



SNDT Women's University, Mumbai

Master of Arts (Music - Vocal)

M.A. (Music - Vocal)

as per NEP-2020

Syllabus (2023-24)

Prof. Sheetal More
Chairperson, BOS in
Prof. Dr. Sheetal More
MUSIC
Department of Music
S.N.D.T. Women's University
Pune Campus, Pune-38.

Prof. Jayashree Shinde
Dean,
Interdisciplinary Studies (Add. Charge)

Programme		M.A.
Specialization		(Music - Vocal)
Preamble		<p>Hindustani Classical music is one of the main pillar of our Indian culture and tradition. The roots can be traced back to Vedic period. The Hindustani Classical music has evolved over centuries being a part of both Devotional music as well source of entertainment. India has a diverse culture and traditions as one move from North to South or from East to West. Each region having its own flavor and style of presenting its music. The rhythm pattern or the singing style each differs as one moves across India. The folk music of each region is so deeply embedded with the culture of that particular region that after listening to the music one identifies as to which part of the country that music represents. Even the Hindustani classical music performed in particular region identifies itself with the culture of that region.</p> <p>In view of above one can clearly state that by learning Hindustani classical music one is playing a major role in keeping the Indian culture alive and passing it to the new generations. Today the Indian classical music is mainly known as Hindustani Classical Music, Carnatic music, Ravindra Sangeet.</p>
Programme Specific Outcomes (POs)		<p>After completing this programme, Learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate the Ragas with all Gayki Features • Analyze the Ragas with features • Experiment with Innovative forms of music • Relate the features of Gayki with traditional system and modern style of music • Experiment with the Media • Utilize the knowledge through media for popularizing traditional Indian Classical Music • Apply music in innovative ways for social awareness • Build the skill towards self-employability • Perceive & Develop the awareness of traditions of Indian Music System • Conduct Research in the field of Music (Pure and Interdisciplinary) • Experiment in music with new technology • Adapt the knowledge of regional, semi-classical and folk music • Analyze the trends of voice culture – Indian & Western
Eligibility Criteria for Programme		<ul style="list-style-type: none"> ➤ B.A. with Music ➤ Any Bachelor’s Degree with Sangeet Visharad ➤ Any Bachelor’s Degree with Five Years Classical Music Training under the National Level Renowned Artists. ➤ Audition for seeking admission is mandatory
Intake (For SNTD WU Departments and Conducted Colleges)		25

RM: Research Methodology
OJT: On-Job Training
RP: Research Project

SN	Courses	Type of Course	Credits	Marks	Int	Ext
Semester I						
111321	Raag Gyaan Level 1	Major (Core)	4	100	50	(Pract) 50
111322	Stage Performance Level 1	Major (Core)	4	100	50	(Pract) 50
111323	Devotional Music (P)	Major (Core)	2	50	50	0
111314	Theory of Raags & Musical Compositions (TH)	Major (Core)	4	100	50	50
121311	a) Gharanas of - (Vocal & Instrument) (TH)	Major (Elective)	4	100	50	50
121312	b) Classification of Musical Instruments (TH)					
131311	Research Methodology	Minor Stream (RM)	4	100	50	50
			22	550	300	250
Semester II						
211321	Raag Gayan Level 2	Major (Core)	4	100	50	(Pract) 50
211322	Stage Performance Level 2	Major (Core)	4	100	50	(Pract) 50
211323	Natya sangeet	Major (Core)	2	50	0	(Pract) 50
211314	Theory of Raagas Level 2 (TH)	Major (Core)	4	100	50	50
221311	a) Essays in Music (TH)	Major (Elective)	4	100	50	50
221312	b) Innovative Work of Modern Musicians (TH)					
241341	Internship	OJT	4	100	50	50
			22	550	250	300

Exit option (44 credit)
Post Graduate Diploma in Music - Vocal

Year II

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester III					
311321	Raag Gyaan Level 3	Major (Core)	4	100	50	(Pract) 50
311322	Stage Performance Level 3	Major (Core)	4	100	50	(Pract) 50
311323	Semi-Classical Music	Major (Core)	2	50	0	(Pract) 50
311314	Applied Theory of Ragas (TH)	Major (Core)	4	100	50	50
321321	a) Techniques of Harmonium	Major (Electives)	4	100	50	(Pract) 50
321322	b) Techniques of Tabla					
351331	Soft Skills oriented Research Project (T)	RP	4	100	50	50
			22	550	250	300
	Semester IV					
411321	Raag Gyaan Level 4	Major (Core)	4	100	50	(Pract) 50
411322	Stage Performance Level 4	Major (Core)	4	100	50	(Pract) 50
411313	Musicology (TH)	Major (Core)	4	100	50	50
421321	a) Film Music & Light Music	Major (Elective)	4	100	50	(Pract) 50
421322	b) Various Types of Songs in Indian Music					
451331	Research Project	RP	6	150	100	50
			22	550	300	250

M.A. (Music - Vocal)
Syllabus 2023-24
Semester I
(22 Credits)

SN	Courses, Modules and Outcomes	Course Contents	Cr
	Semester I		
111321	Raag Gayan Level 1 (P) Major (Elective)		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Demonstrate compositions of ragas • Illustrate salient features of ragas • Classify and compare ragas 		
Module 1	Bada Khyal / Masitkhani Gat		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Demonstrate Masitkhani Gatcompositions • Illustrate various features of Gayaki 	Module Contents: <ul style="list-style-type: none"> • Badakhayal/Masitkhani Gat compositions in various Talas • Masitkhani Gat (For Instrument – Alap, Laykari, Jod, Zala) <ul style="list-style-type: none"> a) Jog b) Megh c) Shankara d) Devgiri Bilawal e) Miya ki Todi f) Gorakh Kalyan 	
Module 2	Chota Khyal Rajakhani Gat		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Present Rajakhani Gat • Construct Alap,laykari, • Design sargam, • Create bolalap,boltaanin Chota Khayal/ Rajakhani Gat 	Module Contents: <ul style="list-style-type: none"> • Demonstrate compositions in fast tempo • Construct taanas. (For Instrument – Alap, Laykari, Jod, Zala) <ul style="list-style-type: none"> a) Jog b) Megh c) Shankara d) Devgiri Bilawal e) Miya ki Todi f) Gorakh Kalyan 	
Module 3	Brief Study of Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Illustrate swar wistar and bandish. • Explain the structure of ragas 	Module Contents: <ul style="list-style-type: none"> • Rajakhani Gat with Swar Vistar dbandish in following gragas <ul style="list-style-type: none"> a) Tilang b) Madhmaad Sarang c) Hansdhwani d) Yamani Bilawal e) Gujari Todi f) Durga 	

Module 4	Theoretical Discussion of Raagas		1
	LOs : Learners will be able to <ul style="list-style-type: none"> Analyze and Distinguish of Raagas Compare with the similar Raagas Demonstrate Ragvistar and taan 	Module Contents: <ul style="list-style-type: none"> Information of Raagas Chalan of the Raaga Comparison between similar raagas of Module 1 & 2 Information of Taal with Laykari Dugun, Ttigun and Chaugun <ul style="list-style-type: none"> a) Choutal b) Ektal c) Dhamar d) Jhoomra e) Ada choutal Brief study of Pashto, Punjabi and Dipchandi 	
Assignments/ Activities towards Comprehensive Continuous Evaluation			
	<ul style="list-style-type: none"> Assignment of all taalal and laykari Practical Performance of the Mentioned Raagas Quiz on Raaga and Taals Group Discussions 		

Bibliography:

- Bhatkhande, V.N. (2009). *Hindustani Sangeet Kramik Pustak Malika (Vol.1to6)*. Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). *Rag Visharad (Vol. 1 & 2)*. Hatharas U.P.: Sangeet Karyalaya
- Godbole, Achyut. & Pishvikar, Sulabha. (2005) *Naadvedh*. Pune: Rajhans Prakashan
- Haldankar, Babanrao. (2007). *Ragas as sung in Agra Gharana*, Mumbai: Ragashri Sangeet Pratishthan
- Jha, R. (2002). *Abhinav Geetanjali (Vol.1 to 5)*. Allhabad, U.P: Sangeet Sadan Prakashan
- Patwardan, Narayanrao. (1990). *Raga Vidnyan (Vol. 1 to 7)*. Pune :Sangeet Gaurav Grantha Mala
- Ratanjankar, S.N. (1992). *Abhinav Geetmanjiri*, Mumbai, Dadar :Acharya S.N. Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009) *Raga Parichay (Vol. 1 to 4)* Allahabad: Sangeet Sadan Prakashan.
- Kalada, S. (2011). *Prachalit Sampraktik Ragonka Tulnatmak*. Delhi : Adhyayan Sanjay Prakashan.
- Vasant. (2010). *Sangeet Visharad*. Hatharas, U.P : Sangeet Karyalaya

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111322	Stage Performance Level 1 (P) (Major Elective)		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Exhibit performing skills pertaining to Indian classical and semi-classical music Make use of the Microphone system Appraise the importance of accompaniment Develop the communication with the audience during concert Build up the confidence and performing temperament 		
Module 1	Important factors of concert		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Tune instruments Make use of mike system Buildup the skills for accompanying Harmonium with vocal performance 	Module Contents: <ul style="list-style-type: none"> Tuning live Tanpura Tuning digital Tanpura with Harmonium Checking the Tabla tuning Checking the mike system Harmonium accompaniment 	
Module 2	Presentation of Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Demonstrate Ragas (for vocal and instrumental) Perform minimum 15 minutes in presence of the invited audience 	Module Contents: <ul style="list-style-type: none"> Masitkhani Gat Rajakhani Gat For Instrumental– Alap, Jod, Jhalain Following ragas <ol style="list-style-type: none"> Jog Megh Shankara Devgiri Bilawal Miyaki Todi Gorakh Kalyan Puriya Dhanashree Madhuwanti Bhoop Yaman 	
Module 3	Knowledge of Rhythm (Tabla)		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Develop a sense & accuracy in selecting exact lay of each composition Develop fluency in Tala Construct laykaris and tihai in Taal Improvise Mukhada of Bandish 	Module Contents: <ul style="list-style-type: none"> Perfect presentation of Bandishin Tal Perfection of alapchari with Tal Rendition of layakari Variations of mukhada and tihai Tanas in various tempos 	

Module 4	Presentation of Light Music	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate light music forms • Adapt voice modulations • Demonstrate the light music with emotions and expressions 	<p>Module Contents:</p> <ul style="list-style-type: none"> • For Instrumental–Anyone dhun with elaboration • With proper pronunciation, understanding of literature, • Voice modulations, expressions
Assignments/ Activities towards CCE		
<ul style="list-style-type: none"> • Practical Performance of the Mentioned Raagas. • Practical Performance of the classical based Bhavgeet or Bhakti Geet • Performance of Theme based programmes 		

Bibliography:

- Bhatkhande, V.N. (2009). *Hindustani Sangeet Kramik Pustak Malika (Vol.1to6)*. Hathras,U.P : Sangeet Karyalaya
- Garg, Laxminarayan. (2008). *Rag Visharad (Vol. 1 & 2)*. Hatharas U.P.: Sangeet Karyalaya
- Godbole, Achyut. & Pishvikar, Sulbha. (2005). *Naadvedh*, Pune: Rajhans Prakashan.
- Haldankar, Babanrao. (2007). *Ragas as sung in Agra Gharana*, Mumbai: Ragashri Sangeet Pratishthan.
- Jha. Ramashray. (2002) *Abhinav Geetanjali (Vol.1 to 5)*. Allhabad, U.P: Sangeet Sadan Prakashan.
- Patwardan, Narayanrao. (1990). *Raga Vidnyan (Vol. 1 to 7)*. Pune: Sangeet Gaurav Grantha Mala, Pune
- Ratanjankar Pt. S.N. (1992). *Abhinav Geetmanjiri*. Mumbai Dadar: Acharya S.N. Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009). *Raga Parichay (Vol. 1 to 4)*. Allahabad: Sangeet Sadan Prakashan,
- Kalada, Shashi. (2011). *Prachalit Samprakritik Ragonka Tulnatmak*. Delhi: Adhyayan Sanjay Prakashan.
- Vasant. (2010). *Sangeet Visharad*. Hatharas,U.P : Sangeet Karyalaya

SN	Courses, Modules and Outcomes	Course Contents	Cr
111323	Devotional Music (Major Core)		2
	Course Outcomes: Learners will be able to <ul style="list-style-type: none"> Identify types of Devotional Music Interpret the Literature of Devotional Music Illustrate Aesthetics of Compositions Devotional Music Present the different styles of Devotional Music. (Vocal & Instrumental) Develop the skills to understand, appreciate and perform the Devotional Music Develop Bhakti Movement through Devotional Music 		
Module 1	Types of Devotional Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Identify types of Devotional Music. Criticize the Literature of Devotional Music Analyze the Aesthetics of Compositions Devotional Music Demonstrate the different styles of Devotional Music. (Vocal & Instrumental) 	Module Contents: <ul style="list-style-type: none"> Abhang Hindi Bhajan Nirguni Bhajans 	
Module 2	Devotional Songs & Its Style		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Illustrate the rendition of Devotional Songs by film style Adapt the various devotional forms in folk style Show the rendition of devotional songs in Natyasangeet Style 	Module Contents: <ul style="list-style-type: none"> Devotional Songs from Films, Devotional Songs from Folks, Devotional Songs from Sangeet Natak 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> Performance of Devotional Songs Assignment regarding accompaniment Group Activities regarding devotional music 			

Bibliography:

- Dekhane, Ramchandra. Maharashtrachi Sanskrutik Lokakala Pune: Padmagandha Prakashan
- Joshi, Baburao. (1974). *Sangeetane Gaajleli Rangbhoomi*. Pune: Continental Prakashan
- Kulkarni, Shridhar. & Vaani, K.S. (1994). *Ovi Te Lavani*. Devpur : Marathi Pragat Adhyan.
- Ranade, Ashok. (1975). *Lok Sangeet Shastra*. Aurangabad: Bharat Mudrak Ani Prakashak.
- Abhyankar, Shobha. (2012). *Sakhi Bhavgeet Mazhe*. Pune : Rajhans Prakashan
- Kalda, Shashi. (2005). *Bharat Me Samuhagan*. New Delhi: Satyam Publishing House,

SN	Courses, Modules and Outcomes	Course Contents	Cr
111314	Theory of Ragas and Musical Compositions		4
	Course Outcomes: Learners will be able to <ul style="list-style-type: none"> • Discuss Theoretical aspects of Ragas • Analyze ragangas in the ragas • Compare similar ragas • Construct the notations of compositions • Describe talas and layakaris 		
Module 1	Detail Study of Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Describe structure and salient features of ragas • Discuss information of ragas pertaining to different varieties /opinions about the ragas • Analyze theoretical aspects of ragas 	Module Contents: <ul style="list-style-type: none"> • Theoretical study of Ragas including following parameters Alpatva, Bahutva, Nyas, Raganga, variety of opinions etc. • Ragvistar and Tana <ol style="list-style-type: none"> a) Jog b) Megh c) Shankara d) Devgiri Bilawal e) Miyaki Todi f) Gorakh Kalyan 	
Module 2	Brief study of ragas		1
Learning Outcomes	LOs: Learners will be able to <ul style="list-style-type: none"> • Describe special features of ragas • Discuss various point of views about ragas • Analyze and differentiate between Ragas. • Get a vision to present ragas without ambiguity. 	Module Contents: <ul style="list-style-type: none"> • Introduction & Comparison of ragas Ragvistar <ol style="list-style-type: none"> a) Tilang b) Madhmaad c) Sarangi d) Hansdhwani e) Yamani Bilawal f) Gujari Todi g) Durga • Comparison between Ragas from module 1& 2 on following parameters • Thaata, Raag Jati, Vadi-Samvadi, Nyas swar, Swar-sangati, Raganga, Poorvanga-Uttaranga, Prakriti, swarvistar, Gaansamayetc. 	
Module 3	Notation Writing		1
Learning Outcomes	LOs: Learners will be able to <ul style="list-style-type: none"> • Construct the notation of compositions • Rehearse clarity and accuracy of the compositions • Develop Swara-wistar and Tana 	Module Contents: <ul style="list-style-type: none"> • Notation of Masitkhani Gat and Rajakhani Gat • With Swarwistar and Tana in ragas from Module1 <ol style="list-style-type: none"> a) Jog b) Megh c) Shankara d) Devgiri Bilawal e) Miyaki Todi f) Gorakh Kalyan 	

		<ul style="list-style-type: none"> • Notation of Rajakhani Gat in ragas from Module 2 <ul style="list-style-type: none"> a) Tilang b) Madhmaad Sarang c) Hansdhwani d) Yamani Bilaval e) Gujari Todi f) Durga 	
Module 4	Study of Talas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Discuss the information of talas • Elaborate talas with laykari 	Module Contents: <ul style="list-style-type: none"> • Information of Talas with Theka • Dugun, Tigunand Chaugun <ul style="list-style-type: none"> a) Choutal b) Ektal c) Dhamar d) Jhoomra e) Adachoutal • Brief study of Pashto, Punjabi and Dipchandi 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> • Group Discussion/presentation on Theory of Ragas with demonstrations of Pakad, Raganga, Nyas Swara, etc. • Group discussion/presentation about comparison of Ragas • Written Test on notations of compositions and other musical forms in both notation systems. • Written Test on talas with laykari. 			

Bibliography:

- Bhatkhande. V.N. (2009). *Hindustani Sangeet Kramik Pustak Malika (Vol.1 to 6)*. Hathras U.P: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). *Rag Visharad (Vol. 1 & 2)*. Hatharas U.P.: Sangeet Karyalaya
- Godbole, Achyut & Pishvikar, Sulabha. (2005). *Naadvedh. Pune: Rajhans Prakashan*
- Haldankar, Babanrao. (2007). *Ragas as sung in Agra Gharana*. Mumbai: Ragashri Sangeet Pratishthan.
- Jha, Ramashray. (2002). *Abhinav Geetanjali (Vol.1 to 5)*. Allhabad, U.P : Sangeet Sadan Prakashan.
- Patwardan, Narayanrao. (1990). *Raga Vidnyan (Vol. 1 to 7)*. Pune : Sangeet Gaurav Grantha Mala.
- Ratanjankar, S.N. (1992). *Abhinav Geetmanjiri*. Mumbai, Dadar : Acharya S.N. Ratanjankar foundation.
- Shrivastav, Harishchandra. (2009). *Raga Parichay (Vol. 1 to 4)*. Allahabad: Sangeet Sadan Prakashan.
- Kalada, Shashi. (2011). *Prachalit Sampraktik Ragonka Tulanatmak Adhyayan*. Delhi: Sanjay Prakashan.
- Vasant. (2010). *Sangeet Visharad*. Hatharas, U.P : Sangeet Karyalaya.

SN	Courses, Modules and Outcomes	Course Contents	Cr
121311	Gharanas of - (Vocal & Instrumental) Major (Elective) - I		4
	Course Outcomes – Learners will be able to <ul style="list-style-type: none"> • Compare and analyze aesthetic principles of different Gharanas. • Explain the Gayaki of Gharana • Identify the artist of different Gharanas. • Explain the Contribution of Artists to Gharanas. 		
Module 1	Main Gharanas from Vocal Music 1) Gwalior 2) Kirana 3) Jaipur 4) Agra		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Prescribe Gharanas • Compare and Analyze Gharana • Identify the artist of different Gharanas • Contribution of Artists to Gharanas. 	Module Contents: <ul style="list-style-type: none"> • Gharanas of Khyal Gayan Gwalior, Agra, Jaipur, Kiraana. • Parampara • Salient Features of Gayaki • Contribution of Artists 	
Module 2	Other Gharanas from Vocal Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Define the aesthetic principles of different Gharanas. • Differentiate the Gayaki of Gharana • Explain about the work and Contribution of Gharanas. • Analyze the salient features of Gayaki of Gharanas. 	Module Contents: <ul style="list-style-type: none"> • Gharanas of Khyal Gayan • Rampur- Seheswan, Patiyala, Mewati and Bhendibazar • Parampara • Salient Features of Gayaki • Contribution of Artists 	
Module 3	Gharanas of Tabla Instruments		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Define Gharanas of Tabla • Analyze and compare the different aspects of prescribed Gharana • Interpret the salient features of Tabla • Summarize the Contribution of Artists to Gharanas 	Module Contents: <ul style="list-style-type: none"> • Gharanas of Tabla Delhi, Lucknow, Farukhabad, Ajrada, Banaras, Punjab • Parampara • Vadan Shaili • Contribution of Artists 	

Module 4	Gharanas of String Instruments	1
	LOs : Learners will be able to <ul style="list-style-type: none"> Define the playing techniques of string instruments Explain the tradition & development of Gharana Identify the artist of different Gharanas Explain the Contribution of Artists to Gharanas. 	Module Contents: <ul style="list-style-type: none"> Gharanas of String Instruments - Vishnupur, Senia, Imdadkhani, Maihar Parampara Vadan Shaili Contribution of Artists
Assignments/ Activities towards CCE		
<ul style="list-style-type: none"> Presentation on artists of various Gharanas Listening Sessions Interviewing the artists 		

Bibliography:

- Deshpande, Vamanrao. (1961). *Gharandaj Gayaki*. Mumbai: Mouj Prakashan.
- Dhole, Vishram. (2010). *Prasarmadhyame Ani Prayogkala*. Pune: *Pune Vidyapeeth, Lalit Kala Kendra*. Lok Vngmaya Grih.
- Gautam, Anita. (2008). *Bharatiya sangeet Me Vaidnyanik Upakaronka Prayog*. Delhi: Kanishka Publisheres.
- Goswami, B.N. (1996). *Broadcasting New Pattern of Hindustani Music*, Delhi: Shrada Publishing.
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- Haldankar, Babanrao. (2002). *Gharanyanchi Vatchal*. Mulund : Ragashree Pratishtan.
- Kale, Premala. (2002) *Sangitache Manas Shastra*. Mumbai : Majestic Publications.
- Kasalkar, Na.Da.(2010) *Sangeet Shikshanacha Vividdh Paddhati*, Pune: Padmagandha Prakashan.
- Kulkarni, Sunita. (2011). *Manashastra Samajshastra Ani Prayog Kala, Pune: Pune Vidyapeeth, Lalit Kala Kendra Lok Vngmaya Grih*.
- Kumar, Rushitosh. (2010). *Sangeet Shikshan Ke Vividha Ayam*, Delhi: Kanishka Publishers.
- Marulkar N.R. (1962). *Sangeetatil Gharani*, Pune: Shantabai Marulkar
- Mehata, R.C. (2008). *Music Education and other Essay*, New Delhi: Sanjay Prakashan
- Phatak, Kiran. (2009) *Sangeet Nibandhawali*, Mumbai : Sanskar Prakashan
- Sharma, Premlata (2010). *Essays on Music*, New Delhi : Indira Gandhi National Center for the Arts.
- Tiwari, Kiran. (2008). *Sangeet Evam Manovigyan*. New Delhi : Kanishak Publishers.
- Vanarase, Shamala. (2005) *Sangitache Manas Shastra*, Nagpur :: Maharashtra Vidyapith Granth Nirmitti Mandal

SN	Courses, Modules and Outcomes	Course Contents	Cr
121312	Classification of Musical Instruments (TH) Major (Elective) II		4
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> Classify the Musical Instruments. Identify the type and sub types of Musical Instruments Elaborate structure of Instruments. Explain about the source and use of instrument 		
Module 1	Classification of Indian & Western Musical Instruments (Vadya)		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Identify the types and sub types of Musical Instrument. Classify Indian & Western Musical Instruments Describe the playing techniques of the Instruments. Describe the construction of the Instrument 	Module Contents: <ul style="list-style-type: none"> Classification of Indian Musical Instruments. Classification of Western Musical Instruments 	
Module 2	Description of Two Instruments from Each Category in Indian Classical Music		1
	LOs: learners will be able to <ul style="list-style-type: none"> Identify the Indian Musical Instrument. Describe the construction of Musical Instrument. Describe the historical background of instrument 	Module Contents: <ul style="list-style-type: none"> Description of Two Instruments from Each Category in Indian Classical Music 	
Module 3	Description of Two Instruments from Each Category in Folk Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Classify the folk music Instruments Compare between folk and classical instruments in different aspects Explain the origin and tradition of Instruments 	Module Contents: <ul style="list-style-type: none"> Description of Two Instruments from Each Category in Folk Music 	
Module 4	Description of Two Instruments from Each Category in Western Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Identify the type of Western Musical Instrument. Classify Western Musical Instruments. Describe the playing techniques of the Instruments Compare between Western and Indian Instrument 	Module Contents: <ul style="list-style-type: none"> Description of Two Instruments from Each Category in Western Music 	

Assignments/ Activities towards CCE

- To Visit the Museum of Musical Instruments.
- To attend the Instrumental Concerts.
- Conducting listening sessions.
- Collection and Preservation.

Bibliography:

- Deshpande, Vamanrao. (1961). *Gharandaj Gayaki*. Mumbai: Mouj Prakashan
- Dhole, Vishram. (2010) *Prasarmadhyame Ani Prayogkala*, Pune: Pune Vidyapeeth Lalit Kala Kendra. Lok Vngmaya Grih.
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- Haldankar, Babanrao. (2002). *Gharanyanchi Vatchal*. Mulund : Ragashree Pratishthan.
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- Kashalkar, N.D. (2010). *Sangeet Shikshanacha Vividdh Paddhati*, Pune: Padmagandha Prakashan.
- Kulkarni, Sunita. (2011). *Manasshastra Samajshastra Ani Prayog Kala*. Pune: Pune Vidyapeeth Lalit Kala Kendra. Lok Vangmaya Grih.
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- Mehata, R.C. (2008). *Music Education and other Essay*, New Delhi: Sanjay Prakashan,
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- Tiwari, Kiran. (2008). *Sangeet Evam Manovigyan*, New Delhi : Kanishak Publishers.
- Vanarase, Shamala : *Sangitache Manas Shastra*, Nagpur : Maharashtra Vidyapith Granth Nirmiti Mandal

SN	Courses, Modules and Outcomes	Course Contents	Cr
131311	Research Methodology (TH) (Minor)		4
<p>Course Outcomes Learners will be able to</p> <ul style="list-style-type: none"> • Explain the concept of Research. • Describe the areas and methods of Research. • Review related literature. • Identify research topic. • Describe the format of research proposal and bibliography. 			
Module 1.	Concept of Research		1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Explain the concept of Research • Identify Areas of Research • Categorize the sources and collect data 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Definition of Research • Types of Research <ul style="list-style-type: none"> i) Quantitative ii) Qualitative iii) Pure iv) Applied v) Evaluation vi) Action • Areas of Research – History, Musicology, • Aesthetics, Education, • Technology & other • Interdisciplinary • Sources of Research <ul style="list-style-type: none"> i)Primary ii)Secondary iii)Tertiary 	
Module 2	Terminologies in Research		1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Formulate the literature related to their subject • Apply Knowledge of various streams in research 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Review of literature • Format of research proposal & thesis <ul style="list-style-type: none"> i) Index ii) Research objective iii) Scope & limitations iv) Hypothesis v) Footnotes & Citation (References) vi) Bibliography • Methods of Research <ul style="list-style-type: none"> i) Descriptive ii) Analytical iii) Comparative iv) Historical v) Experimental/Empirical • Plagiarism 	

Module 3	Work and Contribution of Musicologists		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Define the term musicology Explain the work of musicologists in ancient era Compare and analyze the work and contribution of different musicologists 	Module Contents: <ul style="list-style-type: none"> Work and contribution of following musicologists <ol style="list-style-type: none"> Pt.Bhatkhande, B.R.Devdhar S.N.Ratanjankar, Pt.Vamanrao Deshpande, Dr. Ashok Ranade 	
Module 4	Important treatise on music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Discuss about the prescribe treatise Compare the Modern and Ancients Concepts through treatise Prioritize the need of preservation of knowledge through treatise 	Module Contents: <ul style="list-style-type: none"> Detailed study of following treatise <ol style="list-style-type: none"> Natyashastra Sangeet Ratnakar Brihaddeshi Swarmelkala nidhi Chaturdandi Prakashika 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> Visit to various musical libraries and archives Interaction with Musicologists. Preparation of Research Proposal Writing of Book Review Group discussion and seminar on Musicologists. 			

Bibliography:

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- Mishra, Brajvallabh. (2012). Bharat Aur Unka Natyashastra, New Delhi: Sangeet Natak Academy.
- Tikekar, Arun. (2012). Marmadaya, Dr.Ashok Ranade Gourav Granth, Dr. Ranade Gaurav Granth Samiti
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**MA (Music - Vocal)
Syllabus 2023-24
Semester II
(22 credits)**

SN	Courses, Modules and Outcomes	Course Contents	Cr
211321	Raag Gayan Level 2 Major (Core)		4
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> • Demonstrate, describe and compare ragas with advance level. • Improve writing Notation, Tan and Tal. • Demonstrate and describe Talas with Layakari on Master's level 		
Module 1	Bada Khyal Gayan/Masitkhani Gat		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Illustrate the Bada Khyal with Gayaki • Develop Raag Vistar and Raag Chalan 	Module Contents: <ul style="list-style-type: none"> • Bada Khayal compositions • Study of Ragas including following parameters Alpatva- Bahutva, Nyas, Raganga, variety of opinions Gayaki (For Vocal – Alap, Laykari, Jod, Zala) <ul style="list-style-type: none"> a) Poorvi b) Marubihag c) Abhogi d) Desi e) Nat Bhairav • Madhukauns 	
Module 2	Chota Khyal /Rajakhani Gat		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Demonstrate the Chota Khyal with Aapal Taan & Laykari • Develop the Vadan in Madhya Lay 	Module Contents: <ul style="list-style-type: none"> • One Chota Khayal/Rajakhani Gat with Gayaki (For Vocal – Alap, Laykari, Jod, Zala) <ul style="list-style-type: none"> a) Poorvi b) Marubihag c) Abhogi d) Desi e) Nat Bhairav f) Madhukauns 	
Module 3	Brief Study of Raagas		1
Learning Outcomes	LOs: Learners will be able to <ul style="list-style-type: none"> • Compare Similar Raagas • Apply the comparative knowledge in Vadan 	Module Contents: <ul style="list-style-type: none"> • Chota Khayal Rajakhani Gat with swarwistar and bandish in following ragas <ul style="list-style-type: none"> a) Basant b) Nand c) Shahana d) Sindhura / Kafi e) Charukeshi f) Dhani / Gavati 	

Module 4	Theoretical Discussion of Ragas		1
Learning Outcomes	LOs: Learners will be able to <ul style="list-style-type: none"> Elaborate the previous raagas with creativity Demonstrate talas with proficiency 	Module Contents: <ul style="list-style-type: none"> Revision of Previous Raagas <ol style="list-style-type: none"> Allaihya Bilawal Bhimpalas Jaunpuri Gaud Sarang Bageshree Revision of Previous Taals <ol style="list-style-type: none"> Teental Tilwada Roopak Zaptal Introduction of Taalas <ol style="list-style-type: none"> Adha Punjabi 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> Small Presentation of Raag Sangeet Theoretical Assignment of Raag Sangeet Listening Sessions Group Discussions 			

Bibliography:

- Bhatkhande, V.N. (2009). *Hindustani Sangeet Kramik Pustak Malika. (Vol. 1 to 6)*, Hathras, U.P: Sangeet Karyalaya
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- Haldankar, Babanrao. (2007). *Ragas as sung in Agra Gharana*, Mumbai: Ragashri Sangeet Pratishthan.
- Jha, Ramashray. (2002). *Abhinav Geetanjali (Vol.1 to 5)*. Allhabad,U.P : Sangeet Sadan Prakashan.
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SN	Courses, Modules and Outcomes	Course Contents	Cr
211322	Stage Performance Level 2 Major (Core) II		4
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> • Students will perform for half an hour in a concert (mentioned in the course) • Display mastery over Vadan. • Display skills of tuning instruments • Demonstrate light music and develop the skills of rendering emotions 		
Module 1	Important Factors of Concert		1
Learning Outcomes	LOs: Learners will be able to <ul style="list-style-type: none"> • Improve performing skills • Experiment tuning instruments required for accompaniment 	Module Contents : <ul style="list-style-type: none"> • Tuning live tanpura • Able to recognize tabla whether it is tuned or not • Harmonium accompaniment 	
Module 2	Presentation of Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Demonstrate different Laykari in Masitkhani Gat • Develop the various aspects of Masitkhani Gat 	Module Contents : <ul style="list-style-type: none"> • Perfection of Tala • Render different layakari • Variations of mukhada and tihai 	
Module 3	Knowledge of Rhythm		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop performing skills of Raag Vadav • Improve the art skills and technical skills 	Module Contents: <ul style="list-style-type: none"> • Prepare any one of the following ragas <ul style="list-style-type: none"> a) Poorvi b) Marubihag c) Abhogi d) Desi e) Nat Bhairav f) Nand g) Miya Malha h) Kalawati i) Bageshree j) Hameer • Masitkhani Gat / Rajakhani Gat For Instrumental – Alap, Jod, Jhala, Masitkhani and Rajakhani Gat	
Module 4	Presentation of Natygeet / Gazal		1
	LOs: learners will be able to <ul style="list-style-type: none"> • Present Natyageet / Gazal • Improve skill of playing dhun on Instrument 	Module Contents: <ul style="list-style-type: none"> • For Instrumental – One dhun in Raag Mand or Dhani with elaboration 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> • Presentation of Raag • Organize Workshop on Raag Sangeet • Education Tour for listening Concert 			

Bibliography:

- Bhatkhande, V.N. (2009). *Hindustani Sangeet Kramik Pustak Malika, (Vol. 1 to 6)* Hathras, U.P : Sangeet Karyalaya
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- Kalada, Shashi. (2011). *Prachalit Samprakritik Ragonka Tulnatmak Adhyayan*. Delhi : Sanjay Prakashan.
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SN	Courses, Modules and Outcomes	Course Contents	Cr
211323	Natyaangeet (P) Major (Core) --- II		2
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> State the relation between theatre and Music Present various styles in Natyageet Adapt Skills of Portraying emotions as per the character and situation Create rich repertory as an artist 		
Module 1	Different Styles of Natyageet		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Explain the Natyageet and Raagsangeet Distinguish the style of Balgandharv & Master Deenanath Mangeshkar 	Module Contents: <ul style="list-style-type: none"> Natyageet Style of Balgandharv : any four compositions Natyageet Style of Master Deenanath Mangeshkar: any four compositions 	
Module 2	Music Director of Theater Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Demonstrate the style of Pt. Keshvrao Bhole, Pt. Jitendra Abhisheki, Chota Gandharv and Pt. Raam Marathe 	Module Contents: <ul style="list-style-type: none"> Natyageet Style of Pandit Keshvrao Bhole & Pt. Jitendra Abhisheki with three compositions of each Natyageet style of Chota Gandharv & Pt. Raam Marathe with three compositions of each 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> Presentation of Natyageet Study tour for Theater Show Listening Sessions – audio & visual Interviewing Artists 			

Bibliography:

- Datar, Shaila. (2008). *Devagandharva*. Pune : Rajhans Prakashan.
- Dwivedi, Purnima. (2009). *Thumri evam mahila kalakar*. Allahabad U.P.: Anubhav Publishing House.
- Ghangurde Vandana Ravindra, 2010, *Breed tujhe jagi Deenanatha*. Pune : Anubandha Prakashan.
- Karve, Swati. (2002). *Gandharvachaya*. Pune : Aksharchaya Prakashan.
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- Kelkar, Madhusudan Raghunath. *Natyangitkar Pt. Jitendra Abhisheki* ,
- Pohankar, Anjali (2009). *Safar Thumri Gayaki ka*. Delhi : Kanishka Publications
- Rathod, Bharti (2005). *Shastriya Sangeet Ki Madhurima – Thumri*. Jaipur : University Book House.
- Samant, Bal. (2011). *Marathi Natyasangeet*. Pune : Utkarsh Prakashan
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SN	Courses, Modules and Outcomes	Course Contents	Cr
211314	Theory of Raagas Level 2 Major (Core) II		4
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> State characteristics of Ragas Differentiate between similar Ragas. Construct the notations of compositions Demonstrate talas and layakaris 		
Module 1	Detailed Study of Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Define the Raagas Differentiate the terminologies of Raag sangeet 	Module Contents: <ul style="list-style-type: none"> Theoretical study of Ragas including following parameters Alpatva- Bahutva , Nyas, Raganga, variety of opinions etc. Rag vistar and Tana <ul style="list-style-type: none"> a) Poorvi b) Marubihag c) Abhogi d) Desi e) Nat Bhairav f) Madhukauns 	
Module 2	Brief Study of Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Elaborate the Raagvistar Define the raagas 	Module Contents: <ul style="list-style-type: none"> Introduction of raga Rag vistar <ul style="list-style-type: none"> i) Basant ii) Nand iii) Shahana iv) Sindhura / Kafi v) Charukeshi vi) Dhani / Gavati 	

Module 3	Notation Writing		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Compare Raagas • Analyze Different Aspects of Raagas and Taals 	Module Contents: <ul style="list-style-type: none"> • Comparison between Ragas from module 1 & 2 on following parameters— Thaat, Vadi-Samvadi, Nyas swar, Swar-sangati, Raganga, Poorvanga, Uttaranga, Prakriti, Raag Samay & Raag Jati etc. • Revision of Previous Raagas a) Allaihya Bilawal b) Bhimpalas c) Jaunpuri d) Gaud d) Sarang e) Bageshree • Revision of Previous Taals a) Teental b) Tilwada c) Roopak d) Zaptal • Introduction of Taalas a) Adha b) Punjabi 	
Module 4	Study of Talas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Construct Notation of Bada Khyal & Chota Khyal • Develop the Taal & Laykari of 16 Matras 	Module Contents: <ul style="list-style-type: none"> • Notation of Bada Khayal compositions /Masitkhani Gat and Chota Khayal compositions/Rajakhani Gat with Swarwistar and Tana in ragas from module 1 • Notation of Chota Khayal compositions/Rajakhani Gat in ragas from module 2 • Write the previous Taals with Dugun, Tigun & Chougun and outline of Taalas of Addha & Punjabi 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> • Written Paper of Theory of Raag • Carryout the notation of bandish 			

Bibliography:

- Bhatkhande, V.N. (2009). *Hindustani Sangeet Kramik Pustak Malika, (Vol. 1 to 6)*. Hathras, U.P : Sangeet Karyalaya
- Garg, Laxminarayan. (2008). *Rag Visharad (Vol. 1 & 2)*, Hatharas U.P. : Sangeet Karyalaya
- Godbole, Achyut & Pishvikar, Sulbha. (2005). *Naadvedh*. Pune : Rajhans Prakashan
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- Jha, Ramashray. (2002). *Abhinav Geetanjali (Vol.1 to 5)*. Allhabad, U.P : Sangeet Sadan Prakashan.
- Patwardan, Narayanrao. (1990). *Raga Vidnyan (Vol. 1 to 7)*. Pune : Sangeet Gaurav Grantha Mala.
- Ratanjankar, S.N. (1992). *Abhinav Geetmanjiri*. Mumbai, Dadar: Acharya S.N. Ratanjankar foundation.

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 Shrivastav Pt. Harishchandra ,2009, *Raga Parichay (Vol. 1 to 4)* Sangeet Sadan Prakashan, Allahabad
 Kalada Dr.Shashi,2011 ,*Prachalit Samprakritik Ragonka Tulnatmak Adhyayan* Sanjay Prakashan, Delhi.
 Vasant ,2010 *SangeetVisharad* Sangeet Karyalaya Hatharas, U.P

SN	Courses, Modules and Outcomes	Course Contents	Cr
221311	Essays in Music Major (Elective)		4
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> • Explain various aspects of music field. • Describe all modes of music education which will be helpful for career in Music Teaching • Discuss the Application of technology for teaching and performing. • Apply music skills for entertainment and social awareness. • Experiment music as therapeutic use 		
Module 1	Music Education and Technology		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Discuss the Challenges & Opportunities for Music Education • Discuss technology in the field of music • Apply music in various fields 	Module Contents: <ul style="list-style-type: none"> • Different modes of Music Education and their merits and demerits: <ol style="list-style-type: none"> a) Gurukul system b) Institutional Education system c) University Education d) Online Education system • Use of Technology in the field of music <ol style="list-style-type: none"> a) Music Education b) Music Performance c) Musical Instruments d) Music Preservation • Applied Music <ol style="list-style-type: none"> a) Advertisement b) Festivals & Social Gatherings c) Religious purpose d) Sports e) Music Therapy f) National Integrity g) Accompaniment for Dance – Kathak & Bharatnatyam 	

Module 2	Literature and other art forms	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Discuss the psychological influence on musicians • Elaborate the importance of Literature in Music • Explain about the interrelation between music and other art form 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Importance of Psychology in music: <ul style="list-style-type: none"> i) Music cultivation ii) Concentration iii) Psyche of a performer and listener • Importance of literature in various music forms: Classical and semi classical • Music and other art forms: <ul style="list-style-type: none"> i) Literature ii) Dance iii) Drama iv) Sculpture v) painting
Module 3	Media, Voice Culture and Yoga	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Identify the Role and Importance of Media • Elaborate interrelation between voice culture & yoga • Adopt and preserve knowledge through yoga • Explore themselves for dance accompaniment 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Role of Media in Popularizing the Indian Classical Music <ul style="list-style-type: none"> i) Print media, electronic media, reports and reviews of concerts, ii) Interviews of artists, music criticism. • Voice Culture & Yoga
Module 4	Acoustics and Aesthetics	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Apply the techniques of Sound System and acoustics of concert hall • Develop the knowledge of acoustic for set up of studio • Apply the techniques of mike system during actual performance 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Acoustics • Aesthetics & Criticism
Assignments/ Activities towards CCE		
<ul style="list-style-type: none"> • Assignment on Asthetics • Organize the events • Writing review of concert criticism • Visit of different music institutes • Debate & group discussion 		

Bibliography:

- Deshpande, Vamanrao. (1961). *Gharandaj Gayaki*. Mumbai : Mouj Prakashan
- Dhole, Vishram. (2010). *Prasarmadhyame Ani Prayogkala*, Pune : Pune Vidyapeeth, Lalit Kala Kendra Lok Vngmaya Grih.
- Gautam, Anita. (2008). *Bharatiya Sangeet Me Vaidnyanik Upakaronka Prayog*, Delhi : Kanishka Publisheres
- Goswami, B.N. (1996). *Broadcasting New Pattern of Hindustani Music*. Delhi: Shrada Publishing.
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- Haldankar, Babanrao. (2002). *Gharanyanchi Vatchal*. Mulund : Ragashree Pratishtan

- Kale, Premala. (2002) *Sangitache Manas Shastra*. Mumbai : Majestic Publications
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- Marulkar, N.R. (1962). *Sangeetatil Gharani*. Pune : Shantabai Marulkar.
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- Sharma, Premlata. (2010). *Essays on Music*. New Delhi : Indira Gandhi National Center
for the Arts.
- Tiwari, Kiran. (2008). *Sangeet Evam Manovigyan*, New Delhi : Kanishak Publishers.
- Vanarase, Shamala. *Sangitache Manas Shastra*, Nagpur : Maharashtra Vidyapith
Granth Nirmiti Mandal.

SN	Courses, Modules and Outcomes	Course Contents	Cr
221312	Innovative Work of Modern Musicians Major (Elective)		4
	Course Outcomes Learners will be able to <ul style="list-style-type: none"> • Experience creativity in music • Rehearse Music Competitions of maestros • Discuss musicological thoughts of maestros • Elaborate modern music and musicians 		
Module 1	Musical Work & Contribution (Composers)		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Rehearse the Bandish's of given artists • Explain contributory work in the field of Music 	Module Contents: <ul style="list-style-type: none"> • Musical Work & Contribution of Pt. C.R. Vyas, Pt. V.R. Athvale Pt. Ramashry Jha Pt. Kumar Gandharv Pt. Babanrao Haldankar 	
Module 2	Musical Work & Contribution (Female Vocalists)		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Rehearse and present the Bandish's of given artists • Explain the contributory work in the field of Music 	Module Contents: <ul style="list-style-type: none"> • Musical Work & Contribution of Dr. Prabha Atre Gansarswati Kishori Amonkar Dr. Veena Sahastrabudhe Dr. Sumati Mutatkar 	

Module 3	Musical Work & Contribution (String Instrumentalist)		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Discuss the Musical Work of following artists • Elaborate Books written the following eminent artists 	Module Contents: <ul style="list-style-type: none"> • Musical Work & Contribution of Pt. Shivkumar Sharma Pt. Ravi Shankar Ustad Bismillah Khan Pt. Hariprasad Chourasiya 	
Module 4	Musical Work & Contribution (Tabla Artists)		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Discuss the Musical Work of following artists • Elaborate the Books written the following eminent artists 	Module Contents: <ul style="list-style-type: none"> • Musical Work & Contribution of Pt. Nikhil Ghosh Pt. Arvind Mulgaonkar Ustad Zakir Hussain Pt. Suresh Talwalkar 	
Assignments/ Activities towards CCE			
<ul style="list-style-type: none"> • Listening Sessions • Power Point Presentation • Group Discussion 			

Bibliography:

- Deshpande, Vamanrao. (1961). *Gharandaj Gayaki*. Mumbai : Mouj Prakashan
- Vyas, C.R. (1984/2019) ***Rag Sarita***, Mumbai : Sanskar Prakashn.
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SN	Courses, Modules and Outcomes	Course Contents	Cr
241341	Internship OJT		4
<p>Course Outcomes Learners will be able to</p> <ul style="list-style-type: none"> • Build awareness about internship • Build skills of communication for interaction with the society • Predict the requirements of music field to create employability • Understand the field requirements. • Discover Commercial opportunities <p>Possible Fields of On Job Training</p> <ul style="list-style-type: none"> • Music circles • Press and Music journals • Aakashvani • Primary and secondary Schools • Private Music Institutions • Recording studios • Music shops • Libraries and Archives • Own Performances at various places 			