

University of Mumbai



No. AAMS_UGS/ICC/2024-25/66

CIRCULAR:-

All the Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head, University Departments is invited to this office Circular No. AAMS_UGS/ICC/2024-25/04 dated 11th June, 2024 relating to the NEP UG & PG Syllabus.

They are hereby informed that the recommendations made by the Board of Studies in Music at its meeting held on 29th April, 2024 and subsequently passed by the Board of Deans at its meeting held on 18th May, 2024 vide item No. 8.1 (N) have been accepted by the Academic Council at its meeting held on 24th May, 2024 vide item No. 8.1 (N) and that in accordance therewith syllabus for **Master of Performing Arts (Music-Hindustani Vocal) (Sem III & IV)** is introduced as per appendix (NEP 2020) with effect from the academic year 2024-25.

(The said circular is available on the University's website www.mu.ac.in).

MUMBAI – 400 032
16th August, 2024

(Prof. (Dr.) Baliram Gaikwad)
I/c. REGISTRAR

To,

All the Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head, University Departments.

A.C/8.1 (N)/24/05/2024

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans,
- 2) The Dean, Faculty of Interdisciplinary Studies,
- 3) The Chairman, **Board of Studies in Music**,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Department of Students Development,
- 6) The Director, Department of Information & Communication Technology,
- 7) The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari.
- 8) The Deputy Registrar, Admissions, Enrolment, Eligibility & Migration Department (AEM).

Copy forwarded for information and necessary action to :-	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), dr@eligi.mu.ac.in
2	The Deputy Registrar, Result unit, Vidyanagari drresults@exam.mu.ac.in
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari dr.verification@mu.ac.in
4	The Deputy Registrar, Appointment Unit, Vidyanagari dr.appointment@exam.mu.ac.in
5	The Deputy Registrar, CAP Unit, Vidyanagari cap.exam@mu.ac.in
6	The Deputy Registrar, College Affiliations & Development Department (CAD), deputyregistrar.uni@gmail.com
7	The Deputy Registrar, PRO, Fort, (Publication Section), Pro@mu.ac.in
8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), rapc@mu.ac.in
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in ar.tau@fort.mu.ac.in
11	The Deputy Registrar, College Teachers Approval Unit (CTA), concolsection@gmail.com
12	The Deputy Registrars, Finance & Accounts Section, fort draccounts@fort.mu.ac.in
13	The Deputy Registrar, Election Section, Fort drelection@election.mu.ac.in
14	The Assistant Registrar, Administrative Sub-Campus Thane, thanesubcampus@mu.ac.in
15	The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan, ar.seask@mu.ac.in
16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, ratnagirisubcentre@gmail.com
17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, director@idol.mu.ac.in
18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha pinkumanno@gmail.com
19	Director, Department of Lifelong Learning and Extension (DLLE), Dlleuniversityofmumbai@gmail.com

Copy for information :-

1	P.A to Hon'ble Vice-Chancellor, vice-chancellor@mu.ac.in
2	P.A to Pro-Vice-Chancellor pvc@fort.mu.ac.in
3	P.A to Registrar, registrar@fort.mu.ac.in
4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), camu@accounts.mu.ac.in

To,

1	The Chairman, Board of Deans pvc@fort.mu.ac.in
2	Faculty of Humanities, Dean 1. Prof.Anil Singh Dranilsingh129@gmail.com Associate Dean 2. Dr.Suchitra Naik Naiksuchitra27@gmail.com 3.Prof.Manisha Karne mkarne@economics.mu.ac.in
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	Faculty of Science & Technology Dean 1. Prof. Shivram Garje ssgarje@chem.mu.ac.in Associate Dean 2. Dr. Madhav R. Rajwade Madhavr64@gmail.com 3. Prin. Deven Shah sir.deven@gmail.com
	Faculty of Inter-Disciplinary Studies, Dean 1. Dr. Anil K. Singh aksingh@trcl.org.in Associate Dean 2. Prin. Chadrashekhhar Ashok Chakradeo cachakradeo@gmail.com
3	Chairman, Board of Studies,
4	The Director, Board of Examinations and Evaluation, dboee@exam.mu.ac.in
5	The Director, Board of Students Development, dsd@mu.ac.in@gmail.com DSW directr@dsw.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

As Per NEP 2020

University of Mumbai



Title of the program
M.P.A (Music - Hindustani Vocal)

Syllabus for
Semester – Sem.- III & IV
Ref: GR dated 16th May, 2023 for Credit
Structure of PG

(With effect from the academic year 2024-25)

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____ B	M.P.A (Music - Hindustani Vocal)
2	Scheme of Examination R: _____	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination
3	Standards of Passing R: _____	40%
4	Credit Structure R: <u>IAP -15B</u>	Attached herewith
5	Semesters	Sem. III
6	Program Academic Level	6.5
7	Pattern	Semester
8	Status	New
9	To be implemented from Academic Year	2024-25

Sign of the BOS
Chairman
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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)

5) Credit Structure of the Program (Sem III & IV)

R IAP-15B

Post Graduate Programs in University

Parishishta - 1

Exit option: PG Diploma (44 Credits) after Three Year UG Degree

II	6.5	Sem III	Practical Paper – Viva Voce I Credits 4	Credits 4 Voice			4	22	PG Degree After 3-Yr UG
			Practical Paper - Viva Voce II Credits 4	Culture for Khyal					
			Practical Paper – Concert Performance Credits 2	OR Digital marketing of Music Or Music Event Management					
			Theory Paper – Interdisciplinary studies of Music Credits 4						
		Sem IV	Practical Paper – Viva Voce I Credits 4	Credits 4 Techniques of Sound			6	22	
			Practical Paper - Viva Voce II Credits 4	Recording					
			Practical Paper – Concert Performance Credits 2	OR Semi Classical Music OR Musical Instrument making & Maintenance					
			Theory Paper – Music Education Credits - 2						

Cum. Cr. for 1 Yr PG Degree	26	8			10	44
Cum. Cr. for 2 Yr PG Degree	54	16	4	4	10	88

Note: * The number of courses can vary for totaling 14 Credits for Major Mandatory Courses in a semester as illustrated.

Sem. - III

Syllabus MPA (Vocal – Hindustani Music) (Sem.- III)

Program Name : M.P.A (Music -
Hindustani Vocal)

Course Name : Practical Paper I – Viva
Voce

Semester :III
Total Credits : 04

Paper Code :
Total Marks : 100

End Semester University Assessment :
50 marks

Continuous Internal Assessment : 50
marks

Course Outcomes:

- 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* & *Chhota Khyal* compositions.
- c) Ability to render *Khyal* recital with all its facets the *chalan* & elaboration of prescribed Ragas in detail with its *Chhota Khyal* 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 laya Khyal* 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* & *Drut Khyal*) (Any 2 of Instructor's choice from the prescribed list of Ragas.)

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

Ragas Prescribed : -

For Detail Study

- a) Shyam Kalyan
- b) Komal Rishabh Asawari
- c) Kaunshi Kanada
- d) Bhupal Todi
- e) Maru bihag

Ragas for Non Detail Study

- a) Madhukauns
- b) Natbihag
- c) Patdeep
- d) Yamani Bilawal
- e) Gorakh Kalyan

Module II : (2 Credits)

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

Shuddha Sarang, Saang, Asawari, Bilaskhani Todi, Malkauns, Kanada, Bhupali, Miyan Ki Todi, Bihag, Madhuvant, Nat, Bhimpalasi, Devgiri Bilawal, Yaman, Bageshree

Unit 4 :Tala study

- a) Madhyalaya Khayal – in Rupak
- b) Vilambit bandish in any taal other than Vilambit Ektaal and Teentaal

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) Sangeet Chintamani, Acharya Brihaspati
- f) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)
- g) Abhinav Geetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. Prabha Atre
- i) Swarajani, Dr. Prabha Atre
- j) Swarrangi, Dr. Prabha Atre
- k) Dinarang, Pt. Dinakar Kaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. Ashwini Bhide Deshpande

Learning 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

Hindustani Vocal)
Semester :III

Voce 2

Paper Code :

Total Credits : 04

Total Marks : 100

End Semester University Assessment :
50 marks

Continuous Internal Assessment : 50
marks

Course Outcomes:

- 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 and perform allied forms of Thumri & Khyal

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) Darbari Kanada
- b) Malkauns
- c) Vrundavani Sarang

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

Module II : (2 Credits)

Unit 3:- Semi Classical Forms

- a) A Thumri set to Addha Taal with detailed elaborations.
- b) Chaiti or Kajari in any Raag

Unit 4 :- Other Compositional Forms

- a) Trivat in any Raag
- b) Zhoola and Sadara

References :

- a) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustak Malika (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, Acharya Brihaspati
- f) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)
- g) Abhinav Geetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. Prabha Atre
- i) Swarajani, Dr. Prabha Atre
- j) Swarrangi, Dr. Prabha Atre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. Ashwini Bhide Deshpande

Learning 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*& Chhota Khyal compositions with excellent competency.
- They should be able to understand & appreciate the facets of allied forms of Khyal & Thumri elaboration.
- They should be to understand and demonstrate comparative studies of Raga wherever possible.
- They should be able to render allied forms of Khyal.
- They should be able to render allied forms of Thumri.

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	Prescribed allied forms of Thumri	15
5	Prescribed allied form/s of Khyal	10
	Total Marks	50 marks

Program Name : M.P.A (Music -
Hindustani Vocal)

Course Name : Practical Paper III –
Concert Performance

Semester :III
Total Credits : 02

Paper Code :
Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Outcomes:

- 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 learnt in Sem III of students choice.

References :

- a) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustak Malika (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, Acharya Brihaspati
- f) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)

- g) Abhinav Geetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. Prabha Atre
- i) Swarajani, Dr. Prabha Atre
- j) Swarrangi, Dr. Prabha Atre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. Ashwini Bhide Deshpande

Learning 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. *Vilambit Khyal* and *Chota Khyal* from any Raag of Detail Study from Viva Voce (1) set (for the given semester)
2. *Madhyalaya* Khayal 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	Performance of a Rag in detail	10
2	Presentation of Madhya laya khayal	08
3	Presentation of Light Classical or Semi Classical form	07
	Total Marks	25marks

Program Name : M.P.A (Music - Hindustani Vocal)

Course Name : Interdisciplinary Studies of Music.

Semester :III

Paper Code :

Total Credits : 04

Total Marks :100

End Semester University Assessment
50 marks

Continuous Internal Assessment :50
marks

Course Outcomes:

- a) To understand broad spectrum of various branches of arts and humanities .
- b) To learn about the features of different disciplines. Like Sociology, Psychology ,Philosophy.
- c) To understand the interrelation among the various arts and disciplines like Painting ,Sculpture Literature etc
- d) To get knowledge about music therapy .

Module I : (2 Credits)

Unit 1Applied Music

- a)What is Applied Music?
- b)Various fields where music is applied
- c) Changes and modification in applied music
- d)Impact of applied music

Unit 2 Sociology and Music

A)Meaning of Society,(Music and society during different times- vedicperiod, medieval period, modern period)

b)Sociology, Sociology of Music(Music and Society, Music and Artist, Role of Audience, Development and Transformation in Music as per Society)

C)Pillars of Sociology in Music- genes, Interest, intellect, ability, environment, contemporary period. Tradition- *Gharana*- its characteristics
Institution- Indian and Western

D)Importance of artist in Music- creativity, imagination, calibre, perseverance
,Importance of audience in Music, Types of music teaching patterns- institutional and *Guru Shishya Parampara*, their advantages and disadvantages

Module II : (2 Credits)

Unit 3: :Fine arts and music

- a) What is Art ?etymology ,definitions by scholars ,Fine Art
- b) Comparisons of Music with the other Fine Arts - Architecture,Sculpture, painting,Poetry, Literature
- c) Music and Philosophy ,Music and Psychology
- c) Aesthetics and Music.

Unit 4: Music Therapy

- a) Theraputic role of music since ancient times-historical references
- b) Indian and western perspectives of Music ,propagation of music
- c) Propagation of music therapy in India and overseas
- d)Effective treatment through Music Therapy for Heart Epilepsy ,Hypertension

References :

- n) *Sangitache Manas shastra* (Marathi)Premala kale
- o) Philosophy Of Music Ritwik Sanyal
- p) Song of The Rainbow(Painting And music) –Richa Jain
- q) Indian Performing Arts –Utpal K. Banerjee
- r) Sociology Of Culture and Music –Ishrat Jahan
- s) Music For Life- Social and Psychological objectives –Narendra Kaur
- t) Sangeet Chikitsa (Hindi)– Maharani Sharma
- u) Trends In Music Therapy Today –Lovely Sharma
- v) Music Therapy – Suvarna Nalapat

Learning outcomes

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

- Explain the nature of various disciplines.
- Explain the concept of applied music
- Explain the similarities, differences and interrelation /connections among the various arts and social sciences and ,literature
- To explain the nature ,advantages and limitations of Music Therapy

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

1. **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 specificquestion 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).
2. **Definitive essay (30 marks)** (2500 to 3000 words). Students will choose their own topic for the final essay fromany 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 historicalresearch paper, but rather a philosophical essay informed by the required readings (and discussion) andany other relevant supplementary readings the student, in consultation with the instructor, considersappropriate.

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 : M.P.A (Music -
Hindustani Vocal)
Semester :III
Total Credits : 04

Course Name : Voice Culture for Khyal
(Practical Paper) (elective)
Paper Code :
Total Marks :100

End Semester University Assessment
50 marks

Continuous Internal Assessment :50
marks

Course Outcomes:

- e) Enable students to understand physiology and its relation effective production of voice
- f) Enable students to enhance skills in articulation of voice for emotional aspects in performance
- g) Enable students to acquire control on breath for improved voice production
- h) Enable students to acquire ease, range, resonance in voice through various exercises
- i) Enable students to strengthen their voice skills for virtuosity in erudite renditions
- j) Enable students to gain ease and finesse in embellishments used in Khyal rendition

Module I : (2 Credits)

Unit 1. Overview of Physiology of singing voice. Importance of Posture

Unit 2. Breathing Mechanism for singing. Breathing Exercise for breath control, range & Uniform voice production.

Unit 3. Acoustics of singing voice: Phonation, Articulators & Resonators in singing voice.

Module II: (2 Credits)

Unit 4. Thaats based Pitch training exercises.

Unit 5 : Onset (Lagav), sthir awaj, Kharaj Bharana, Vocal range (registers) Exercises

Unit 6: Embellishments (meends, Gamak, Taan), Voice modulation & dynamics Exercises

References:

1. Durga S.A.K., (2007), Voice Culture (The art of voice cultivation), B R Rhythms, New Delhi
2. The Vocal Athlete, (2019) Second Edition, Wendy D. LeBorgne, Marci Daniels Rosenberg, Plural Publishing, 5521 Ruffin Road, San Diego, CA 92123
3. Unnikrishnan T, Prof., (2012), The Singing Voice (Practical & Technical aspects of Voice Culture for all styles), Voice Culture India, Bangalore
4. Resonance in Singing and Speaking, (1911) Thomas Fillebrown, Boston Oliver Ditson company, New York
5. Gopalakrishnan, T.V., (2007), Your Voice, Vision Musica, Chennai
4. Maumita Banerjee, Dr. (2014), A New approach to Voice Culture in Hindustani Music, Naitik Prakashan, UP
5. Kanta Prasad Mishra, (2018), Voice Culture – Jnana evam Parampara (Hindustani Music), Kanishka Publishers, New Delhi
6. Matthew Rahaim, (2012), Musicking Bodies : Gesture and Voice in Hindustani Music, Wesleyan University Press, USA
7. Marafioti, P.M., (1982), Method of Voice Production (The scientific culture of the Voice), Dover Publications Inc., New York, USA

Learning outcomes

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

- understand physiology and its relation effective production of voice
- To enhance skills in articulation of voice for emotional aspects in performance
- To acquire control on breath for improved voice production
- To acquire ease, range, resonance in voice through various exercises
- To strengthen their voice skills for virtuosity in erudite renditions
- To gain ease and finesse in embellishments used in Khyal rendition

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

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

Group paper presentation (30marks): A group of 3 students would jointly present a paper with PPT. (However, each student will be graded separately) This paper will be response to specific questions / topics handed out at least a week in advance. This is to be focused views regarding the topic, answer the specific question that is asked. 1 group presentation would be of 30 minutes. All the three students must participate in research & presentation of the group.

A presentation demonstrating vocal skills in Khyal (20 marks) Students will choose the Raga of their Khyal presentation to demonstrate the vocal skills acquired through voice culture exercise. However, the Raga must be approved by the instructor well in advance. **The instructor shall give intimation for presentation at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.**

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	Oral questions related to physiology of singing	10
2	Oral questions related to breathing	10
3	3 Exercises taught in class	15
4	Short presentation of Khyal set to Raga of student's choice depicting the skills acquired through voice culture.	15
	Total Marks	50 marks

Program Name: M.P.A (Music - Hindustani Vocal)
Semester :III

Course Name : Digital Marketing of Music (Practical Paper) (Elective)

Total Credits : 04

**Paper Code :
Total Marks : 100**

End Semester University Assessment : 50 marks

Continuous Internal Assessment : 50 marks

Course Objectives:

1. The course would involve covering various aspects of digital marketing strategies tailored specifically for promoting Indian music in the digital realm
2. This course equips students with the knowledge and skills necessary to effectively promote Indian music through digital channels.
3. Students will learn about digital marketing strategies, tools, and platforms relevant to the Indian music industry, including social media marketing, content creation, email marketing, and analytics.

Unit 1: Introduction to Digital Marketing in the Indian Music Industry

1. Overview of the digital landscape of the Indian music industry
2. Importance of digital marketing in promoting Indian music
3. Case studies of successful digital marketing campaigns

Unit 2: Social Media Marketing for Indian Music

1. Utilizing platforms like Facebook, Instagram, Twitter, and YouTube
2. Content strategies for engaging with Indian music audiences
3. Paid advertising and influencer marketing in the Indian music context

Unit 3: Content Creation and scripting

1. Creating compelling content for Indian music promotion
2. Storytelling techniques to evoke emotions and connect with audiences
3. Leveraging user-generated content and artist narratives

Unit 4: Email Marketing and Audience Engagement

1. Designing effective email campaigns for album releases, concerts, and merchandise promotions
2. Search Engine Optimization (SEO) for Indian Music
3. Keyword, research, on-page optimization techniques and Link building strategies for improving visibility

4. Web analytics tools like Google Analytics, Key performance indicators (KPIs) for measuring digital marketing success

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

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

1. Writing assignments / PPT presentation (20marks in 1500 words) or Two questions of 10 marks in 750 words each)

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 has been covered in class. However, the topic must be approved by the instructor well in advance.

2. Actual participation in events organized by the department and helping it digital publicity (20 marks)

3. Overall progress and participation in class. (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.

1. Creation of a digital marketing plan for an Indian music album release or event. – 10 marks

2. Analysis of case studies and real-world digital marketing campaigns. – 10 marks

3. Final project: Develop and execute a comprehensive digital marketing campaign for an Indian music artist or Music festival – 30 marks

Reference books:

1. "Digital Marketing for Dummies" by Ryan Deiss and Russ Henneberry
2. "Indian Music Industry: The Roadmap Ahead" by Rajat Kakar
3. "Social Media Marketing All-in-One For Dummies" by Jan Zimmerman and Deborah Ng
4. "Inbound Marketing: Get Found Using Google, Social Media, and Blogs" by Brian Halligan and Dharmesh Shah
5. "Email Marketing Rules: A Step-by-Step Guide to the Best Practices that Power Email Marketing Success" by Chad White

6. "SEO 2022: Learn Search Engine Optimization with Smart Internet Marketing Strategies" by Adam Clarke
7. "Music Marketing for the DIY Musician: Creating and Executing a Plan of Attack on a Low Budget" by Bobby Borg
8. "Hooked: How to Build Habit-Forming Products" by Nir Eyal
9. "Data-Driven Marketing: The 15 Metrics Everyone in Marketing Should Know" by Mark Jeffery
10. "The Content Code: Six Essential Strategies to Ignite Your Content, Your Marketing, and Your Business" by Mark W. Schaefer

Course outcome:

1. This curriculum provides students with a solid foundation in digital marketing strategies tailored to promote Indian music effectively in the digital landscape, equipping them with practical skills and knowledge to succeed in the industry.
2. Understand the digital landscape of the Indian music industry. Learn digital marketing strategies specific to promoting Indian music.
3. Gain proficiency in utilizing social media platforms for music promotion. Develop skills in content creation and storytelling for Indian music marketing.
4. Learn email marketing techniques for audience engagement and retention. 3. Understand the importance of data analytics in measuring and optimizing digital marketing campaigns.
5. Gain practical experience through hands-on projects and case studies.

**Program Name: M.P.A (Music -
Hindustani Vocal)
Semester :III**

**Course Name : Music event
management (Practical Paper)
(Elective)**

Total Credits : 04

**Paper Code :
Total Marks : 100**

**End Semester University Assessment
: 50 marks**

**Continuous Internal Assessment : 50
marks**

Course Objectives:

1. The course would typically involve a blend of theoretical knowledge, practical skills, and hands-on experience.
2. This course provides students with an understanding of the principles and practices involved in organizing and managing Indian music events.
3. Students will learn about the cultural significance of Indian music, event planning, promotion, budgeting, logistics, and execution.

Unit 1: Introduction to Indian Music

1. Overview of classical, folk, and contemporary Indian music genres
2. Role of music in Indian culture and society

Unit 2: Event Planning Basics

1. Understanding event objectives and target audience
2. Developing event timelines and schedules
3. Basics of event budgeting and resource allocation (Budget preparation, Fundraising strategies, Sponsorship and relationship management)

Unit 3: Marketing and Promotion

1. Creating marketing strategies for Indian music events
2. Utilizing traditional and digital marketing channels
3. Public relations and media outreach techniques
4. Coordination and communication with artists, vendors, and staff

Unit 4: Logistics and Technical Requirements

1. Venue selection and negotiation
2. Technical requirements for sound, lighting, and stage setup
3. Risk management and contingency planning

4. Post-event evaluation and analysis

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

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

- 1. Definitive essay or PPT presentation (20marks in 1500 words) or Two questions of 10 marks in 750 words each)**

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 has been covered in class. However, the topic must be approved by the instructor well in advance.

- 2. Actual participation in events organized by the department (20 marks)**
- 3. Overall progress and participation in class. (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.

- A. Group projects to develop event planning proposals. – 10 marks
- B. Case studies and simulations to analyze real-world event management scenarios. – 10 marks
- C. Final project: Design and execute a mini Indian music event, including planning, promotion, and execution. – 30 marks

Reference books:

1. "Event Management: A Professional & Developmental Approach" by Ramesh Bhatia
2. "Indian Classical Music and Gurukul System" by Pt. Suresh Talwalkar
3. "The Business of Events Management" by John Beech and Sebastian Kaiser
3. "Event Planning: The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives, and Other Special Events" by Judy Allen
4. "Event Marketing: How to Successfully Promote Events, Festivals, Conventions, and Expositions" by Leonard H. Hoyle.
6. "Event Operations: An Inside View" by William O'Toole, Ph.D., and Phyllis Jackson

7. "Special Events: Creating and Sustaining a New World for Celebration" by Joe Goldblatt
8. "The Event Manager's Bible: The Complete Guide to Planning and "The 10. Event Sponsorship Bible: How to Use Events to Build Your Brand,
9. "Event Risk Management and Safety" by Peter E. Tarlow

Course outcome:

1. This curriculum provides a comprehensive overview of Indian music event management, blending theoretical knowledge with practical skills and experiential learning opportunities.
2. Gain knowledge of marketing and promotion techniques for Indian music events. Learn about venue selection, logistics, and technical requirements for music events.
3. Develop problem-solving and decision-making skills through case studies and real-world scenarios. Gain practical experience through event management projects and internships.

Program Name : M.P.A (Music -
Hindustani Vocal)
Semester :III
Total Credits : 04

Course Name : Research Project in
Artistic Arena
Paper Code :
Total Marks :100

End Semester University Assessment
50 marks

Continuous Internal Assessment :50
marks

Course Outcomes:

- a) Enable to comprehend creative process of art marking and challenges in theorizing artistic practices
- b) Enable students to plan, conduct, analyze and communicate in music performance research
- c) Enable students to equip with tools, research methodology to conduct Research in Performance related area of Music
- d) Enable students to embark on self music education journey

The students shall conduct an Artistic Research in Performing area of Music. The student would be asked to submit Research plans on 2 different topics within 3 weeks of commencement of the term. After the presentation of the topics the before the committee student would be assigned the topic / title for the research project. The students would also be assigned guides. The students are required to submit the report of the project undertaken in 25,000 words approx. The viva including Lecture demonstration of 1 hr would be conducted at the end of the term.

The areas of Research

1. Genres of Music / Forms in the following Genres
 - A. Hindustani Music
 - B. Carnatic Music
 - C. Western Music
 - D. World Music
 - E. Folk Music
 - F. Light Music
 - G. Semi classical Music
2. Styles (Gharana/Ang/Baaz) of Music
3. Repertoire of various genres, forms, composers
4. Raga / Tala studies
5. Raganga studies

Learning outcomes

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

- a) Comprehend creative process of art marking and challenges in theorizing artistic practices
- b) Plan, conduct, analyze and communicate in music performance research
- c) Equipped with tools, research methodology to conduct Research in Performance related area of Music
- d) Embark on self-music education journey

Guidelines for Course Assessment:

C. Continuous Internal Assessment of 50 Marks : (to be assigned by the guides)

1. Punctuality in work – 10 marks
2. Sincerity – 10 marks
3. Research Aptitude - 10 marks
4. Progress in skill requisition -10 marks
5. Overall effort - 10 marks

D. 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	Lecture Demonstration of Research Project	30
2	Report	10
3	Questions by experts	10
	Total Marks	50 marks

Sem. – IV

Program Name: M.P.A (Music -
Hindustani Vocal)

Course Name: Practical Paper I – Viva
Voce 1

Semester :4
Total Credits: 04

Paper Code:
Total Marks: 100

End Semester University Assessment:
50 marks

Continuous Internal Assessment: 50
marks

Course Outcomes:

- 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* & *Chhota Khyal* compositions.
- c) Ability to render *Khyal* recital with all its facets the *chalan* & elaboration of prescribed Ragas in detail with its *Chhota Khyal* 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 laya Khyal* 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* & *Drut Khyal*) (Any 3 of Instructor's choice from the prescribed list of Ragas)

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

Ragas Prescribed: -

- a) Bhatiyar
- b) Saraswati
- c) Nand
- d) Jog
- e) Abhogi Kanada

- f) Puria Kalyan
- g) Khambhawati
- h) Kalawati
- i) Hansdhwani
- j) Desi
- k) Megh

Module II: (2 Credits)

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

Marawa, Darbari Kanada, Vibhas, Deshkar, Jhinjhoti, Durga, Todi, Gaud Sarang, Maand, Bihag, Kalyan, Kanada, Bilawal, Rageshri, Shankara, Tilang, Puria, Madmad Sarang, Malhar, Kafi etc.

Unit 4: Tala study

- a) *Madhya laya Khyal* – in Rupak
- b) *Vilambit bandish* in any *taal* other than Vilambit Ektaal

References:

- a) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustak Malika (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) Sangeet Chintamani, Acharya Brihaspati
- f) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)
- g) Abhinav Geetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. Prabha Atre
- i) Swarajani, Dr. Prabha Atre
- j) Swarrangi, Dr. Prabha Atre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. Ashwini Bhide Deshpande

Learning 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 Taal	7
5	Vilambit Khyal in other than Ektal	8
	Total Marks	50 marks

Program Name: M.P.A. (MUSIC)
(Specialization: Vocal Music)

Course Name: Practical Paper II – Viva
Voce 2

Semester :4
Total Credits: 04

Paper Code:
Total Marks: 100

End Semester University Assessment:
50 marks

Continuous Internal Assessment: 50
marks

Course Outcomes:

- 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 *Thumri* & 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* & *DrutKhyal*)

Ragas Prescribed: -

- a) Bageshri
- b) Todi
- c) Bageshri

Unit II: Comparative studies of Ragas wherever possible.

Module II : (2 Credits)

Unit 3: Forms of Hindustani Classical Music

- a) Tappa (Outline)
- b) Tap Khyal (Outline)

Unit 4 :Forms of Indian Music

- a) Semi Classical Bhajan
- b) Non-Filmy Rag based Gazal

References :

- n) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
- a) KramikPustak Malika (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, Acharya Brihaspati
- e) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)
- f) Abhinav Geetmanjiri, Pt. S.N. Ratanjankar
- g) Swarangini, Dr. Prabha Atre
- h) Swarajani, Dr. Prabha Atre
- i) Swarrangi, Dr. Prabha Atre
- j) Dinarang, Pt. DinakarKaykini
- k) Aradhana, Pt. Shankar Abhyankar
- l) Raga Rachananjali, Dr. Ashwini Bhide Deshpande

Learning 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*& Chhota Khyal 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 semi classical music 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	Tappa and Tap Khayal	15
5	Rag based bhajan or Gazal	10
	Total Marks	50 marks

Program Name : M.P.A (Music -
Hindustani Vocal)
Semester :4

Course Name : Practical Paper III –
Concert Performance

Total Credits : 02

Paper Code :
Total Marks : 50

End Semester University Assessment :
50 marks

Continuous Internal Assessment: 50
marks

Course Outcomes:

- 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 forms prescribed in the syllabus

References:

- a) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
- b) KramikPustak Malika (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, Acharya Brihaspati
- f) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)

- g) Abhinav Geetmanjiri, Pt. S.N. Ratanjankar
- h) Swarangini, Dr. Prabha Atre
- i) Swarajani, Dr. Prabha Atre
- j) Swarrangi, Dr. Prabha Atre
- k) Dinarang, Pt. DinakarKaykini
- l) Aradhana, Pt. Shankar Abhyankar
- m) Raga Rachananjali, Dr. Ashwini Bhide Deshpande

Learning outcomes

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

- They should be able to perform Khyal maifil recital for 1 hour
- They should understand & appreciate the facets of 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 able to perform semi classical music with fair competence.

Guidelines for Course Assessment:

C. 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**

D. 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

4. *Vilambit Khyal* and *Chota Khyal* from any Raag of Detail Study from Viva Voce (1) set (for the given semester)
5. *Madhyalaya* Khayal from any Raag of Detail Study from Viva Voce (1) or Viva Voce (2) set (for the given semester)
6. Any variety of Light classical or semi classical Music.

Sr No	Course Content	Marks Assigned
1	Performance of a Rag in detail	10
2	Presentation of Madhya laya khayal	08
3	Presentation of Light Classical or Semi Classical form	07
	Total Marks	25marks

Program Name : M.P.A (Music - Hindustani Vocal)

Course Name : (Mandatory) Music Education

Semester :IV
Total Credits : 02

Paper Code :
Total Marks : 50

End Semester University Assessment:
25 marks

Continuous Internal Assessment: 25
marks

Course Outcomes:

- a) To understand the history of Music Education in India
- b) To understand the current scenario, methodology of Music Education in India
- c) To equip students with teaching methodology of Khyal idiom in Gurshishya Parampara as well as in institutions

Module I : (2 Credits)

Unit 1 : History of Music Education in India

- a) History & Evolution of Music Education in India
- b) Guru-shishya Parampara, Seena- Baseena Talim, Diksha-Shiksha Pariksha, Chilla
- c) Music Education in Gharanas: history & current scenario, methodology; boons & limitation
- d) Rise of Institutional Music Education : History, boons & limitation

Unit 2 : Institutional Music Education

- a) Infrastructure in ideal Music Education institution
- b) Methodology of teaching in Institutions
- c) Syllabus formation & Evaluation process
- d) Qualities of ideal music student, teacher & their interrelation.

References :

- 1) Pt. S. N. Ratanjankar Aesthetic Aspects of Indian Musical Heritage.
- 2) Sangeet Shikshan aur manovighyan- shrimati Savita Uppal.
- 3) Sur Sangat Raga Vidya – Dr. Vidya Khandwe, Dr. Maneesha Kulkarni
- 4) Sangitache Manasshastra- Dr. Premala Kale
- 5) Bhartiya Sangeet ke Naye Aayam- Pt. Vijay Shankar Mishra
- 6) Sangeet Shikshan ke Vividh Aayam- Dr. kumar Rushitosh
- 7) Sangeet ki Sansthaगत Shikshan Pranali- Dr. Amareshchandra Chaube

8) Music Education- Dinesh Swaroop

9) Shastriya Sangeet Shiksha- Samasyen evam Samadhan- Dr. Akalnanda Palneetkar

Learning outcomes

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

- They should have an understanding of history & Evolution of Music Education in India
- They should have a good understanding of current scenario, methodology of Music Education in India
- Students should be able to
- They should be equipped with teaching methodology of Khyal idiom in Gurshishya Parampara as well as in institutions

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

A short paper (25 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).

B. End Semester University Assessment: 25 marks

Question paper of 25 marks of following pattern would be set.

- a) The question paper will be for 25 marks to be completed in 1.5 hours
- b) Question no.1 is compulsory
- c) The students should attempt any 1 question from the rest.
- d) Attempt 2 questions in total

1. Write Short notes on any 3 out of 5 for - 9 marks (compulsory)

2. (a) 8 marks

(b) 8 marks

3. (a) 8 marks

(b) 8 marks

Program Name : M.P.A (Music -
Hindustani Vocal)

Course Name: Theory paper (Elective)
Techniques of Sound Recording

Semester :IV

Paper Code :

Total Credits : 04

Total Marks :100

End Semester University Assessment
:50 marks

Continuous Internal Assessment :50
marks

Course Outcomes:

- a) To provide a knowledge about 'Sound '.
- b) To gain insights into the factors that are important in recording music.
- c) To learn basics of PA system (Public Address System)
- d) To study the proper use and application of various aspects involved in sound recording process

Module 1.

Unit 1 : Sound -a perception

- a)Wave and its forms
- b)Physical properties of sound
- c)Musical properties of sound

1. Unit 2 :Psychoacoustics

- a)Intensity and loudness
- b)Pitch Perception
- c)Tonal interactions

Module 2

Unit 1: Equipments and devices

- a) Microphones
- b) Connectors
- c) Preamplifiers and mixers

Unit 2 : Outboards , Mixing and Mastering

- a) Equalizer
- b) Types of Loudspeakers
- c) Mixing and Mastering

References :

- a) My Sound Book - Shri. Vinayak Dabke
- b) Music, Physics and engineering- Harry Oslen
- c) Fundamental Of Musical Acoustic- Arthur Benade
- d) Sound and Recording - An Introduction Francis McCormick
- e) Sound For Film, television Holman. Tomilson
- f) Art Of Recording – Understanding and crafting a mix - Molyan William

Learning outcomes

By the end of the module students will:

- a) Acquire knowledge about Sound recording
- b) To understand the nature and importance of the devices involved
- c) To understand the process of mixing and mastering the music.

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: 15 marks
3. Class Participation and overall progress during the semester
– 15 marks

End Semester University Assessment: 50 marks

Techniques Of sound Recording

- ☐ 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: M.P.A (Music -
Hindustani Vocal)
Semester: I

Course Name: Elective- Semi Classical
Music (Practical Paper)
Paper Code:

Total Credits: 04

Total Marks: 100

Semester University Assessment: 50
marks

Continuous Internal Assessment: 50
marks

Course Outcomes:

- a) To understand the historical and cultural experiences
- b) To understand & appreciate the facets of Semi Classical Music.
- c) Ability to render semi classical music with all its facets.
- d) Ability to understand various taals.
- e) Gain a deep understanding of the various music genres of Thumri, Dadra and other forms of Semi Classical Music
- f) Learn about the instruments, vocal techniques, and lyrical themes that are distinctive to each genre of Thumri, Dadra and other forms of Semi Classical Music
- g) Understand & appreciate the facets of Thumri elaboration, improvisation.

Module I: (2 Credits)

Unit 1:

1. One Vilambit Thumri in Deepchandi or Jat Taal
2. One Bandish ki thumri in Addha taal

Unit 2-

3. One Dadra
4. one Hori or Kajari

Module II : (2 Credits)

Unit-3

5. One Tappa (with short improvisation) in Panjabi or Addha or Pashto taal
6. Following Talas to study-
Deepchandi, Panjabi, Addha, Pashto and Jat Taal
(Ability to demonstrate (orally by giving Tali khali by hands)

Unit-4

1. Theoretical study of the following musical terms;
 - a. Bol Bant- Bandish ki Thumri

- b. Murki-Khatka
- c. Bol Banav
- d. Laggi

2. Introduction of the following forms of Semi Classical Music
Thumri, Dadra, Tappa, Hori, Kajari, Chaiti, Zoola, Barahmasa etc.)
(Listening sessions of eminent artist of Semi classical music genre)

References:

1. Swarrangi, Dr. Prabha Atre
2. Safar Thumri Gayaki ka, Smt. Anjali Pohankar
3. Thumri evam mahila kalakar, Poornima Dwivedi
4. Sangeet Visharad, Basant
5. Ras Gunjan, Biraju Maharaj
6. Shatrugna Shukla, Thumri ki Utpatti, Vikas aur Shailiya
7. Hamare Sangeet Ratna, Lakshami Narayan Garg

Learning outcomes

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

- Students will be able to Understand & appreciate the facets of Semi classical Music.
- They will be able to learn the different folk songs of this genre.
- They will be able to render the compositions with fair competency.
- They will be able to understand and demonstrate the comparative studies of different songs and forms.
- They will be able to understand & appreciate the facets of Thumri and its elaboration and improvisation.
- They will be able to render Thumri recital with all its facets & elaboration of Thumri in detail.
- They will be able to understand & appreciate the facets of Thumri Gayaki with special reference to *Ang*.
- They will be able to understand the taalas related to Thumri Gayaki.
- They will be able to gain the theoretical knowledge of different forms of Semi Classical Music.

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 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	Vilambit Thumri	15 marks
2	Bandish ki Thumri or Dadra (Hori or Kajari)	10 marks
3	Tappa with short improvisation	7
4	Orally asked questions by examiners	10
5	Taal	8
	Total Marks	50 marks

Program Name : M.P.A (Music -
Hindustani Vocal)
Semester: IV

Total Credits : 04

Course Name : Elective- (Practical)
Musical instrument making and
maintenance

Paper Code :

Total Marks : 100

Semester University Assessment : 50
marks

Continuous Internal Assessment : 50
marks

Course objectives:

1. To know about the structure and design of various musical instruments.
2. To realise the importance and impact of musical instruments in the music making process.
3. To develop basic skills in making, maintaining and repairing various instruments.
4. To comprehend various tonal structures and variations used in instruments.
5. To understand techniques used in tuning the instruments.

Module I : (1 Credit)

Unit 1 : Evolution and Classification of Musical instruments

Unit 2- 1. History of stringed and Wind Instruments

2. History of Percussive instruments

3. Instruments of non-Indian origin adopted in Indian Classical Music.

Harmonium, Violin, Sitar, clarinet, saxophone, guitar, mandolin.

4. Basic structure and types of Tabla, Harmonium and Taanpura.

Module II : (2 Credits)

Unit 3: Harmonium – Making, repairing and maintenance.

Unit 4: Taanpura – Making, repairing and maintenance.

Module III :(1 Credit)

Unit 5 : Tabla – Making, repairing and maintenance.

Unit 6 : Role of instrument makers and master craftsman in manufacturing and modifying various instruments to cater to specific requirements of artists.

References :

Learning Outcomes : After completing the course, students will develop a basic understanding about,

1. structure and design of various musical instruments.
2. History of various Indian instruments.
3. basic skills in making, maintaining and repairing various instruments.
4. The tonal variations of different instruments.
5. Tuning different instruments.

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. Industrial visits : 10 Marks
3. Class participation: 05 marks
4. Ability to comprehend & reproduce in class: 10 marks
5. Overall progress during the semester : 05 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	Ability to answer confidently	10 marks
2	Ability to apply knowledge practically	15 marks
3	Ability to inform about the structure of the instrument	15
4	Ability to answer the questions by the examiner	10
	Total Marks	50 marks

Program Name : M.P.A (Music -
Hindustani Vocal)
Semester :IV
Total Credits : 06

Course Name : Research Project
Paper Code :

Total Marks :150

End Semester University Assessment
75 marks

Continuous Internal Assessment :75
marks

Course Outcomes:

- To enable students to explore research abilities
- To enable students to apply knowledge of Research methodology
- To enable students to enhance scientific writing skills
- To enable students to develop Communication Skill
- To enable students to develop skill of composition

Module 1 (2 Credits)

Music being performing art, a creative project would equip students with vocational skills. The students should compose minimum 4 original compositions in Classical or semi classical or Light Music . The guide provided for the Module 2 would assign internal assessment marks for the student.

Module 2 (4 Credits)

The students shall conduct a Research in any field given the list. The student would be asked to submit Research plans on 2 different topics within 3 weeks of commencement of the term. After the presentation of the topics the before the committee student would be assigned the topic / title for the research project. The students would also be assigned guides. The students are required to submit the dissertation of the project undertaken of minimum 50,000 words. The viva including PPT presentation would be conducted at the end of the term.

AREAS FOR RESEARCH PROJECTS

- Musicology
- Music Education
- Compositions, Forms, Gharana Traditions
- Folk Music
- Light Music
- Natyasangeet

- Film Music
- Instrumental Music
- Rabindra Sangeet
- Carnatic Sangeet
- Western Music
- Psychology in Music
- Music and Society
- Music and Philosophy
- Music Therapy
- Yoga & Music
- Fusion Music
- World Music
- Regional Music
- Stage Music
- Applied Music
- Music and Languages
- Music and Religion

Learning outcomes

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

- Explore research abilities
- Apply knowledge of Research methodology
- Enhance scientific writing skills
- Develop Communication Skill
- Develop skill of composition

Guidelines for Course Assessment:

E. Continuous Internal Assessment of 75 Marks: (to be assigned by the guide)

1. Punctuality in work – 15 marks
2. Sincerity – 15 marks
3. Research Aptitude - 15 marks
4. Progress in skill requisition of Composition -15 marks
5. Overall effort - 15 marks

F. End Semester University Assessment: 75 marks

Examination of 75 marks including the evaluation of Dissertation & viva voce (practical examination) would be conducted according to the marking scheme mentioned below. The dissertation would be corrected by both internal and external examiners. 35 marks would be allotted jointly by the examiners for Sr. no. 2 and 3 in the marking scheme after the evaluation of the dissertation.

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	Demonstration of compositions	25
2	Research Methodology followed in Dissertation	15
3	Originality, exposition & expertise in Dissertation work	20
4	Usage of ICT	05
5	Questions by experts about the Dissertation	10
	Total Marks	75 marks

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% 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 - < 70.0	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 40.0	F (Fail)
Ab (Absent)	-	Absent

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