
5)	Question – 5	Broad Question	16
Total Marks			80
Internal Marks			20

**Sd/-
Chairman**