

Punyashlok Ahilyadevi Holkar

Solapur University, Solapur



Faculty of Interdisciplinary Studies

CBCS Pattern Syllabus

As per NEP 2020

M. A. I (Sem. – I & II)

Music

With effect from June – 2026-27

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M.A. (Music) Syllabus (2026-27)

Vocal/Instrumental

M. A. Part - I

- 1) Semester - I - 550 Marks
Semester - II - 550 Marks
Each Paper credits – 04 - 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.)
 - 7) Eligibility of passing - Minimum percentage for passing is 40%.
 - ◆ Separate passing for internal and external assessment.
 - ◆ Theory / Practical Internal assessment per paper.
 - ◆ For 60 Marks paper minimum passing 24 marks.
 - ◆ For internal 40 marks minimum passing 16 marks.
 - ◆ For 30 marks paper minimum passing 12 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
 - 10) 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.
Structure and Credit Distribution of PG Degree Program for Two Years/ One Year (M.A. and Ph.D. Program)
(Faculty of Interdisciplinary Studies)

Year (2 Yr PG)	Level	Sem. (2 Yr)	Major		RM	OJT/FP	RP	Com. Cr.	Degree	
			Mandatory	Electives						
I	6.0	Sem. I	DSC - I (4) Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana (Practical) DSC - II (4) Concert - Manch Pradarshan (Practical) DSC - III (4) Shatriy Sangeetache Kriyatmak Siddhant (Theory) DSC - IV (2) Sangeet Ani Prasar Madhyame (Theory)	DSE - (4) (Theory) Any one 1) History of Indian music (Form Vedic to XI th Century) 2) Folk Music of Maharashtra 3) Sugam Sangeet & its various forms	R.M (4) (Theory) Research Methodology in Music			22	PG Diploma (After 3 Yr Degree)	
		Sem. II	DSC - V (4) Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana (Practical) DSC - VI (4) Concert - Manch Pradarshan (Practical) DSC - VII (4) Shatriy Sangeetache Kriyatmak Siddhant (Theory) DSC - VIII (2) Criticism in Music (Theory)	DSE - (4) (Theory) Any one 1) History of Indian music (Form XII th to XVII th Century) 2) Music Education 3) Bhakti Sangeet & its various forms		OJT/FP (4) Field Work / Study Tour / Report Writing		22		
	Cum. Cr. For PG Diploma			28	08	04	04			44
Exit Option : PG Diploma (40-44 Credits) after Three Year UG Degree										
II	6.5	Sem. III	DSC - IX (4) DSC - X (4) DSC - XII (2)	DSC - XI (4)	DSE - (4)			R.P. (4)	22	PG Degree After 3-Yr UG or PG Degree after 4-Yr UG
		Sem. IV	DSC - XIII (4) DSC - XIV (4)	DSC - XV (4)	DSE - (4)			R.P. (6)	22	
Cum. Cr. For 1 Yr PG Degree			26		08				44	
Cum. Cr. For 2 Yr PG Degree			54		16	04	04	10	88	
2 Year-4 Sem. PG Degree (80-88 Credits) after Three Year UG Degree or 1 Year - 2 Sem. PG Degree (40-44 Credits) after Four Year UG Degree										
	8.0		Course Work Min. 12 (3*4)			Training in Teaching/Education/Pedagogy:4			16+Ph.D. Work	Ph.D. in Subject

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M. A. Part I - Syllabus

Music (CBCS) NEP 2020

Introduced from the Academic Year 2026-27

M.A. (Music) Vocal / Instrumental

Semester – I

Major – Mandatory (DSC)

DSC – I Paper – I Practical

Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana

Total Marks 60+40

Unit I

4 Credits

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

(Any Three Ragas)

- | | | |
|--------------------|------------------|-----------------|
| a) Puiya Dhanashri | b) Puriya Kalyan | c) Shyam Kalyan |
| d) Bhairav | e) Ahir Bhairav | f) Nat Bhairav |

Unit II

Detailed study of Chota Khyal / Rajakhani Gat

(Any Three Ragas in Two Different Talas)

- | | | |
|-----------------|--------------------|----------------|
| a) Gujar Todi | b) Alhaiya Bilaval | c) Miya Malhar |
| d) Chandrakauns | e) Meghmalhar | f) Kedar |

Unit III

One Dhrupad (with Gayaki and Layakari),

One Tarana / One Natyageet from any Raga.

Unit IV

- Theoretical and Comparative Study of Ragas.
- Theoretical Study of Talas – Ektal, Trital, Chautal, Rupak, Zaptal, Sultal, Adachautal, Addha

Internal tutorial

DSC – II Paper – II Practical

Total Marks 60+40

Concert - Manch Pradarshan

Unit I

4 Credits

Presentation of Bada and Chota Khyal / Masitkhani and Rajakhani Gat
(For 15 minutes – Students Choice)

Unit II

Presentation of Chota Khyal / Rajakhani Gat
(for 5 Minutes- Examiners Choice)

Unit III

Natyageet / Dadara

Unit IV

Presentation of Tala from the syllabus

Internal tutorial

DSC – III Paper – III Theory

Shatriy Sangeetache Kriyatmak Siddhant

Total Marks 60+40

Unit I

4 Credits

Writing Notation of Bada Khyal, Chota Khyal, Masitkhani Gat,
Rajakhani Gat, Tarana (Any one Raga) with aalap, Taan, Boltaan

Unit II

Theoretical Study of Ragas,
Comparative Study of Ragas.

Unit III

Study of Various Geet Prakar – Dhrupad, Dhamar, Khyal (Bada Khyal,
Chota Khyal) Gat (Masitkhani, Rajakhani Gat) Tarana,
Chatrang, Trivat

Unit IV

Theoretical Study of Talas (With Various Layakari)

Internal tutorial

DSC – IV Paper IV Theory

Total Marks 30+20

Sangeet Ani Prasar Madhyame

Unit – I

2 Credits

Prasar Madhyamancha Itihas

Sangeet Ani Prasar Madhyamancha Sambandh

Prasar Madhyamancha Prakar – Print Media and Electronic Media

Unit – II

Aadhunik Kalatil Prasarmadhyame

Prasar Madhyamanchi Garaj

Prasar Madhyamacha Sangeet Kala Ani Samajavar Honara Parinam

Internal

Elective (Any One)

DSE (4) – Paper V - Theory

History of Indian Music

Prachin Bhartiya Sangeetacha Itihas ani Shastra – From Vedic to 11th Century

Total Marks 60+40

Unit I

4 Credits

Vedic Period – Vedic, Shiksha Granth, Pauranik Granth, Ramayan,

Mahabharat, Mourya, Gupt Kalin Music

Unit II

Granth Parichay – Dattilam, Natyashastra, Bruhaddeshi Bharat Bhashyam.

Introduction of various instruments

Unit III

Gandharv Gan, Marg – deshi sangeet, Gram murchana,

Chatusarana, Gramrag etc.

Unit IV

Marg Tal Deshi Tal Paddhati Adhyayan

Internal tutorial

DSE (4) – Paper VI - Theory

Folk Music of Maharashtra

Total Marks 60+40

Unit I

4 Credits

Definition and Specialties

Unit II

Geet Prakar Individual and Chorus

Unit III

Geet Prakar – Ovi, Abhang, Bharud, Powada, Gondhal,

Lawani, Gavlan

Unit IV

Instruments of Folk Music

Internal tutorial

DSE (4) – Paper VII - Theory

Sugam Sangeet & its various forms

Total Marks 60+40

Unit 1

4 Credits

Sugam Sangeetacha Itihas, Geetprakar Vaishishthye

Unit II

Sugam Sangeet Geet Prakar Mahiti

Abhang, Bhajan, Bhavgeet, Patriotic Song, Prayer, Group Song, Folk Song,
Film Song, Bhaktigeet, etc.

Unit III

Rag Mahiti – Kafi, Khamaj, Pilu, Tilang, Kirvani

Taal - Dadra, Kehrva, Trital, Bhajani, Addha, Khemta, Rupak, Ektaal, Dipchandi
(Thekabol Mahitisah)

Use of Instruments in Sugam Sangeet – String, Percussion, Wind, Electronic
and Side Rhythm Instrument

Unit IV

Charitra Lekhan

Gajanan Vatave, , G. N. Joshi, Manik Varma, Suman Kalyanpur

Internal tutorial

RM Theory - Paper –VIII

Research. Methodology in Music

Total Marks 60+40

Unit I

4 Credits

Concept of research

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

Unit II

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

Unit III

Methods of Research

Types – 1) Descriptive 2) Historical

3) Experimental / Empirical

Unit IV

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

Internal tutorial

Semester - II (CBCS)

DSC – V - Paper – IX Practical

Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana

Total Marks 60+40

Unit I

4 Credits

Detailed study of Bada and Chota Khyal / Masitkhani and Rajakhani Gat
(Any Three Ragas)

- | | | |
|-----------------|----------------|--------------------|
| b) Miya ki Todi | b) Gujari Todi | c) Bilaskhani Todi |
| d) Bihag | e) Maru Bihag | f) Kedar |

Unit II

Detailed study of Chota Khyal / Rajakhani Gat

(Any Three Ragas in Two Different Talas)

- | | | |
|--------------|-------------------|------------|
| b) Maduwanti | b) Kirwani | c) Gawati |
| d) Zinzoti | e) Shuddha Sarang | f) Patdeep |

Unit III

One Dhamar (with Gayaki and Layakari),

One Tarana / One Dhun from any Raga / Ragmala

Unit IV

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

Internal tutorial

DSC - VI - Paper – X Practical

Total Marks 60+40

Concert - Manch Pradarshan

Unit I

4 Credits

Presentation of Bada and Chota Khyal / Masitkhani and Rajakhani Gat
(For 15 minutes – Students Choice)

Unit II

Presentation of Chota Khyal / Rajakhani Gat
(for 5 Minutes- Examiners Choice)

Unit III

Chaiti / Zula / Kajari / Abhang

Unit IV

Presentation of Tala from the syllabus

Internal tutorial

DSC - VII - Paper – XI Theory

Shatriy Sangeetache Kriyatmak Siddhant

Total Marks 60+40

Unit I

4 Credits

Writing Notation of Bada Khyal, Chota Khyal, Masitkhani Gat,
Rajakhani Gat, Tarana (Any one Raga) with aalap, Taan, Boltaan

Unit II

Theoretical Study of Ragas, Comparative Study of Ragas.

Unit III

Study of Semi Classical Geet Prakar – Chaiti, Kajari, Hori, Zula,
Baramasa, Sawan, Tappa, Thumari, Natyageet, Dadra

Unit IV

Theoretical Study of Talas (With Various Layakari)

Internal tutorial

DSC - VIII - Paper XII – Theory

Criticism in Music

Total Marks 30+20

Unit – I

2 Credits

Sangeetik Samiksha - Ghatak, Prakar, Mahtva, Upyog, Madhyam (Print Media)

Parampara, Ani Navtecha Vichar, Kalatmak Mulya

Unit – II

Sangeetik Karyakram Spardha Yavar Aadharit

Samikshatmak Lekhan Karane / Project on Syllabus

Internal

DSE (4) Elective (Any One)

Paper XIII – Theory

History of Indian Music

Madhyakalin Bhartiya Sangeetacha Itihas ani Shastra (History of Indian Music)

(From 12th Century to 17th Century)

Total Marks 60+40

Unit I

4 Credits

Shruti Swar Sambhandh, The Study of Shuddha Vikrut Swar by

Sharangdev, Ramamatya, Venkatmukhi, Ahobal.

Unit II

Prabandh, Dhrupad, Dhrupad Bani

Unit III

Sangeet Ratnakar, Sangeet Samaysar, Ragtarangini, Sangeet Darpan,

Ragvibodh Granth Parichay, Nibaddha, Anibhaddha Gan Parichay.

Unit IV

Ashatchap Sant Kavi Sangeet Parichay, Study of Various Instruments –

Ektantri, Alapani, Kinnari, Tritantri, Vansh etc.

Internal tutorial

DSC - Paper – XIV

Total Marks 60+40

Music Education

Unit I

4 Credits

Music Education – Gurukul System

Unit II

Bhartiy Sangeetatil Gharani Ani Tyanche Yogdan

Unit III

Adhunik Sangeet Shikshan Padhati – Music in School, College,

University, Class, Online Education etc.

Unit IV

Tulnatmak Adyayan of Gurukul and Aadhunik Sangeet Sikshan Paddhati

Internal tutorial

DSE (4) – Paper XV

Bhakti Sangeet & its various forms

Total Marks 60+40

Unit I

4 Credits

Bhakti Sangeetacha Itihas

Unit II

Geet Prakar –Abhang, Gawalan, Bharud, Virani, Bhajan, Dohe, Strotra etc.

Hindi and Marathi Sant Kavi

Hindi Sant - Kabir, Meera, Guru Nanak, Surdas

Marathi Sant - Dyaneshwar, Tukaram, Eknath Maharaj, Janabai

Unit III

Taal, Lay, Khand, Vibhag, Aawartan, Taali, Sam, Khali

Tal – Dhumali, Trital, Bhajani, Addha

Introduction to Instruments used in Sugam Sangeet – String, Percussion, Wind,

Electronic and Side Rhythm Instrument

Unit IV

Project based on Syllabus

Internal Tutorial

OJT/FP (4) – Paper XVI

Field Work / Project / Study Tour

Report Writing

Total Marks 60+40

4 Credit

Internal Tutorial

Punyshlok Ahilyadevi Holkar Solapur University, Solapur
Structure and Credit Distribution of PG Degree Programme for Two Years / One
Year (M.A. and Ph.D. Programme) (Faculty of Interdisciplinary Studies)
Subject –Music (Vocal / Instrumental)
M.A. Part -I (Sem. I & II) (CBCS) w.e.f. 2026-2027

Semester	Title of the Paper	Semester Exam			L	P	Credits
		Th	IA	Total			
First							
	PRACTICAL						
DSC - I	Sangeetache Kriyatmak Shastra ani Sangeetik Rachana	60	40	100	0	4	4
DSC - II	Concert / Manch Pradarshan	60	40	100	0	4	4
	THEORY						
DSC - III	Shastriy Sangeetache Kriyatmak Siddhant	60	40	100	4	0	4
DSC - IV	Sangeet Ani Prasar Madhyame	30	20	50	2	0	2
DSE(4)	Elective (Any One) Theory						
	History of Indian Music (From Vedic to XI th Century)	60	40	100	4	0	4
	Folk Music of Maharashtra	60	40	100	4	0	4
	Sugam Sangeet & its various forms	60	40	100	4	0	4
RM (4)	Research Methodology in Music (Theory)	60	40	100	4	0	4
	Total	450	100	550	14	08	22
Second							
	PRACTICAL						
DSC - V	Sangeetache Kriyatmak Shastra Ani Sangeetik Rachana	60	40	100	0	4	4
DSC - VI	Concert / Manch Pradarshan	60	40	100	0	4	4
	THEORY						
DSC - VII	Shastriy Sangeetache Kriyatmak Siddhant	60	40	100	4	0	4
DSC-VIII	Criticism in Music	30	20	50	2	0	2
DSE (4)	Elective (Any One) Theory						
	History of Indian Music (From XII th to XVII th Century)	60	40	100	4	0	4
	Music Education	60	40	100	4	0	4
	Bhakti Sangeet & its various forms	60	40	100	4	0	4
OJT/FP (4)	Field Work	60	40	100	4	0	4
	Total	450	100	550	14	08	22

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 शास्त्र 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.
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