

As Per NEP 2020

University of Mumbai



Title of the program

- A-** P.G. Diploma in Hindustani Vocal Music – 2023-24
- B-** M.P.A (Music - Hindustani Vocal) (Two Year) - 2023-24
- C -** M.P.A (Music - Hindustani Vocal) (One Year) – 2027-28

Syllabus for

Semester – Sem I & II

Ref: GR dated 16th May, 2023 for Credit Structure of PG

Preamble

1)Introduction:

It gives us an immense pleasure to present the Program structures and syllabi of Courses according to New Education Policy (NEP 2020). The activity was undertaken by two committees for two committees for PG Courses & UG courses at the department of Music. The syllabus formation committee has reviewed the syllabi of various Universities (both pre & post NEP implementation). The syllabi being proposed include new trends in Hindustani Music, Music in general & education field as well.

2) Aims and Objectives

- a) Ability to reach vocational competency
- b) Ability to become Musicians with good performing ability
- c) Students would be well versed with Musical Appreciation and Musical Aesthetics
- d) Ability to further propagate Indian Music.
- e) Ability to undertake Research in the field of Music with fair competence
- f) Detailed knowledge of any one Gharana and fair competency in the said style.

3)Learning Outcomes

At the end of the MPA (Music : Hindustani Vocal)program, the students should be able to

- a) They should be able to reach vocational competency and acquire the skills required for at the work place
- b) They should be able to perform in Solo Concert of at least one hour duration with good performing ability
- c) They should be well versed with Musical Appreciation and Musical Aesthetics.
- d) They should be able to undertake Research in the field of Music with fair competence,
- e) They would have detailed knowledge of any one Gharana and fair competency of performance in the said style.

4)Any other point (if any)

Admission Procedure :- The eligible candidate's admission to the course will be subject to his passing an audition test conducted by the Head of the Institute.

5) Credit Structure of the Program

Structure of Post Graduate Programs in University Department of Music
Program Name : MPA – Vocal

Year (2 Yr PG)	Level	Sem: (2 Yr)	Major	RM	OJT/FP	RP	Cum. Cr.	Degree
			Mandatory					
M.P.A. I	6.0	Sem I	Practical Paper - Viva Voce I - Credits 4 Practical Paper II - Viva Voce II - Credits 4 Theory Paper I - Applied Theory & Techniques of Performance - Credits 4	4			22	PG Diploma (after 3 Year Degree)
		Sem II	Practical Paper IV - Viva Voce I - Credits 4 Practical Paper V - Viva Voce II - Credits 4 Practical Paper VI - Concert Performance - Credits 2 Theory Paper 2 - Aesthetics of Indian Music - Credits 4				22	
M.P.A. II	6.5	Sem III	Practical Paper VII - Viva Voce I - Credits 4 Practical Paper VIII - Viva Voce II - Credits 4 Practical Paper IX - Concert Performance - Credits 2 Theory Paper 3 - Interdisciplinary Studies of Music - Credits 4			4	22	
		Sem IV	Practical Paper X - Viva Voce I - Credits 4 Practical Paper XI - Viva Voce II - Credits 4 Practical Paper XII - Concert Performance - Credits 2 Theory Paper 4 - Music Education - Credits 2			6	22	
			24 Credits	4 Credits	4 Credits	10 Credits	88 Credits	

Sign of HOD

Name of the Head

Name of the Department

Sign of Dean

Name of the Dean

Name of the Faculty

Program Name :MPA (Music - Hindustani Vocal)

Course Name : Practical Paper I – Viva Voce

Semester :I
Total Credits : 04

Course Code:
Total Marks : 100

End Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

- a) To understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- b) Ability to render the *chalan*& elaboration of prescribed Ragas in detail with its *Bada*&*ChhotaKhyal* compositions.
- c) Ability to render *Khyal* recital with all its facets the *chalan*& elaboration of prescribed Ragas in detail with Its *ChhotaKhyal* compositions.
- d) To understand & appreciate the facets of Khyal elaboration with special reference to *Gharana*
- e) Ability to understand and demonstrate comparative studies of Raga wherever possible
- f) Ability to render the *gayaki* of *Madhya layaKhyal* set to *Rupak*

Note:

- a) The batch of practical class would consist of maximum 5 students.
- b) One practical class would be of two clock hours

Module I : (2 Credits)

Unit 1 : Ragas for detail study (*Chalan*, elaboration, improvisation of both *Vilambit*&*DrutKhyal*)(Any 2 of Instructor's choice from the prescribed list of Ragas.)

Unit 2 : Ragas for Non detail study (*Chalan*, elaboration, improvisation of *Drut / MadhyalayaKhyal*)(Any 3 of Instructor's choice from the prescribed list of Ragas)

Ragas Prescribed : -

- a) ShuddhaKalyan
- b) BilaskhaniTodi
- c) Nat Bhairav
- d) Shree
- e) AhirBhirav
- f) Gauri
- g) Bihagda
- h) NayakiKanada

Module II : (2 Credits)

Unit 3: Information about following Raagas for comparative studies
(whichever applicable)

Bhoop, Yaman, YamanKalyan, Bhairavi, BhupalTodi, KomalRishabhAsawari, Nat, Chhayanaat, Bhairav, Any two varieties of Bharav, PuriyaDhanashree, Poorvi, Bihag, Nand, Nat Bihag, Suha, Sugharai, Sarang, Malhar

Unit 4 :Tala study

- a) MadhyalayaKhayal – in Rupak
- b) Vilambitbandish in any taal other than VilambitEktaal

References :

- a) BhatkhandeSangeetShastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustakMalika (Part I to VI), V.N. Bhatkhande
- c) Rag Vigyan(Vol 1 to5), V.N Patwardhan
- d) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur
- e) SangeetChintamani, AcharyaBrihaspati
- f) AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5)
- g) AbhinavGeetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. PrabhaAtre
- i) Swarajani, Dr. PrabhaAtre
- j) Swarrangi, Dr. PrabhaAtre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. AshwiniBhideDeshpande

Course Outcomes

By the end of the module, students should be able to:

- They should understand & appreciate the facets of Raga elaboration, improvisation with special reference to *Raganga*.
- They should be able to render the *chalan* & elaboration of prescribed Ragas in detail with its *Bada* & *Chhota Khyal* compositions with fair competency.
- They should be able to render *Khyal* recital with all its facets the *chalan* & elaboration of prescribed Ragas in detail with its *Chhota Khyal* compositions with fair competency
- They should be able to understand & appreciate the facets of Khyal elaboration with special reference to *Gharana*
- They should be able to understand and demonstrate comparative studies of Raga wherever possible

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 20 marks
2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters 2 teachers in the Department together would be the examiners. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Ragas for the detail study	10 marks
2	Ragas for the Non detail study	10 marks
3	Comparative studies of Ragas	15
4	Composition set to Rupak	7

5	VilambitKhyal (other than Ektal)	8
	Total Marks	50 marks

Program Name : MPA (Music -
Hindustani Vocal)
Semester : I

Course Name : Practical Paper II – Viva
Voce 2

Course Code:

Total Credits : 04

Total Marks : 100

End Semester University Assessment :
50 marks

Continuous Internal Assessment : 50
marks

Course Objectives:

- a) To understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- b) Ability to render *Raganga* Ragas with ability with excellent competence.
- c) Ability to render the *chalan* & elaboration of prescribed Ragas in detail with its *Bada* & *Chhota Khyal* compositions.
- d) Ability to understand & appreciate the facets of *Dhrupad* & *Dhamar* idiom.
- e) Ability to render of *Dhrupad* and *Dhamar* style with rhythmic patterns with fair competence.
- f) Ability to understand & appreciate the facets of *Natyasangeet* & folk music.
- g) Ability to render *Loksangeet* or *Natyasangeet* with fair skills

Note:

- a) The batch of practical class would consist of maximum 5 students.
- b) One practical class would be of two clock hours

Module I : (2 Credits)

Unit 1 : Revision of Raganga Ragas for detail study (*Chalan*, elaboration, improvisation of both *Vilambit* & *Drut Khyal*)

Ragas Prescribed : -

- a) Bhoop
- b) Alhaiyya Bilwal

c) Yaman

Unit II : **Comparative studies of Ragas wherever possible.**

Module II : (2 Credits)

Unit 3: Forms of Hindustani Classical Music

- a) Drupad with Aalapi and Layakari
- b) DhamarwithAalapi and Layakari

Unit 4 :Forms of Indian Music

- a) Folk Music of any region. (To be set by students with the help of instructor)
- b) NatyaGeet (To be set by students with the help of instructor)

References :

- a) BhatkhandeSangeetShastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustakMalika (Part I to VI), V.N. Bhatkhande
- c) Rag Vigyan (Vol 1 to5), V.N Patwardhan
- d) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur
- e) SangeetChintamani, AcharyaBrihaspati
- f) AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5)
- g) AbhinavGeetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. PrabhaAtre
- i) Swarajani, Dr. PrabhaAtre
- j) Swarrangi, Dr. PrabhaAtre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. AshwiniBhideDeshpande

Course Outcomes

By the end of the module, students should be able to:

- They should understand & appreciate the facets of RgagngaRaga elaboration with special reference to *Raganga*.
- They should be able to render the *chalan*& elaboration of prescribed Ragas in detail with its *Bada*&*ChhotaKhyal* compositions with excellent competency.

- They should be able to understand & appreciate the facets of Dhrupad and Dhamar elaboration.
- They should be to understand and demonstrate comparative studies of Raga wherever possible.
- They should be able to render Dhrupad & Dhamar with good skills.
- They should be able to render Natyageet & Folk Music with good skills.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

5. Listening Assignments : 20 marks
6. Class participation: 10 marks
7. Ability to comprehend & reproduce in class: 10 marks
8. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Ragas for the detail study	10 marks
3	Comparative studies of Ragas	15
4	Dhrupad & Dhamar	15
5	Natyageet & Folk Music	10
	Total Marks	50 marks

Program Name :MPA (Music - Hindustani Vocal)

Course Name : Practical Paper III – Concert Performance

Semester :I
Total Credits : 02

Course Code:
Total Marks : 50

End Semester University Assessment : 25marks

Continuous Internal Assessment : 25 marks

Course Objectives:

- a) To understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- b) Ability to perform Ragas with ability with excellent competence.
- c) Ability to understand & appreciate the facets of Semi classical Music.
- d) Ability to perform semi classical with fair competence.

Note:

- a) The batch of practical class would consist of maximum 5 students.
- b) One practical class would be of two clock hours

Module I : (2 Credits)

Unit 1 :Performance of Prescribed Ragas of Viva 1 (of the given semester) for detail study

Unit 2 :Performance of Prescribed Ragas of Viva 1 (of the given semester) for Non detail study

Module II : (2 Credits)

Unit 3: Performance of Ragas of Viva 2 (of the given semester)

Unit 4 :Performance of Semi Classical Music of students choice.

References :

- a) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
- b) Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande
- c) Rag Vigyan (Vol 1 to 5), V.N. Patwardhan
- d) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur

- e) SangeetChintamani, AcharyaBrihaspati
- f) AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5)
- g) AbhinavGeetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. PrabhaAtre
- i) Swarajani, Dr. PrabhaAtre
- j) Swarrangi, Dr. PrabhaAtre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. AshwiniBhideDeshpande

Course Outcomes

By the end of the module, students should be able to:

- They should be able to perform *Khyalmaifil* recital for 1 hour
- They should understand & appreciate the facets of *Rgagnga*Raga elaboration with special reference to *Raganga*.
- They should be able to perform the *chalan*& elaboration of prescribed Ragas in detail with its *Bada*&*Chhota*Khyal compositions with excellent competency.
- They should be able to understand & appreciate the facets of Semi classical Music.
- They should be toable to perform semi classical music with fair competence.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25Marks :

(The students would be assigned marks by the respective class teacher)

The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

1. Student would perform in class one Raga for detail study Viva Voce 2 (for the given semester)&a variety of semi classical music: **12 marks**
2. Student would perform in class one Raga for detail study & non detail study of Viva 1 (for the given semester) : **13 marks**

B. End Semester University Assessment: 25 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Each student should perform for 1 hour

1. *VilambitKhyal* and *ChotaKhyal* from any Raag of Detail Study from Viva Voce (1) set (for the given semester)
2. *MadhyalayaKhyal* from any Raag of Detail Study from Viva Voce (1) or Viva Voce (2) set (for the given semester)
3. Any variety of Light classical or semi classical Music.

Sr No	Course Content	Marks Assigned
1	Orderly presentation	5
2	Raga Shuddhata	7
3	Swara	5
4	Tala	5
5	Overall impression	3
	Total Marks	25marks

Program Name : MPA (Music -
Hindustani Vocal)
Semester :I

Course Name : Applied theory and
techniques of performance

Total Credits : 04

Course Code:
Total Marks :100

End Semester University Assessment
50 marks

Continuous Internal Assessment :50
marks

Course Objectives:

- a) To study detail analysis and comparison of Raags prescribed in the syllabus, Role of Bandish, Raag Formation principles Raagang classification
- b) Writing notations of Khyal, Dhrupad, Dhamar with Alaap Taanor Toda and Raagvachaksangati of prescribed Raag.
- c) To understand the importance of presenting the art, developing the skills of good communication with the co artists and the audience with special reference to Indian Music, to develop sense of proportion.
- d) To analyze the facts known in the history of performing arts, the practical problems faced by the performers and the audience. to have knowledge of Types of concerts with their advantages and limitations
- e) To develop a profound awareness of care to be taken while arranging the PA (Public Address) system.

Module I : (2 Credits)

Unit 1 Analytical study of Raag

- a) Raag analysis and comparative study
- b) Raag and Bandish co relation
- c) Raagang classification
- d) sanvaad principle in Raag formation (Shadaj Pancham. Shadaj Gandharetc)

Unit 2 Notation, Taal and different forms of music

- a) writing notation of khayal ,dhrupad Dhamar with alaaptaan or Toda and raagvachaksangati of the prescribed Raag.

- b)Gharanas and their contribution to music
- c)General principles of musical forms melodyrhythm, meter poetic content selection of language
- d) Comparison of Taals of equal Matras,need of different Taalas with equal Matras

Module II: (2 Credits)

Unit 3: Music as a performing art

- a) Nature of performance, an applied state of learned skills.
- b) History of presentation, aspects influencing the stage performance.
- c) Types of concerts with their advantages and disadvantages.
- c) Role and interrelation among the organisers,performers and accompanists, and the audience.

Unit 4: Presentation techniques

- a) Importance of acquiring the necessary skills in music.
- b) Selection of sub units while presenting a particular form.
- c) Discipline in arranging the units of selected form considering duration and audience'sresponse.
- d) Importance of good Public Address System.

References:

- a) Sangeetvisharad
- b) KramikpustakmalikaPt V .N Bhatkhande
- c) RaagvigyanPt V N Patvardhan
- d) RagbodhDrB.R.Deodhar
- e) Indian Musical Traditions: An Aesthetic Study of the Gharanas in Hindustani Music :V.H.Deshpande
- f) GharandajGayaki : V.H. Deshpande
- g) TaalMalika : Raja BhaiyaPuchwale

Course Outcomes

By the end of the module, students should be able to:

- Analyse the Raag and develop comparative approach towards the Raags prescribed in the syllabus.
- To write the notation of Khayal, Dhrupad, DhamarwithAlaapTaan or Toda with Raagvachaksangati.
- To classify the Raags according to RaagangPadhhati, and study various Gharanas
- To understand the importance of bandish, concept of Lay in Badhat of Raag, and various sanvaad in Raag formation
- To compare various equalMatraTaals
- They should have an understanding of the nature of performing art, importance of application of learned skills in particular way.
- They should have a good understanding of the history of presentations, various ways to receive the patronage by royal court.
- Students should be able to analyse and critically evaluate the different types of concerts with their merits and limitations among the open discussion in the class, coming forward with their own observations and experiences.
- They should be able to identify and draw on the life of an artist, the problems faced as a performer, the importance of rapport among every person involved in the total process of public performance.
- The students should be able to know the importance and application of various devices in Public address System.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

A short paper (20marks) (1200words): This paper will be response to specific questions handed out atleast a week in advance. This is to be focused views regarding the topic, answer the specific question that is asked. It will not be a book reviews or summaries of the readings. The short papers (aswell as the Definitiveessay) must each include

- (1) a clear thesis,
- (2) sound arguments (valid arguments with true premises), with relevant supporting evidence,
- (3) at least one strong objection to the thesis, and a response to the objection(s).

Definitive essay (30 marks) (2500 to 3000 words). Students will choose their own topic for the final essay from many of the topics discussed during

the course, or seen to be relevant from what we have covered. However, the topic must be approved by the instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.

B. End Semester University Assessment: 50 marks

Question paper of 50 marks of following pattern would be set.

Applied theory and techniques of performance (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
 - Question no.1 is compulsory
 - The students should attempt any 2 questions from the rest. (3 questions in total)
1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
 2. (a) 8 marks
(b) 8 marks
 3. (a) 8 marks
(b) 8 marks
 4. One Essay type question – 16 marks
 5. Write Short notes on any 4 out of 6 for - 16 marks

Program Name :MPA (Music - Hindustani Vocal)

Course Name : Elective- Practical Paper Folk and Regional forms of Indian Music

Semester: I

Course Code:

Total Credits : 04

Total Marks : 100

Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

- a) To understand the historical and cultural experiences
- b) To understand & appreciate the facets of different folk music styles of different states of India
- c) Ability to render *regional forms* with all its facets.
- d) Ability to understand various taals.
- e) Develop a comprehensive understanding of the diverse folk and regional music traditions across India through the course Folk and Regional Forms of Indian Music."
- f) Gain a deep understanding of the various traditional music genres that have evolved over centuries in different parts of India.
- g) Discover the unique characteristics and nuances of folk music styles from states like Rajasthan, Punjab, Bengal, and Kerala, among others.
- h) Learn to recognize and appreciate the unique characteristics and styles of various folk music genres.
- i) Learn about the instruments, vocal techniques, and lyrical themes that are distinctive to each folk and regional music tradition.
- j) Analyse the similarities and differences between various regional music forms and understand how they contribute to Indian musical heritage.

Module I : (2 Credits)

Unit 1 : Folk forms of Indian Music(Any 5 folk songs of instructor's choice)

Panihari, Lavani, Powada, Ovi, Rasia, Kajari, Dandiya, Garaba,, Baul, Alha, Bihu, Bhatiyali, Bhangada, Jugni, Sohar, Hori, Gondhal, Koligeet.

Unit 2-Regional forms of different states (Any two forms of instructor's choice)

NatyaSangeet, RavindraSangeet, Maand.

Module II : (2 Credits)

Unit 3: Information about following Folk and regional forms from different states.

NatyaSangeet, RavindraSangeet, Maand, Lavani, Powada, Ovi, Rasia, Kajari, Dandiya, Garaba,,Baul, Alha, Bihu, Bhatiyali, Bhangada, Jugni, Sohar, Hori, Gondhal, Koligeet.

Unit 4 :Tala to study- Ability to demonstrate (orally by giving Talikhali with hands)

Dadra, Kaharawa,Dhumali,Garaba,Teentaal,Khemta

References:

- a) LoksangeetShastra. Dr.AshokD.Ranade
- b) SangeetVisharad, Vasant
- c) SangeetRatnawali, Ashok kumarYaman
- d) Rajasthan kaloksangeet- DeviLal Samar
- e) Madhya Pradesh kaLokSangeet- Shareef Mohammad
- f) Bangalkaloksangeet, Dr.SangeetaChaudhary

Course Outcomes

By the end of the module, students should be able to:

- They should understand & appreciate the facets different forms of folk and regional forms of India.
- They should be able to render the folk and regional compositions with fair competency.
- They should be to understand and demonstrate comparative studies of songs and forms of different culture wherever possible.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 20 marks
2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 10 marks

4. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical of 50 marks would be conducted according to following pattern

Note: For the practical examination, One teacher from the department would be the examiner.

Sr No	Course Content	Marks Assigned
1	One song of student's choice	10 marks
2	One song of examiner's choice	15 marks
3	Orally asked questions by examiner	15
4	Taal	10
	Total Marks	50 marks

Program Name :MPA (Music -
Hindustani Vocal)
Semester :I

Course Name: Elective-(Practical)
Film Music

Total Credits : 04

Course Code:
Total Marks : 100

End Semester University Assessment :
50 marks

Continuous Internal Assessment : 50
marks

Course Objectives:

- a) To understand the scope and content of Film Music, its history, significance in our lives.
- b) To get knowledge about the most popular form of music in India.
- c) To know the origin and development of the film music form.
- d) To get knowledge about film music appreciation., to study Aesthetic of film music.
- e) To learn the techniques of film song presentation.(learning various forms)

Module I : (2 Credits)

Unit 1: Nature and background of Film Music

- a) Defining film song, study the form in detail.(song structure)
- b) Aesthetics of film song (various internal and structural elements in the song)
- c) Significance of film song in development of the story and the characters.

Unit2.: Music direction and song arrangements

- a) What is composition?
- b) Study of various schools of film music with special reference to music directors.
- c) Types of film songs.

Module II : (2 Credits) (Practical)

Unit 3: Presentation of film song

- a) Basics of vocal music.
- b) Voice culture exercises.
- c) Poetry appreciation
- d) Scale determination methods

Unit 4 :

- a) BhavgeetGayan
- b) Film Ghazal Gayan
- c) Film song presentation on karaoke and with live accompaniment
- d) Taal demonstration

References:

1. Hindi Film Song, Music beyond The Boundaries , Dr Ashok Ranade
2. Rahe Na RaheHum ,DrMrudulaDadhe Joshi.
3. DhunokiYatra,Pankaj Rag

Course Outcomes

By the end of the module, students should be able to:

- They should have clear idea about the nature and history of film music
- They should be able to develop skills of singing a film song in a particular way.
- Students should be able to appreciate the film song thoroughly.
- They should be able to demonstrateTaal patterns used frequently.

Guidelines for Course Assessment:**A. Continuous Internal Assessment of 50 Marks :**

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 20 marks
2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical of 50 marks would be conducted according to following pattern

Note: For the practical examination, one teacher from the department would be the examiner.

Sr.No	Course Content	Marks Assigned
1	One song of student's choice	10 marks

2	One song of examiner's choice	15 marks
3	Orally asked questions by examiner	15
4	Taal	10
	Total Marks	50 marks

Program Name : MPA (Music -
Hindustani Vocal)

Course Name : Elective-(Theory) Music
Therapy

Semester : I

Course Code:

Total Credits : 04

Total Marks : 100

End Semester University Assessment :
50 marks

Continuous Internal Assessment : 50
marks

Course Objectives:

- a) To understand the scope and content of MusicTherapy, its significance in our lives. To get knowledge about the various modes of treatment included in Music Therapy.
- b) To get knowledge about the diseases treated by therapeutic use of music.
- c) To create awareness of importance about mental health and the strong connection of sound mind with physical health of a person.
- d) To create awareness about the healthy lifestyle by using as Music Therapy to reduce stress and anxiety.

Module I : (2 Credits)

Unit 1 : Introduction to Music Therapy

- a) History and background of Music therapy and brief introduction of Music'
- b) Nature of Music therapy.(difference between healing and therapy)
- c) Areas /diseases covered by Music therapy.

Unit 2 : Anatomy and Physiology .

- a) Significance of Hearing process
- b) Importance of healthy endocrine system
- c) Role of brain in processing music.

Module II : (2 Credits)

Unit 3 : Psychological foundation

- a.) Factors influencing human behaviour
- b.) Childhood anxiety and depression
- c.) Emotional aspect of music.

Unit 4 : Application of Music Therapy

- a) Ayurved and Music Therapy
- b) Pain and stress management techniques
- c) Application of music for cancer patients and palliative care

References:

1. A comprehensive guide to Music Therapy. Wigram et al. Jessica and publishers
2. Case study designs in music therapy .David Alridge Jessica Publishers
3. A Clinical application of Music Therapy in developmental disability. Paediatrics and Neurology Jessica Publishers

Course Outcomes

By the end of the module, students should be able to:

- They should have an understanding of basic concept of Music and Music Therapy. Students should learn the close connection between mental and physical well being.
- They should know the history of Music Therapy as well as various methods used to treat the psycho physiological ailments reported by the patient.
- They should know the basic anatomy of hearing organs.
- They should have knowledge about some Ayurvedic findings regarding mental and physical health and how to apply particular music to give

relief from some lifestyle related diseases. Students should be able to analyse and critically evaluate the key ideas and arguments discussed during the module.

- They should know the merits and limitations of Music as a therapy.
- They should be aware of cultural differences in the field of Music Therapy.
- They should be aware of available research and future prospects of Music Therapy.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

1. **A short paper (20 marks)** (1200 words): This paper will be response to specific questions handed out at least a week in advance. it will be based on the topics covered .
2. **Definitive essay (30 marks)** (2500 to 3000 words). Students will choose their own topic for the final essay from any of the topics discussed during the course, or seen to be relevant from what we have covered. However, the topic must be approved by the instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.

B. End Semester University Assessment: 50 marks

Question paper of 50 marks of following pattern would be set.

Aesthetics of Indian Music (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
- Question no.1 is compulsory
- The students should attempt any 2 questions from the rest. (3 questions in total)

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks

4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

Program Name :MPA (Music -
Hindustani Vocal)

Semester: I

Total Credits : 04

Course Name :(Mandatory) Research
Methodology - Theory Paper

Course Code:

Total Marks : 100

Semester University Assessment : 50
marks

Continuous Internal Assessment : 50
marks

Course objectives:

1. To develop the analytical approach in Students.
2. To learn the correct application of the different basic concepts regarding Research.
3. To learn the Research Presentation skills.
4. To understand the Research Process.
5. To develop an appropriate framework for Research Studies.

Module I : (1 Credit)

Unit 1 :What is Research? Its Definitions, and Importance of Research in Music.

Unit 2-Various Levels and Areas of Research, Types of Research, Role of a Research Supervisor, Characteristics of a good Researcher.

Module II : (2 Credits)

Unit 3: Selection of Topic for Research. Synopsis , Hypothesis and its Importance in Research.

Unit 4 :Data Collection for Research and its sources, Writing and Presentation of Research work

Module III :(1 Credit)

Unit 5 :Writing a Research Paper/Article, Use of references, General Idea about Intellectual Property Rights, Professional ethics of Research

Unit 6 :Preparing a Power point Presentation on any topic.

References

- 1) Dr.Bhalla, RanjitKaur, Advanced Research Methodology, Kaishka Publishers, Delhi

- 2) Gautam, Reena, Sources of Research in Indian Classical Music, Kanishka Publishers, Delhi,
- 3) Dr.Thatte, Anaya, SangitaatilSanshodhanPaddhati, SanskaarPrakashan, Mumbai,
- 4) Dr.Malshe, Milind, PrayogkalansathiSanshodhanPaddhati, Lalit Kala Kendra,Pune University, Pune,
- 5) Chaudhari, Subhadra, Sangeet me anusandhaankisamasyayei, Krishna Brothers, Ajmer.

Course Outcomes :After the completion of the course, the student will be able to –

1. Learn the basics of Research.
2. Develop the analytical approach to study the facts.
3. Develop application skills.
4. Get encouraged to pursue Higher Research.
5. Develop an idea for Research in scientific way.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

1. ResearchProjectWriting : 30 marks (Topic to be approved by guiding Teacher)
2. Class participation: 10 marks
3. Visits to Library and Achieves – 10 marks

B. End Semester University Assessment: 50 marks

Paper Pattern

Research Methodology(50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
 - Question no.1 is compulsory
 - The students should attempt any 2 questions from the rest. (3 questions in total)
1. Write Short notes on any 3 out of 4 for - 18 marks (compulsory)
 2. (a) 8 marks
(b) 8 marks
 3. (a) 8 marks
(b) 8 marks

4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

Program Name :MPA (Music - Hindustani Vocal)

Course Name : Practical Paper IV – Viva Voce 1

Semester :II
Total Credits : 04

Course Code:
Total Marks : 100

End Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

- a) To understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- b) Ability to render the *chalan*& elaboration of prescribed Ragas in detail with its *Bada*&*ChhotaKhyal* compositions.
- c) Ability to render *Khyal* recital with all its facets the *chalan*& elaboration of prescribed Ragas in detail with Its *ChhotaKhyal* compositions.
- d) To understand & appreciate the facets of Khyal elaboration with special reference to *Gharana*
- e) Ability to understand and demonstrate comparative studies of Raga wherever possible
- f) Ability to render the *gayaki* of *Madhya layaKhyal* set to *Rupak*

Note:

- a) The batch of practical class would consist of maximum 5 students.
- b) One practical class would be of two clock hours

Module I : (2 Credits)

Unit 1 : Ragas for detail study (*Chalan*, elaboration, improvisation of both *Vilambit*&*DrutKhyal*)(Any 3 of Instructor's choice from the prescribed list of Ragas)

Unit 2 : Ragas for Non detail study (*Chalan*, elaboration, improvisation of *Drut / MadhyalayaKhyal*) (Any 2 of Instructor's choice from the prescribed list of Ragas)

Ragas Prescribed : -

- a) Madhuwanti
- b) Rageshree
- c) GujariTodi
- d) DevgiriBilawal
- e) Deshkar
- f) ShuddhaSarang
- g) Bairagi
- h) Chandrakauns
- i) BhinnaShadj

Module II : (2 Credits)

Unit 3: Information about following Raagas for comparative studies (whichever applicable)

Multani, Bageshree, MiyankiTodi, Yamani Bilawal, AlhaiyaBilawal, Bhoop, AlhaiyyaBilawal, ShyamKalyan, any two varieties of Sarang, Gunakri, Malkauns, Khamaj, ShuddhaKalyan

Unit 4 :Tala study

- a) *MadhyalayaKhyal* – in Jhapatal
- b) *Vilambitbandish* in any *taal* other than VilambitEktaal

References :

- a) BhatkhandeSangeetShastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustakMalika (Part I to VI), V.N. Bhatkhande
- c) Rag Vigyan (Vol 1 to5), V.N Patwardhan
- d) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur
- e) SangeetChintamani, AcharyaBrihaspati
- f) AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5)
- g) AbhinavGeetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. PrabhaAtre
- i) Swarajani, Dr. PrabhaAtre
- j) Swarrangi, Dr. PrabhaAtre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. AshwiniBhideDeshpande

Course Outcomes

By the end of the module, students should be able to:

- They should understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- They should be able to render the *chalan* & elaboration of prescribed Ragas in detail with its *Bada* & *Chhota Khyal* compositions with fair competency.
- They should be able to render *Khyal* recital with all its facets the *chalan* & elaboration of prescribed Ragas in detail with its *Chhota Khyal* compositions with fair competency
- They should be able to understand & appreciate the facets of Khyal elaboration with special reference to *Gharana*
- They should be to understand and demonstrate comparative studies of Raga wherever possible

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 20 marks
2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Ragas for the detail study	10 marks
2	Ragas for the Non detail study	10 marks
3	Comparative studies of Ragas	15
4	Composition set to Rupak	7

5	VilambitKhyal in other than Ektal	8
	Total Marks	50 marks

Program Name :MPA (Music - Hindustani Vocal)

Course Name : Practical Paper V – Viva Voce 2

Semester :II
Total Credits : 04

Course Code:
Total Marks : 100

End Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

- a) To understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- b) Ability to render *Raganga* Ragas with ability with excellent competence.
- c) Ability to render the *chalan* & elaboration of prescribed Ragas in detail with its *Bada* & *Chhota Khyal* compositions.
- d) Ability to understand & appreciate the facets of *Tappa* idiom.
- e) Ability to render of *Tappa* style with good skills.
- f) Ability to understand & appreciate the facets of *Thumari* & its allied forms.
- g) Ability to render *Thumari* & allied forms with fair skills

Note:

- a) The batch of practical class would consist of maximum 5 students.
- b) One practical class would be of two clock hours

Module I : (2 Credits)

Unit 1 : Revision of Raganga Ragas for detail study (*Chalan*, elaboration, improvisation of both *Vilambit* & *Drut Khyal*)

Ragas Prescribed : -

- a) Bhairav
- b) Bihag
- c) Kedar

Unit II :Comparative studies of Ragas wherever possible.

Module II : (2 Credits)

Unit 3: Forms of Hindustani Classical Music Music

Tappa with elaboration

Unit 4 :Forms of Indian Music

- a) Thumari
- b) Any two allied forms of Thumri

References :

- n) BhatkhandeSangeetShastra (Vol I to IV), V.N. Bhatkhande
- a) KramikPustakMalika (Part I to VI), V.N. Bhatkhande
- b) Rag Vigyan (Vol 1 to5), V.N Patwardhan
- c) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur
- d) SangeetChintamani, AcharyaBrihaspati
- e) AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5)
- f) AbhinavGeetmanjiri, Pt. S.N. Ratanjankar
- g) Swarangini, Dr. PrabhaAtre
- h) Swarajani, Dr. PrabhaAtre
- i) Swarrangi, Dr. PrabhaAtre
- j) Dinarang, Pt. DinakarKaykini
- k) Aradhana, Pt. Shankar Abhyankar
- l) Raga Rachananjali, Dr. AshwiniBhideDeshpande

Course Outcomes

By the end of the module, students should be able to:

- They should understand & appreciate the facets of RagangaRaga elaboration with special reference to *Raganga*.
- They should be able to render the *chalan*& elaboration of prescribed Ragas in detail with its *Bada*&*ChhotaKhyal* compositions with excellent competency.
- They should be able to understand & appreciate the facets Tappa with its elaboration.
- They should be to understand and demonstrate comparative studies of Raga wherever possible.

- They should be able to render Tappa with good skills.
- They should be able to render Thumari& its allied forms with good skills.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

Note : The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 20 marks
2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Ragas for the detail study	10 marks
3	Comparative studies of Ragas	15
4	Thumri& allied forms	15
5	Tappa	10
	Total Marks	50 marks

Program Name : MPA (Music -
Hindustani Vocal)
Semester :II

Course Name : Practical Paper VI –
Concert Performance

Total Credits : 04

Course Code:
Total Marks : 100

End Semester University Assessment :
50 marks

Continuous Internal Assessment : 50
marks

Course Objectives:

- a) To understand & appreciate the facets of Raga elaboration with special reference to *Raganga*.
- b) Ability to perform Ragas with ability with excellent competence.
- c) Ability to understand & appreciate the facets of Semi classical Music.
- d) Ability to perform semi classical with fair competence.

Note:

- a) The batch of practical class would consist of maximum 5 students.
- b) One practical class would be of two clock hours

Module I : (2 Credits)

Unit 1 :Performance of Prescribed Ragas of Viva 1 (of the given semester) for detail study

Unit 2 :Performance of Prescribed Ragas of Viva 1 (of the given semester) for Non detail study

Module II : (2 Credits)

Unit 3: Performance of Ragas of Viva 2 (of the given semester)

Unit 4 :Performance of Semi Classical Music of students choice.

References :

- a) BhatkhandeSangeetShastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustakMalika (Part I to VI), V.N. Bhatkhande
- c) Rag Vigyan (Vol 1 to5), V.N Patwardhan
- d) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur

- e) SangeetChintamani, AcharyaBrihaspati
- f) AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5)
- g) AbhinavGeetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. PrabhaAtre
- i) Swarajani, Dr. PrabhaAtre
- j) Swarrangi, Dr. PrabhaAtre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. AshwiniBhideDeshpande

Course Outcomes

By the end of the module, students should be able to:

- They should be able to perform Khyalmaifil recital for 1 hour
- They should understand & appreciate the facets of RagangaRaga elaboration with special reference to *Raganga*.
- They should be able to perform the *chalan*& elaboration of prescribed Ragas in detail with its *Bada*&ChhotaKhyal compositions with excellent competency.
- They should be able to understand & appreciate the facets of Semi classical Music.
- They should be toable to perform semi classical music with fair competence.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25Marks :

(The students would be assigned marks by the respective class teacher)

The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

1. Student would perform in class one Raga for detail study Viva Voce 2 (for the given semester)&a variety of semi classical music: **12 marks**
2. Student would perform in class one Raga for detail study & non detail study of Viva 1 (for the given semester) : **13 marks**

B. End Semester University Assessment: 25 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Each student should perform for 1 hour

1. *VilambitKhyal* and *ChotaKhyal* from any Raag of Detail Study from Viva Voce (1) set (for the given semester)
2. *MadhyalayaKhyal* from any Raag of Detail Study from Viva Voce (1) or Viva Voce (2) set (for the given semester)
3. Any variety of Light classical or semi classical Music.

Sr No	Course Content	Marks Assigned
1	Orderly presentation	5
2	Raga Shuddhata	7
3	Swara	5
4	Tala	5
5	Overall impression	3
	Total Marks	25marks

Program Name :MPA (Music - Hindustani Vocal)

Course Name :(Mandatory) Aesthetics of Indian Music

Semester :II
Total Credits : 04

Course Code:
Total Marks : 100

End Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

- a) To understand the scope and content of the discipline of aesthetics, its primary concerns and questions, methodology, major aestheticians and their viewpoints in the history of aesthetics, and to comprehend and critique the aesthetic tradition with special reference to Indian Music.
- b) To analyze the coherency of arguments employed in aesthetic positions and viewpoints, and to clarify the use and meaning of terms, basic and derived concepts of Music
- c) To develop a profound awareness of the central role and purpose of the arts and the aesthetic creation in performance of Hindustani Classical Music

Module I : (2 Credits)

Unit 1 : Introduction to Aesthetics

- a) Nature of Aesthetics: A branch of Philosophy
- b) Aesthetics as Philosophical reflections on the arts in Indian & Western Tradition
- c) Relationship between creation, appreciation and criticism of Music.

Unit 2 : Music & Emotions

- a) Relationship Between Music, Emotion& Expression
- b) The concept of Rasa: Bharata's NatyaShashtra, its Critics&Abhinavagupta's Rasa Siddhanta
- c) Relationship between Rasa, swar, laya, tala, chhanada& lyrics

Module II : (2 Credits)

Unit 3 : Aesthetic concepts in Music

- a) Basic Concepts :sound, silence, Musical time and pattern

- b) Derived Concepts : Swar-Saptak-Raag, Laya- Taal, Patterns of sound, time, words
- c) Forms in Music with special reference to concept of Bandish.

Unit 4 :Schools in Hindustani Music

- a) Concept of Gharana in Khyal idiom
- b) Four major Gharanas of Khyal : Gwalior, Agra, Jaipur, Kirana
- c) Concept of Ang in Thumri

References :

- a) SangeetacheSaundaryashastra : Dr. Ashok Ranade
- b) Comparative Aesthetics (2vols) : K.C.Pandey
- c) Indian Musical Traditions: An Aesthetic Study of the Gharanas in Hindustani Music :V.H.Deshpande
- d) GharandajGayaki : V.H. Deshpande
- e) Hindustani Music and the Aesthetic Concept of Form: Anjali Mittal
- f) Indian Aesthetics and Musicology: The Art and Science of Indian Music :Premlata Sharma
- g) Aesthetic Theories and Forms in Indian Tradition: History of Science, Philosophy and Culture in Indian Civilization: KapilaVatsyayan, D. P. Chattopadhyaya, A. K. Anand
- h) Music and Aesthetics in the Eighteenth and Early Nineteenth Centuries :James Day, Peter le Huray
- i) Aesthetics: Approaches, Concepts & Problems :S.K.Saxena
- j) Aesthetical Essays: Studies in Aesthetics, Hindustani Music and Kathak Dance : S.K. Saxena

Course Outcomes

By the end of the module, students should be able to:

- They should have an understanding of the central debates in the aesthetics of music, and should be able to clearly articulate the opposing positions in those debates. They should be able to provide arguments in support of those different positions, and to be coherently set out and defend those arguments.
- They should have a good understanding of the key literature, and have a good understanding of the central concepts that frame the debates. They should be able to critically evaluate the arguments for and against the positions defended in the key literature.

- Students should be able to analyse and critically evaluate the key ideas and arguments discussed during the module, and come to an independent assessment of their merits with the aid of key literature. Students should be able to identify and draw on additional literature beyond the key literature discussed in class.
- They should be able to identify and draw on additional literature beyond the key literature discussed in class. Students should also be able to draw connections between the key ideas and arguments in the debates in the aesthetics of music to wider debates in aesthetics.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

A short paper (20 marks) (1200 words): This paper will be response to specific questions handed out at least a week in advance. This is to be focused philosophical arguments that answer the specific question that is asked. It will not be a book reviews or summaries of the readings. The short papers (as well as the Definitive essay) must each include

- (1) a clear thesis,
- (2) sound arguments (valid arguments with true premises), with relevant supporting evidence,
- (3) at least one strong objection to the thesis, and a response to the objection(s).

Definitive essay (30 marks) (2500 to 3000 words). Students will choose their own topic for the final essay from many of the topics discussed during the course, or seen to be relevant from what we have covered. However, the topic must be approved by the instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.

B. End Semester University Assessment: 50 marks

Question paper of 50 marks of following pattern would be set.

Aesthetics of Indian Music (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
- Question no.1 is compulsory

- The students should attempt any 2 questions from the rest. (3 questions in total)
1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
 2. (a) 8 marks
(b) 8 marks
 3. (a) 8 marks
(b) 8 marks
 4. One Essay type question – 16 marks
 5. Write Short notes on any 4 out of 6 for - 16 marks

Program Name :MPA (Music -
Hindustani Vocal)

Semester: II

Total Credits : 04

Course Name : Elective- Devotional Music
- Practical Paper

Course Code:

Total Marks : 100

Semester University Assessment : 50
marks

Continuous Internal Assessment : 50
marks

Course objectives:

- a) To make the students aware about the rich Devotional cultural tradition of India.
- b) To introduce various compositions of different composers from Bhakti Tradition till today.
- c) To understand the Rhythm pattern in Devotional Music.
- d) To gain knowledge about the compositions of various Saints from different parts of India.

Module I : (1 Credit)

Unit 1 :History of Devotional Music, Devotional Music in Vedic and Medieval Period.

Unit 2- Post Medieval Devotional Music, Devotional Music in Modern era, Information about any two Devotional Poets and Composers.

Module II : (2 Credits)

Unit 3: Information about various Types of Bhakti as mentioned by ancient Scholars.

Unit 4 : Learning Devotional music of Maharashtra/Karnataka/ Assam/ Gujarat/ Rajasthan/Kerala/ Madhya Pradesh/ Punjab/ Bengal/Utter Pradesh (A student is expected to learn at least 2 Devotional forms from any 5 states as per Instructors Choice)

Module III :(1 Credit)

Unit 5 :Tala study- Ability to demonstrate with hands the following Talas.

Dadra, Kaharawa, Dhumali, Garaba,Teentaal, Khemta, Bhajani

Unit 6 :Reciting the lyrics from Various Chandas.

References :

- a) Vasant, SangeetVisharad, SangeetKaryalaya, Hathras
- b) Pt. Paluskar, Ashram Bhajanawali
- c) Dr.Thatte, Anaya, SangeetVividha, Kanishka Publisher, Delhi

Course Outcomes :After the completion of the course, the student will be able to –

- a. Understand the various devotional traditions of India.
- b. Perform different forms of Devotional Music along with the Tala.
- c. Learn about various Saints and Composers of Devotional Music.

Guidelines for Course Assessment:**Continuous Internal Assessment of 50 Marks :**

(The students would be assigned marks by the respective class teacher)

- 1. Writing Assignments : 20 marks
- 2. Class participation: 10 marks
- 3. Ability to comprehend & reproduce in class: 10 marks
- 4. Overall progress during the semester : 10 marks

End Semester University Assessment: 50 marks

Practical of 50 marks would be conducted according to following pattern.

Note: For the practical examination, One teacher from the department would be the examiner.

Sr No	Course Content	Marks Assigned
1	One/two song of student's choice	10 marks
2	Songs of examiner's choice	15 marks
3	Orally asked questions by examiner	15
4	Recitation of Talas	10
	Total Marks	50 marks

Program Name :MPA (Music -
Hindustani Vocal)

Course Name : Elective- Legal Aspects of
Music

Course Code:

Semester: II

Total Credits : 04

Total Marks : 100

Semester University Assessment: 50
marks

Continuous Internal Assessment: 50
marks

Course Objective:

- a) To raise legal and social awareness about the traditional art-form in modern age.
- b) To imbibe the ethical and moral values into the students through making them aware about the legal remedies in case of infringement of their rights.
- c) To educate the students about judicial in the creative field like Performing Arts.

Learning Outcome :After the completion of the course –

- a) Students will develop acquaintance with various provisions of Law regarding Creative work.
- b) Students will be able to understand the advantages and importance of the Creative work and its usage in rightful manner.
- c) Students will be able to develop the overall understanding about how to protect his creative work from getting misused.

Module I : (2 Credits)

Unit 1:What is IPR? How and when it came into Existence? Meaning of Content available in Public Domain.

Unit 2:Copyrights Act, how established, Definition, Technical terms and its meaning, Amendments and its importance, Difference between Copyright, Trademark and Patent.

Unit -3 – Registration of Copyright and Protection of Right, duration of validity of a copyrighted work, Persons and Industries involved in copyrighted work,

Module II : (2 Credits)

Unit 4: Transfer, Assignment and licensing of copyright, different types of rights (mechanical, instrumental, performance, publishing rights), infringement of Copyrights,
Piracy, its meaning, ways of doing piracy.

Unit-5 : Remedies through Procedural Laws helping in Infringement of copyrights, Copyright protection Mechanism, Information about societies of Copyright for collecting royalties,

Unit 6 : Various case laws related to Copyrights. (at least 5)

References

- 1) Bare Act of IPR, Govt Press,
- 2) Bare Act of CPC, Govt Press,
- 3) Bare Act of CRPC, Govt Press.

Guidelines for Course Assessment:

Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective teacher)

1. Writing assignments : 20 marks
2. Ability to comprehend & reproduce in class: 15marks
3. Class Participation and overall progress during the semester – 15 marks

End Semester University Assessment: 50 marks

Question paper of 50 marks of following pattern would be set.

Legal Aspects of Music (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
- Question no.1 is compulsory
- The students should attempt any 2 questions from the rest. (3 questions in total)

1. Write Short notes on any 3 out of 4 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

Program Name : MPA (Music -
Hindustani Vocal)
Semester: II

Course Name : Elective- Practical Paper
Different forms of Indian Light Music

Total Credits : 04

Course Code:
Total Marks : 100

Semester University Assessment: 50
marks

Continuous Internal Assessment: 50
marks

Course Objectives:

- a) Identify and classify various genres and subgenres of light music, exploring their characteristic features and instrumentation.
- b) Develop skills in analysing light music compositions, including melody writing, chord progressions, and arrangements.
- c) Acquire performance techniques specific to light music genres, such as improvisation and phrasing.
- d) Analyse the impact of light music on popular culture and its role in shaping musical tastes.
- e) Develop critical listening skills to evaluate light music compositions based on structural elements and emotional impact.
- f) Reflect on the future directions and possibilities for light music in the modern music industry.
- g) To understand the historical and cultural experiences.
- h) To understand & appreciate the facets of different forms of light music.
- i) Ability to understand various taals.

Module I : (2 Credits)

Unit 1: Vocal training of Songs (Non Filmy) (Three songs in Hindi and Two in any other language of instructor's choice.)

Unit 2-Three Bhajans of instructor's choice (Meerabai, Surdas, Kabir, Tulsidas, SantGyaneshwar, Tukarammaharaj)

Unit -3 ThreeGazals (2, Hindi/Urdu & 1 in any other language of instructor's choice.

Module II : (2 Credits)

Unit 4: General Information and characteristics of Geet, Bhajan and Gazal .

Unit- 5: Vocal Techniques of Light Music

- Breath control and support for singing
- Vocal warm-up exercises and range expansion
- Articulation, diction, and phrasing in light Music

Performance skills for vocalists

- Stage presence and audience engagements
- Microphone technique and use of performance props
- Interpretation and expression in vocal light music

Unit 6 :Tala to study- Ability to demonstrate (Orally by giving Tali-khali with hands)

Dadra, Kaharawa, Dhumali, Khemta

References:

- Riyazachakanmantra, Pt. YashwantDev
- GazalaurGazalGayaki, Dr.PremBhandari
- SugamSangeetacheSaundarya, PrabhakarPandit
- Hindi film songs- Music beyond the boundaries
- SakhiBhavgeetMazhe, ShobhaAbhayankar

Course Outcomes

By the end of the module, students should be able to:

- They should understand & appreciate the facets of light forms.
- They should be able to render the all the compositions with fair competency.
- They should be to understand and demonstrate comparative studies of songs and forms wherever possible.
- They should be to understand vocal techniques, mic techniques and performance skills.

Guidelines for Course Assessment:

C. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 20 marks

2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 10 marks

D. End Semester University Assessment: 50 marks

Practical of 50 marks would be conducted according to following pattern

Note: For the practical examination, one teacher from the department would be the examiner.

Sr.No	Course Content	Marks Assigned
1	One song of student's choice	10 marks
2	One song of examiner's choice	15 marks
3	Orally asked questions by examiner	15
4	Taal	10
	Total Marks	50 marks

Program Name :MPA (Music - Hindustani Vocal)

Course Name :On job training (OJT)

Semester :II

Course Code:

Total Credits : 04

Total Marks : 100

End Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

Learners will be able to

- To get Vocation Competency in the field of Music & its allied filed.
- To find placement in the field of Music & its allied filed.
- To obtain field experience
- To Develop performing skills
- To Develop Communication Skill
- To Improve their self-confidence

Agencies for Internship:

- Music circles
- Press and Music journals
- Aakashvani
- Primary and secondary Schools
- Private Music Institutions
- Recording studios
- Music shops
- MusicLibraries and Archives

Course Outcomes :

By the end of the module, students should be able to:

- develop vocational competency
- find placements
- obtain the field experience
- develop performing skills
- Develop Communication Skill
- Improve their self-confidence

Guidelines for Course Assessment:

Continuous Internal Assessment of 50Marks :

Note : The students have to submit attendance certificate (of 60 hours) of on job training of the competent authority of the agency.

A) Report of 2500-3000 words of onjob training. : 50 marks.

End Semester University Assessment: 50 marks

Viva Voce of 50 marks would be conducted. One Department teacher & one from the other university / field of Music would be in the panel of examiners.

Sr. No	Content	Marks
1	Attendance	10
2	Power point presentation	15
3	Questions by examiners	20
4	Overall impression	05
	Total	50

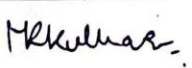
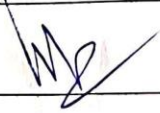
Letter Grades and Grade Points

Semester GPA/ Program CGPA Semester/Program	% of Marks	Alpha Sign / Letter Grade Result
9.00 – 10.00	90.0 -100	O (Outstanding)
8.00 - < 9.00	80.0 - <90.0	A + (Excellent)
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)
6.00 - <7.00	60.0 - < 70	B + (Good)
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)
5.00 - < 5.50	50.0 -< 55.0	C (Average)
4.00 - < 5.00	40.0 - <50.0	P (Pass)
Below 4.00	Below 40	F (Fail)
Ab (Absent)	-	

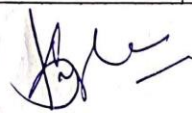
Syllabus

MPA – Vocal (Sem. I & II)

Team for Creation of Syllabus

Name	College Name	Sign
Dr. Kunal Ingle	Department of Music, University of Mumbai	
Dr. Chetna Pathak	Department of Music, University of Mumbai	
Dr. Maneesha Kulkarni	Department of Music, University of Mumbai	
Dr. Anaya Thatte	Department of Music, University of Mumbai	
Dr. Mrudula Joshi	Department of Music, University of Mumbai	

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Sign of HOD 

Name of the Head Dr. Kunal S. Ingle

Name of the Department Music

Sign of Dean _____

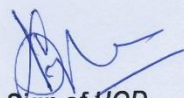
Name of the Dean _____

Name of the Faculty _____

Appendix B

Justification for Master of Performing Arts : MPA (Music – Hindustani Vocal)

1.	Necessity for starting the course:	The Department has been conducting the Masters in Music Program. However, it is need of hour that it is now restructured according to New Education Policy, 2020.
2.	Whether the UGC has recommended the course:	Yes
3.	Whether all the courses have commenced from the academic year 2019-2020 (2022-23):	No
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	It would be conducted by permanent faculty, ad-hoc faculty on vacant posts and visiting professors.
5.	To give details regarding the duration of the Course and is it possible to compress the course?:	Duration : 2 years (4 semesters) It is according to UGC / state Govt. guidelines of NEP hence cannot be compressed.
6.	The intake capacity of each course and no. of admissions given in the current academic year:	Intake Capacity : 15 students Admission of this academic is still under process
7.	Opportunities of Employability/ Employment available after undertaking these courses:	The students can work as freelance musicians, pursue higher studies and employed in schools, colleges, Universities, Music Journalists, film / entertainment industry and corporate opportunities.


Sign of HOD

Name of the Head of the Department *Dr. Kunal S. Singh*
Name of the Department *Music*


Sign of Dean

Name of the Dean
Name of the Faculty *Interdisciplinary*