

Ahmednagar Jilha Maratha Vidya Prasarak Samaj's  
**New Arts, Commerce, and Science College, Ahmednagar**  
**(Autonomous)**  
(Affiliated to Savitribai Phule Pune University, Pune)



**National Education Policy (NEP)**  
**Choice Based Credit System (CBCS)**

**Programme Framework**

**M. A. Music**

Implemented from

**Academic Year 2023-24**

Ahmednagar Jilha Maratha Vidya Prasarak Samaj's  
**New Arts, Commerce and Science College, Ahmednagar**  
**(Autonomous)**

**Board of Studies in Music**

Sr. No.	Name	Designation
1.	Prof. Abhijit Apastambh	Chairman
2.	Prof. Aadesh Chavan	Member
3.	Prof. Yogesh Anarase	Member
4.	Prof. Dr. Pournima Dhumale	Academic Council Nominee
5.	Prof. Dr. Sheetal More	Academic Council Nominee
6.	Dr. Vikas Kashalkar	Vice-Chancellor Nominee
7.	Prof. Nilesh Khalikar	Invitee Member
8.	Mr. Onkar Deulgaonkar	Alumni
9.	Mr. Vishwasrao Jadhav	Industry Expert

## 1. Introduction of the programme :

This course provides the basic ideas and concepts of Music Vocal, through this programme students will get knowledge about Indian Classical music. The course intends to orient the learner with the approaches to the discipline of Music Vocal. Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, study of regional music, biographies of some distinguish artist and scholars of Indian Music. Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music. Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture. This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

Presently it is expected that the students after successfully completing Post-Graduation in Music (Vocal) would be well equipped to do well deeper to general knowledge as researcher, understand the advancements in Music Theories and application and the knowledge -based decision making. Hence, The Programme of Post-Graduation in Music (Vocal) has a strong Theoretical and Performing Art Focus with in Stage emphasis on Practically applications.

### **Design of M.A Music programme:-**

The programme of Post-Graduation in music in spread over two years. Each year is divided in to Two semesters. A Student is required to complete 88 credits (44 credits in 1 year and 44 credits in 2<sup>nd</sup> years) for the completion of the programme and the award of the Master of Art in music degree the entire programme is based on CBCS system and based on National Education Policy (NEP) – 2020. This curriculum includes total 14 Discipline Specific Core (DSC) courses, 4 Discipline Specific Elective courses, 1 Research Methodology paper, 1 Internship paper & 2 Projects divided in total 4 semesters.

## 2. Programme Outcomes (POs)

1. This course provides the basic ideas and concepts of Hindustani Music (Vocal).  
Through this program students will get knowledge about Indian Classical music.
2. The course intends to orient the learner with the approaches to the discipline of Music Vocal.
3. Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, Carnatic Sangeet, Folk Music of Maharashtra along with the biographies of some distinguish artist and scholars of Indian Music.
4. Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music.
5. Students will be motivated to contribute towards Nation building by making them aware of the Indian music and culture.
6. This course will provide a medium for students to develop an attitude of research.  
This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

## 5.2 Distribution of credits

Type of Courses	Total Credits	Credits/ Semester
Discipline-Specific Core Courses (DSC)	54	14 /12
Discipline Specific Elective Courses (DSE)	16	04
Research Methodology	04	Semester I only
On Job Training/ Internship	04	Semester II only
Project	10	Semesters III and IV only
Total	88	22

### 5.3 Master of Arts (M.A.) Course Distribution

Class	Semester	Subjects	Courses	DSC		DSE		RM/OJT/ Internship etc.		Project *	Total
				T	P*	T	P*	T	P*		
M. A. I	I	01	06	02	02	00	01	00	01	00	<b>06</b>
M. A. I	II	01	06	02	02	00	01	00	01	00	<b>06</b>
<b>Exist Option: Award of PG Diploma with 44 credits</b>											
M. A. II	III	01	06	02	02	00	01	00	00	01	<b>05</b>
M. A. II	IV	01	05	01	01	00	00	00	00	01	<b>05</b>

### 5.4. Master of Arts (M. A.) Credit Distribution

Class	Semester	Subjects	Courses	DSC		DSE		RM/OJT/ Internship etc.		Project *	Total Credits
				T	P*	T	P*	T	P*		
M. A. I	I	01	06	08	06	00	04	04	00	00	<b>22</b>
M. A. I	II	01	06	08	06	00	04	00	04	00	<b>22</b>
<b>Exist Option: Award of PG Diploma with 44 credits</b>											
M. A. II	III	01	05	08	06	00	04	00	00	04	<b>22</b>
M. A. II	IV	01	05	08	04	00	04	00	00	06	<b>22</b>
				<b>54</b>	<b>00</b>	<b>16</b>	<b>00</b>	<b>08</b>	<b>00</b>	<b>10</b>	<b>88</b>

\* The Board of Studies as per requirement may add practical courses without changing credits distribution and the number of courses prescribed for the specific class

<b>Exist Option: Award of PG Diploma with 44 credits</b>											
M. A. II	III	01	05	14	00	04	00	00	00	04	<b>22</b>
M. A. II	IV	01	05	12	00	04	00	00	00	06	<b>22</b>
				<b>54</b>	<b>00</b>	<b>16</b>	<b>00</b>	<b>08</b>	<b>00</b>	<b>10</b>	<b>88</b>

\* The Board of Studies as per requirement may add practical courses without changing credits distribution and the number of courses prescribed for the specific class

### 5.5 Master of Arts (M. A.) Distribution of Courses

Class	Semester	Course and their credits			
		DSC	DSE	RM/OJT/ Internship etc.	Project *
M. A. I	I	DSC -01 (04)	DSE -01 (04)	RM (04)	NA
M. A. I	I	DSC -02 (04)			
M. A. I	I	DSC -03 (04)			
M. A. I	I	DSC -04 (02)			
M. A. I	II	DSC -05 (04)	DSE -02 (04)	OJT (04)	NA
M. A. I	II	DSC -06 (04)			
M. A. I	II	DSC -07 (04)			
M. A. I	II	DSC -08 (02)			
M. A. II	III	DSC-09 (04)	DSE -03 (04)	NA	Project (04)
M. A. II	III	DSC-10 (04)			
M. A. II	III	DSC-11 (04)			
M. A. II	III	DSC-12 (02)			
M. A. II	IV	DSC-13 (04)	DSE -04 (04)	NA	Project (06)
M. A. II	IV	DSC-14 (04)			
M. A. II	IV	DSC-15 (04)			

### Programme Framework (Courses and Credits): M. A. Music

Sr. No.	Year	Semester	Level	Course Type	Course Code	Title	Credits
1.	I	I	6.0	DSC-01	MA-MS111T	Theory of Ragas and Musical Compositions (Part – I)	04
2.	I	I	6.0	DSC-02	MA-MS112T	History of Indian Music (Part – I)	04
3.	I	I	6.0	DSC-03	MA-MS113P	Practical cum Viva –I	04
4.	I	I	6.0	DSC-04	MA-MS114P	Stage Performance - I	02
5.	I	I	6.0	DSE-01	MA-MS115P (A)  -OR- MA-MS115P (B)	Semi Classical Music  -OR- Light Music	04
6.	I	I	6.0	RM-01	MA-MS116T	Research Methodology in Music	04

7.	I	II	6.0	DSC-05	MA-MS121T	Theory of Ragas and Musical Compositions (Part – II)	04
8.	I	II	6.0	DSC-06	MA-MS122T	History of Indian Music (Part – II)	04
9.	I	II	6.0	DSC-07	MA-MS123P	Practical cum Viva – II	04
10.	I	II	6.0	DSC-08	MA-MS124P	Stage Performance - II	02
11.	I	II	6.0	DSE-02	MA-MS125T (A)  -OR-  MA-MS125T (B)	Music Education  -OR-  Study of different Gharanas of Khayal gayaki	04
12.	I	II	6.0	Internship-01	MA-MS126P	Summer Internship Programme	04
13.	II	III	5.0	DSC-09	MA-MS131T	Theory of Ragas and Musical Compositions (Part – 3)	04
14.	II	III	5.0	DSC-10	MA-MS132T	Study of Granthas (Ancient & Medieval period)	04
15.	II	III	5.0	DSC-11	MA-MS133P	Practical cum Viva – III	04
16.	II	III	5.0	DSC-12	MA-MS134P	Stage Performance - III	02
17.	II	III	5.0	DSE-02	MA-MS135T(A)  -OR-  MA-MS135P(B)	Biographies of Gurus & Musicians  -OR-  Studio Practice	04
18.	II	III	5.0	RP-01	MA-MS136T	Research Project - I	04
19.	II	IV	5.5	DSC-13	MA-MS141T	Theory of Ragas and Musical Compositions (Part – 4)	04
20.	II	IV	5.5	DSC-14	MA-MS142T	Practical cum Viva – IV	04
21.	II	IV	5.5	DSC-15	MA-MS143P	Stage Performance - IV	04

22.	II	IV	5.5	DSE-03	MA-MS144T (A)  -OR-  MA-MS144T (B)	Film Music  Theoretical study of Semi Classical Music	04
23.	II	IV	5.5	RP-02	MA-MS145T	Research Project - II	06

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**Syllabus**  
**M. A. Music**

Title of the Course: Theory of Ragas and Musical Compositions (Part – I)								
Year: I				Semester: I				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-1	MA-MS111T	04	00	04	60	30	70	100

**Learning Objectives:**

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition & ability to write bandishes in both notation systems.
- To impart the knowledge of origin of music, basic of music and technical terms of music
- To impart the knowledge of notation system to enable the students to write bandish in Swaralipi / Talalipi System

**Course Outcomes (Cos)**

1. The students will be able to get the knowledge about origin if music, basic of music and tehcnical terms of music.



2. The students will be able to write Bandish in Paluskar & Bhatkhande notation systems.
3. The students will be able to sing Swaralankaras, Vilambit and Drut compositions with Alap and Tans of prescribed Ragas in syllabus.

**Detailed Syllabus:**

<b>Unit 1:</b>	<b>राग संगीतातील मुलभूत संकल्पना</b>	<b>15</b>
	<b>Lectures</b>	
1.1	व्याख्या: नाद, श्रुती, स्वर, सप्तक, पूर्वांग, उत्तरांग, शुद्ध स्वर, कोमल स्वर, तीव्र स्वर, विवादी स्वर, अनुवादी स्वर, राग, जाती(ओडव, षाडव, संपूर्ण), आरोह, अवरोह, वादी, संवादी, गानसमय	
1.2	रागांग तोडी व मल्हार चा अभ्यास	
1.3	राग रचनेचे मुलभूत घटक (राग लक्षण)	
<b>Unit 2:</b>	<b>विविध स्वर-लिपींचा अभ्यास</b>	<b>15</b>
	<b>Lectures</b>	
2.1	पलुस्कर स्वरलिपी - परिचय	
2.2	पलुस्कर स्वरलिपी मध्ये अभ्यासक्रमातील एक बडाख्याल व एक छोटा ख्याल लिपीबद्ध करणे	
2.3	भातखंडे स्वरलिपी- परिचय	
2.4	भातखंडे स्वरलिपी मध्ये अभ्यासक्रमातील एक बडाख्याल व एक छोटा ख्याल लिपीबद्ध करणे	
2.5	पाश्च्यात्य स्वरलिपी - परिचय	
<b>Unit 3:</b>	<b>विविध राग वर्गीकरण पद्धती</b>	<b>15</b>
	<b>Lectures</b>	
3.1	दशविध राग वर्गीकरण	
3.2	राग- रागिणी पद्धती	
3.3	रागांग - राग वर्गीकरण पद्धती	
3.4	शुद्ध, छायालग, संकीर्ण राग	
<b>Unit 4:</b>	<b>संगीत संकल्पनांचा परिचय</b>	<b>15</b>
	<b>Lectures</b>	
4.1	प्रबंध- स्वरूप व प्रकार	
4.2	धृपद- स्वरूप व बार्नीचा परिचय	

<b>4.3</b>	<b>ख्याल- स्वरूप व घराण्याचा परिचय</b>
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**Suggested Readings/Material:**

1. Sangeet Ratnakar, Sharangdev, G.H.Taralekar
2. Sangeet Shastra Prichay, Mohana Mardikar, Vijay Prakaashan
3. Kalaa shastra visharad, Dr. Shipa Bahulekar, Sanskaar Prakaashan
4. Kramik Pustak Mailika, Pt. V.N.Bhatkhande
5. Sangeet Ratnaavali, Yaman
6. Sangeet Visharad, Lakshminarayan Garg
7. Raag Parichay vol. 1 to 4, , Prof. Haris Chandra Srivastava,  
Sangeet SadanPrakashan, Allahabad.
8. Raga Bodh Part 1-7, Deodhar B.R, Rohini Gogate Modi Chambers  
French Bridge Mumbai Publisher
9. Bhartiya Sangeet ka Itihas, Umesh Joshi
10. Hindusthani Music, Dr. Ashok Da. Ranade

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**Syllabus**  
**M. A. Music**

<b>Title of the Course: History of Indian Music (Part – I)</b>								
<b>Year: I</b>				<b>Semester: I</b>				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-2	MA-MS112T	04	00	04	60	30	70	100

**Learning Objectives:**

1. To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
2. To study history of music.
3. To impart the knowledge of origin of music
4. To study gradual changes in music with socio-cultural perspective

**Course Outcomes (Cos)**

1. Students will get knowledge about origin of Indian Music
2. The learning of the Vedic Music teaches them the importance of inheritance and origination
3. Students will be able to observe gradual changes occurred in Indian Music from Veda period onwards
4. Students will be able to study ancient granthas & authors

**Detailed Syllabus:**

<b>Unit 1:</b>	<b>प्राचीन कालखंड</b>	<b>15 Lectures</b>
1.1	संगीताचा उगम व विकास : विविध मते	
1.2	आदिम व लोक संगीत	
1.3	लोक संगीताचा उगम,विकास व स्वरूप	
1.4	महाराष्ट्राचे लोकसंगीत	
<b>Unit 2:</b>	<b>वैदिक कालखंड भाग -१</b>	<b>15</b>
	<b>Lectures</b>	
2.1	वैदिक काळातील संगीत – परिचय	
2.2	साम गायन – परिचय	
<b>Unit 3:</b>	<b>संगीत विषयक संस्कृत ग्रंथ</b>	<b>15</b>
	<b>Lectures</b>	
3.1	नाट्यशास्त्र – भरत – परिचय	
3.2	बृहद्देशी – मतंग – परिचय	
3.3	नारदीय शिक्षा – नारद – परिचय	
<b>Unit 4:</b>	<b>पौराणिक कालखंड</b>	<b>15 Lectures</b>
4.1	पुराणांमध्ये संगीत – परिचय	
4.2	रामायण व महाभारत कालीन संगीत –परिचय	
4.3	बौद्धकालीन संगीत – परिचय	

**Suggested Readings/Material:**

1. Bhartiya Sangeet ka Itihas, Umesh Joshi
2. Hindusthani Music, Dr. Ashok Da. Ranade
3. Sangeet Ratnakar, Sharangdev, G.H. Taralekar
4. Sangeet shastra Prichay, Mohana Mardikar, Vijay Prakaashan
5. Kalaa shastra vishaarad, Dr. Shipa Bahulekar, Sanskaar Prakaashan

6. Kramik Pustak Mailika, Pt. V.N.Bhatkhande
7. Sangeet Ratnaavali, Yaman
8. Sangeet Vishaarad, Lakshminarayan Garg
9. Raag Parichay vol. 1 to 4, , Prof. Haris Chandra Srivastava,  
Sangeet SadanPrakashan, Allahabad.
10. Vedik Sangeet Ank, Dr. Mukesh Garg, Sangeet Karyalaya Hathras

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**Syllabus**  
**M. A. Music**

Title of the Course: Practical cum Viva – I								
Year: I				Semester: I				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-3	MA-MS113P	00	04	04	120	30	70	100

**Learning Objectives:**

1. This course comprises of the practical component i.e. various ragas prescribed for practical performance.
2. To give detailed knowledge of the prescribed ragas to the students with proper gayaki ang.
3. To teach different bandishes of the ragas with different taalās.
4. To clarify ragas by the comparison.

**Course Outcomes (Cos)**

1. The student will come to know what the basic terminologies of Indian music are, which will help them in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
2. The student will develop the ability to sing basic alankaras, they will be able to

elaborate Vilambit khayal, chhota khayal overall Raga with Gayaki ang.

3. They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course etc. and also they will be able to compare the ragas.
4. They will come to understand the concept of Taal with different laykaris and the use of various taalas in Hindustani music, especially in ragas.

<b>Unit 1:</b>	<b>रागाभ्यास (सामान्य स्तर)</b>	<b>35</b>
	<b>Lectures</b>	
1.1	अलंकारांचा सराव	
1.2	राग बहार - एक छोटाख्याल आलाप तानांसह	
1.3	राग सूरमल्हार - एक छोटाख्याल आलाप तानांसह	
1.4	राग दरबारी कानडा - एक छोटाख्याल आलाप तानांसह	
1.5	राग गुर्जरी तोडी - एक छोटाख्याल आलाप तानांसह	
<b>Unit 2:</b>	<b>रागाभ्यास (विशेष स्तर)</b>	<b>55</b>
	<b>Lectures</b>	
2.1	राग नंद - बडाख्याल व छोटाख्याल आलाप तानांसह	
2.2	राग गौडमल्हार - बडा ख्याल व छोटाख्याल आलाप तानांसह	
2.3	राग रागेश्री - बडाख्याल व छोटाख्याल आलाप तानांसह	
2.4	राग बिलासखानी तोडी- बडाख्याल व छोटाख्याल आलाप तानांसह	
<b>Unit 3:</b>	<b>शास्त्रीय, उपशास्त्रीय गीत प्रकार</b>	<b>15</b>
	<b>Lectures</b>	
3.1	नाट्यगीत, कुठल्याही रागात एक ठुमरी	
3.2	कोणत्याही एका रागात धृपद/धमार एकपट,दुप्पट,तिप्पट व चौपट सह प्रस्तुती	
3.3	सामान्यस्तर रागांमध्ये तराना, चतरंग, त्रिवट पैकी २ गीत प्रकार	
<b>Unit 4:</b>	<b>तालाभ्यास</b>	<b>15</b>
	<b>Lectures</b>	
4.1	सामान्यस्तर रागांमध्ये तीनतालासोबतच इतर तालांमध्ये बंदिश गायनाचा अभ्यास	
4.2	विशेषस्तर रागांमध्ये किमान एक बडाख्याल विलंबित झुमरा, विलंबित तीनताल अथवा विलंबित तिलवाडा तालात	
4.4	जत, पंजाबी, तेवरा, सुलताल या तालांचा परिचय, रूपक, झपताल, आडाचौताल या तालांचा पटीसह	

	अभ्यास
4.5	रूपक, दादरा, केरवा आदी ठेके तबल्यावर वाजवता येणे

**Detailed Syllabus:****Suggested Readings/ Recordings:**

1. Bhatkhande Pt.V.N, 2009, Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6) ,  
Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, Rag Visharad (Vol. 1 & 2), Sangeet Karyalaya Hatharas U.P.
3. Haldankar Pt. Babanrao,2007, Ragas as sung in Agra Gharana,  
Ragashri Sangeet Pratishthan, Mumbai
4. Jha Pt. Ramashray Jha ,2002,Abhinav Geetanjali(Vol.1 to 5 )  
Sangeet Sadan Prakashan,Allhabad,U.P
5. Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7)  
Sangeet Gaurav Grantha Mala, Pune 7. Ratanjankar Pt. S.N. ,1992,  
Abhinav Geetmanjiri , Acharya S.N. Ratanjankar foundation Dadar ,Mumbai
6. Shrivastav Pt. Harishchandra ,2009, Raga Parichay (Vol. 1 to 4)  
Sangeet Sadan Prakashan, Allahabad
7. **Raga Nand** – Pt. D.V. Paluskar, Pt. Mallikarjun Mansur, Ustad Amir Khan, Vid. Hirabai Barodekar, Pt. Kumar Gandharva, Vi. Kishori Amonkar, Pt Ulhas Kashalkar, Vid. Ashwini Bhide, Vid. Malini Rajurkar, Vid. Padma Talwalkar, Pt. Rajan Sajan Mishra.
8. **Raag Gaudmalhar** – Vi.Kishori Amonkar, Pt.Mallikarjun Mansur, Pt.D.V.Paluskar, Pt.Ulhas Kashalkar
9. **Raga Rageshri** – Ustad Amir Khan, Pt. Jasaraj, Pt.Ajoy Chakraborty,  
Ustad Amir Khan, Vi.Kishori Amonkar,Vi. Ashwini Bhide
10. **Raga Bilaskhani Todi** – Pt. Jasaraj, Pt.Ajoy Chakraborty, Ustad Amir Khan,  
Vi.Ashwini Bhide, Ust.Rashid Khaan
11. **Raga Gurjari Todi** – Ut. Bade Ghulam Ali Khan, Pt. Jasaraj, Pt.Ajay Chakravarty,  
Ustad Amir Khan, Vi.Ashwini Bhide, Pt. M. Venkateshkumar
12. **Raga Darbari Kanada** - Ustad Amir Khan, Ut. Bade Ghulam Ali Khan, Pt.Jasaraj,  
Ut.Rashid Khan, Pt.Ajoy Chakraborty, Vid. Veena Sahasrabuddhe, Pt.Ulhas Kashalkar,
13. **Raga Surmalhar** – Ut. Faiyyaj Khan, Vid.Kishori Amonkar, Pt.Mallikarjun Mansur,  
Pt.D.V.Paluskar, Pt. Bhimsen Joshi, Vid. Veena Sahasrabuddhe, Pt.Ulhas Kashalkar,  
Pt. M. Venkateshkumar, Pt. Rajan Sajan Mishra

14. **Raag Bahar**- Pt. Bhimsen Joshi, Pt. M. Venkateshkumar, Pt. Yashwantbuwa Joshi.  
Pt. Ulhas Kashalkar,

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Title of the Course: Stage Performance - I								
Year: I				Semester: I				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-4	MA-MS114P	00	02	02	60	15	35	50

**Learning Objectives:**

1. To teach students to perform 1 Raga from Vilambit khayal paper & 1 Raga from Chhota Khayal paper with detailed Gayaki having Aalap, Taans, sargam, bolbaant perfectly and by studying each & every aspect of Raga
2. To teach students to perform semiclassical gayaki (Thumri, Dadra, Hori, Bhajan or Ghazal) with gayaki
3. To teach students to have great sense of performance and presentation on stage
4. To teach the student the fundamentals of singing such as voice production, voice modulation effective for stage performance, the right posture for sitting, breathing exercises to enhance lung capacity for singing, how to develop Raga with gayaki ang etc.
5. To teach about Stage appearance, stage manners while performing

**Course Outcomes (Cos)**

1. Students will perform Raga on stage with detailed study & gayaki ang.
2. Students will have better knowledge on each & every aspect of gayaki.
3. By performing on a stage they will have great confidence & stage courage.
4. They will be able to perform on any stage of Music Festivals & Concerts.
5. Their performing skills will develop.
6. Their sense of interaction, connecting with the audience will improve.
7. They will realize very vital role of the Accompanists while performing and they will perform with synchronization.
8. They will practically experience that great performance is the Teamwork

### Detailed Syllabus:

<b>Unit 1:</b>	उपस्थित विद्यार्थी तसेच निमंत्रित प्रेक्षकांसमोर यावर्षीच्या MA-MS113P या प्रात्यक्षिक पेपर मधील विशेष स्तर रागांपैकी कोणत्याही (वेळ : २० मिनिटे) एका रागात विलंबित खयाल व छोटा खयाल संपूर्ण गायकी अंगासह गायनाची क्षमता
<b>Unit 2:</b>	यावर्षीच्या MA-MS113P या प्रात्यक्षिक पेपर मधील सामान्य स्तर रागांपैकी कोणत्याही एका रागात छोटा खयाल संपूर्ण गायकी अंगासह (वेळ : १० मिनिटे) गायनाची क्षमता
<b>Unit 3:</b>	उपशास्त्रीय गीत प्रकार ठुमरी, दादरा, चैती, कजरी / (वेळ : १० मिनिटे) नाट्यसंगीत / गझल इत्यादीपैकी कुठलाही एक गीतप्रकार गायकीसह गायनाची क्षमता

### Suggested Readings/Recordings:

1. Bhatkhande Pt.V.N, 2009, Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6) , Sangeet Karyalaya Hathras, U.P
2. Garg Pt. Laxminarayan , 2008, Rag Visharad (Vol. 1 & 2), Sangeet Karyalaya Hatharas U.P.
3. Haldankar Pt. Babanrao,2007, Ragas as sung in Agra Gharana, Ragashri Sangeet Pratishthan, Mumbai
4. Jha Pt. Ramashray Jha ,2002,Abhinav Geetanjali(Vol.1 to 5 ) Sangeet Sadan Prakashan,Allhabad,U.P
5. Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) Sangeet Gaurav Grantha Mala, Pune 7. Ratanjankar Pt. S.N. ,1992, Abhinav Geetmanjiri , Acharya S.N. Ratanjankar foundation Dadar ,Mumbai



6. Shrivastav Pt. Harishchandra ,2009, Raga Parichay (Vol. 1 to 4)  
Sangeet Sadan Prakashan, Allahabad
7. **Raga Nand** – Pt. D.V. Paluskar, Pt. Mallikarjun Mansur, Ustad Amir Khan, Vid. Hirabai Barodekar, Pt. Kumar Gandharva, Vi. Kishori Amonkar, Pt Ulhas Kashalkar, Vid. Ashwini Bhide, Vid. Malini Rajurkar, Vid. Padma Talwalkar, Pt. Rajan Sajan Mishra.
8. **Raag Gaudmalhar** – Vi.Kishori Amonkar, Pt.Mallikarjun Mansur, Pt.D.V.Paluskar, Pt.Ulhas Kashalkar
9. **Raga Rageshri** – Pt. Jasaraj, Pt.Ajoy Chakraborty, Ustad Amir Khan, Vi.Kishori Amonkar, Vi. Ashwini Bhide
10. **Raga Bilaskhani Todi** – Pt. Jasaraj, Pt.Ajoy Chakraborty, Ustad Amir Khan, Vi.Ashwini Bhide, Ust.Rashid Khaan
11. **Raga Gurjari Todi** – Ut. Bade Ghulam Ali Khan, Pt. Jasaraj, Pt.Ajay Chakravarty, Ustad Amir Khan, Vi.Ashwini Bhide, Pt. M. Venkateshkumar
12. **Raga Hansdhwani** - Ust.Rashid Khaan,Vi. Kishori Amonkar, Pt.Ajoy Chakraborty, Pt.Jasaraj, Pt. A. Kanan, Vid. Veena Sahasrabuddhe
13. **Raga Surmalhar** – Ut. Faiyyaj Khan, Vid.Kishori Amonkar, Pt.Mallikarjun Mansur, Pt.D.V.Paluskar, Pt. Bhimsen Joshi, Vid. Veena Sahasrabuddhe, Pt.Ulhas Kashalkar, Pt. M. Venkateshkumar, Pt. Rajan Sajan Mishra
14. **Raag Bahar**- Pt. Mallikarjun Mansur,Ust.Faiyaz Khan,Ust.Vilaayat Khan, Pt. Yashwantbuwa Joshi. Pt.Ulhas Kashalkar,

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<b>Title of the Course: Semi Classical Music</b>						
<b>Year: I</b>				<b>Semester: I</b>		
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks
		Theory	Practical			

						CIE	ESE	Total
DSE-1	MA-MS115P (A)	00	04	04	120	30	70	100

**Learning Objectives:**

1. To teach different forms of Semi Classical Music with proper gayaki
2. To teach presentation style of Semi Classical Music
3. To teach Taalas used for semi classical Music
4. To make student study about the contribution of different legendary artists of Semi classical music.

**Course Outcomes (Cos)**

Students will be able to.....

- 1) Perform different forms of semi classical music
- 2) Understand gayaki style of semi classical forms
- 3) Study the contribution of legendary artists of Semi Classical Music

**Detailed Syllabus:**

Unit 1:	<b>उपशास्त्रीय गीत प्रकारांचा अभ्यास :</b> <b>ठुमरीतील पूरब अंग व पंजाब अंग गायकीचा अभ्यास</b> खमाज, काफी, पिलू, पहाडी, भैरवी, किरवाणी इत्यादीपैकी कुठल्याही २ रागात गायकीसह ठुमरी गायनाची क्षमता	<b>40 Lectures</b>
Unit 2:	<b>टप्पा गायनशैलीचा अभ्यास</b> खमाज, काफी, पिलू, पहाडी इत्यादीपैकी कुठल्याही १ रागात गायकीसह टप्पा, कजरी किंवा चैती गायनाची क्षमता	<b>20 Lectures</b>
Unit 3:	<b>नाट्यसंगीत गायनशैलीचा अभ्यास</b> <b>Lectures</b> कुठल्याही रागांमध्ये २ नाट्यगीत गायनाची क्षमता	<b>40</b>
Unit 4:	<b>ठुमरी, टप्पा, दादरा, चैती, कजरी, नाट्यसंगीत इत्यादी</b> <b>Lectures</b>	<b>20</b>

<p>उपशास्त्रीय गीत प्रकारांसाठी वापरल्या जाणाऱ्या विविध तालांचा अभ्यास</p> <p>उदा. : दीपचंदी, जत, धुमाळी, पशतो, गंधर्व इत्यादी.</p>
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### Suggested Readings/Recordings:

1. Datar Shaila, 2008, Devagandharva , Rajhans Prakashan, Pune
2. Dwivedi Purnima, 2009, Thumri evam mahila kalakar, Anubhav Publishing House, Allahabad, U.P
3. Ghangurde Vandana Ravindra, 2010, Breed tujhe jagi Deenanatha , Anubandha Prakashan , Pune
4. Karve Swati, 2002, Gandharvachaya , Aksharchaya Prakashan , Pune
5. Kelkar Dr. Sulochana, 1999, Natyasangeet ani Navonmeshi Natyasangitkar Pt. Jitendra Abhisheki , Madhusudan Raghunath Kelkar
6. Pohankar Anjali, 2009, Safar Thumri Gayaki ka . Kanishka Publications Delhi
7. Rathod Bharti, 2005, Shastriya Sangeet Ki Madhurima – Thumri, University Book House, Jaipur.
8. Samant Bal, 2011 , Marathi Natyasangeet , Utkarsh Prakashan , Pune
9. Tilak Vijaya, 1999, Marathi Natyasangeet Swaroop Ani Samiksha, Tridal Prakashan, Thane
10. Thumri ki Utpatti, Vikas aur Shailiyen – Shatrugna Shukla, Delhi University
11. Thumri Gayaki - Tulsiram Devangan
12. <https://youtu.be/Npld1RjYZ4M>
13. <https://youtu.be/x2UwdMCFAqQ>
14. <https://youtu.be/UyKVhYdY2kI>
15. <https://youtu.be/kTQa8mgOb0Y>
16. [https://youtu.be/ZW3W\\_CzTxOM](https://youtu.be/ZW3W_CzTxOM)

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<b>Title of the Course : Light Music</b>						
<b>Year: I</b>				<b>Semester: I</b>		
Course	Course Code	Credit Distribution	Credits	Allotted	Allotted Marks	

Type		Theory	Practical		Hours			
						CIE	ESE	Total
DSE-1	MA-MS115P (B)	00	04	04	120	30	70	100

**Learning Objectives:**

1. To teach different forms of Light Music with proper gayaki
2. To teach presentation style of Light Music
3. To teach Taalas used for Light Music
4. To make student study about the contribution of different legendary artists of Light music.

**Course Outcomes (Cos)**

Students will be able to.....

- 1) Perform different forms of Light music
- 2) Understand gayaki style of Light music forms
- 3) Study the contribution of legendary Music Directors, artists of Light Music

**Detailed Syllabus:**

<b>Unit 1:</b>	<b>सुगम संगीत :</b> <b>Lectures</b> १) भक्तीगीत २) भावगीत ३) अभंग ४) गझल इत्यादीपैकी कुठलेही २ गीतप्रकार गायनाची क्षमता	<b>30</b>
<b>Unit 2:</b>	<b>चित्रपट संगीत :</b> १) मराठी चित्रपटातील कुठलीही २ गाणी गायनाची क्षमता २) हिंदी चित्रपटातील कुठलीही २ गाणी गायनाची क्षमता ३) मराठी किंवा हिंदी चित्रपटातील शास्त्रीय संगीतावर आधारित ४) कुठलेही १ गीत गायनाची क्षमता	<b>30 Lectures</b>
<b>Unit 3:</b>	<b>मराठी किंवा हिंदी चित्रपटातील कुठलीही २ गाणी karaoke track</b> <b>Lectures</b> वर गाण्याची गायनाची क्षमता	<b>20</b>
<b>Unit 4:</b>	<b>मराठी सुगम संगीत क्षेत्रातील कुठल्याही पं. सुधीर फडके व</b> <b>Lectures</b>	<b>30</b>

	पं. हृदयनाथ मंगेशकर या सुप्रसिद्ध संगीतकारांच्या रचनांचे सांगीतिक विश्लेषण करणे (प्रात्यक्षिकासह)	
Unit 5 :	काव्याच्या भावार्थानुसार कुठल्याही एका काव्याला स्वरबद्ध करणे Lectures	10

**Suggested Readings/Recordings:**

1. Shabda Pradhan Gayaki, Yashwant Dev, Popular Publication
2. Sugam Sangeet Tantra va Mantra, Charushila Belsare, Suyog Publication
3. Sugam Sangeet Gayanatil Yashasathi Kay karal, Hemant Sane, Udveli Books
4. <https://youtu.be/ji4TYrPqJ9o>
5. <https://youtu.be/sEAVEogJPMs>
6. <https://youtu.be/hxRk3fr9eCY>
7. <https://youtu.be/rkLeMuXeoPc>

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Title of the Course: Research Methodology in Music								
Year: I				Semester: I				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
RM-1	MA-MS116T	04	00	04	60	30	70	100

**Learning Objectives:**

1. To introduce students to the field of Research
2. To explain different methods of Research
3. To give ideas of possible areas of Research in Music
4. To explain the importance & need of Research in the field of Music

**Course Outcomes (Cos)**

Students will be able to .....

1. Understand the concept of Research.

2. Understand the areas and methods of Research.
3. Review related literature.
4. Identify & find possible research topics.
5. Understand the format of research proposal and bibliography.

**Detailed Syllabus:**

<b>Unit 1:</b>	1) संशोधनाची व्याख्या व अर्थ <b>Lectures</b> 2) संगीतात संशोधनाची आवश्यकता व उद्देश	<b>5</b>
<b>Unit 2:</b>	1) संशोधनाच्या विविध पद्धती <b>Lectures</b> 2) संगीतातील संशोधनाची विविध क्षेत्रे	<b>20</b>
<b>Unit 3:</b>	1) शोधप्रक्रिया : शोधाचे प्रकार, विषयाची निवड, रूपरेषा, <b>Lectures</b> 2) माहिती संकलन प्राथमिक आणि दुय्यम स्रोत 3) सामग्री संकलनाचे संगीतातील महत्वपूर्ण ऐतिहासिक स्रोत, संशोधनाची साधने	<b>25</b>
<b>Unit 4:</b>	1) संशोधनाची मांडणी <b>Lectures</b> 2) संशोधनासाठी संभाव्य विषय	<b>10</b>

**Suggested Readings/Recordings:**

- 1) Sangitatil Sanshodhan Paddhati, Prof. Dr. Anaya Thatte
- 2) Research Methodology, Methods & Techniques, C.R.Kothari, New Age International Publishers
- 3) Sangeet Me Anusandhan, Choudhari Dr. Subhadra
- 4) Sources of Research in Indian Music, Gautam Reena, Kanishk Publishers, New Delhi
- 5) Prayog Kalansathi sanshodhan Padhati, Malashe Dr. Milind,2011, Suvichar Prakashan Mandal ,Pune
- 6) Sanshodhan Paddhati, Prof. Dr, Mahendra Patil
- 7) Research Methodology in Music, Dr. Amit Kumar Verma, Aayu Publications, New Delhi

8) Research Methods in Indian Music, Najma Parveen Ahmad, Manohar Publishers

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Title of the Course: Theory of Ragas and Musical Compositions (Part – 2)								
Year: I				Semester: II				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-5	MA-MS121T	04	00	04	60	30	70	100

**Learning Objectives:**

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition & ability to write bandishes in both notation systems.
- To impart the knowledge of origin of music, basic of music and technical terms of music
- To impart the knowledge of notation system to enable the students to write bandish in Swaralipi / Talalipi System

**Course Outcomes (Cos)**

1. The students will be able to get the knowledge about origin if music, basic of music and tehcnical terms of music.
2. The students will be able to write Bandish in Paluskar & Bhatkhande notation systems.
3. The students will be able to sing Swaralankaras, Vilambit and Drut compositions with Alap and Tans of prescribed Ragas in syllabus.

**Detailed Syllabus:**

<b>Unit 1:</b>	<b>राग संगीतातील मुलभूत संकल्पना</b>	<b>15</b>
	<b>Lectures</b>	
1.1	व्याख्या: गानसमय, वर्ज्यस्वर, आलाप, तान, मींड, अलंकार, ताल, सम, टाळी, खाली(काल), मात्रा, खंड, सम, दुप्पट, चौपट	
1.2	रागांग पूर्वी व आसावरी चा शास्त्राभ्यास	
1.3	राग समय सिद्धांत	
<b>Unit 2:</b>	<b>विविध स्वर-लिपींचा अभ्यास</b>	<b>15</b>
	<b>Lectures</b>	
2.1	पलुस्कर स्वरलिपी मध्ये अभ्यासक्रमातील एक बडाख्याल व एक छोटाख्याल लिपीबद्ध करणे	
2.2	भातखंडे स्वरलिपी मध्ये अभ्यासक्रमातील एक बडाख्याल व एक छोटाख्याल लिपीबद्ध करणे	
2.3	कर्नाटक संगीतातील ताल पद्धतीचा - परिचय	
<b>Unit 3:</b>	<b>संकल्पनांचा परिचय</b>	<b>15</b>
	<b>Lectures</b>	
3.1	दाक्षिणात्य ७२ मेल सिद्धांत	
3.2	उत्तर हिंदुस्थानी १० थाटांचा सिद्धांत	
3.3	संगीत व रस	
3.4	गिति- स्वरूप व प्रकार	
3.5	जातिगायन -स्वरूप व प्रकार	
<b>Unit 4:</b>	<b>निबंध</b>	<b>15 Lectures</b>
4.1	गुरु-शिष्य परंपरा आणि आधुनिक शिक्षा पद्धती	
4.2	राग प्रस्तुतीकरणात बंदिशीचे महत्व	
4.3	हवेली संगीत	

**Suggested Readings/Material:**

1. Sangeet Ratnakar, Sharangdev, G.H.Taralekar
2. Sangeet shastra Prichay, Mohana Mardikar, Vijay Prakaashan
3. Kalaa shastra vishaarad, Dr. Shipa Bahulekar, Sanskaar Prakaashan
4. Kramik Pustak Mailika, Pt. V.N.Bhatkhande
5. Sangeet Ratnaavali, Yaman
6. Sangeet Visharad, Lakshminarayan Garg



7. Sangeet Nibandhawali, Kiran Phatak, Sanskaar Prakashan
8. Raga Bodh Part 1-7, Deodhar B.R, Rohini Gogate Modi Chambers  
French Bridge Mumbai Publisher
9. Bhartiya Sangeet ka Itihas, Umesh Joshi
10. Hindusthani Music, Dr. Ashok Da. Ranade
11. Raag Parichay vol. 1 to 4, , Prof. Haris Chandra Srivastava,  
Sangeet SadanPrakashan, Allahabad

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Title of the Course: History of Indian Music (Part – 2)								
Year: I				Semester: II				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-6	MA-MS122T	04	00	04	60	30	70	100

**Learning Objectives:**

1. To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
2. To study history of music.
3. To impart the knowledge of origin of music
4. To study gradual changes in music with socio-cultural perspective

**Course Outcomes (Cos)**

1. Students will get knowledge about origin of Indian Music
2. The learning of the Vedic Music teaches them the importance of inheritance and origination
3. Students will be able to observe gradual changes occurred in Indian Music from Veda period onwards
4. Students will be able to study ancient granthas & authors

**Detailed Syllabus:**

<b>Unit 1:</b>	<b>मध्ययुगीन कालखंड Lectures</b>	<b>15</b>
1.1	गुप्त कालीन संगीत	
1.2	मौर्य कालीन संगीत	
1.3	संगीत विषयक ग्रंथ व ग्रंथकार परिचय	
<b>Unit 2:</b>	<b>मुस्लीम राजवटीत संगीत Lectures</b>	<b>15</b>
2.1	अमीर खुस्रो व निजामुद्दीन अवलिया यांचे संगीतासाठी योगदान	
2.2	मुघल शासन काळात संगीत	
2.3	तानसेन व स्वामी हरिदास यांचे संगीतासाठी योगदान	
2.4	मानसिंग तोमर, नायक बक्षु यांचे संगीतासाठी योगदान	
<b>Unit 3:</b>	<b>स्वातंत्र्यपूर्व काळातील संगीत Lectures</b>	<b>15</b>
3.1	सुरेंद्रमोहन टागोर यांचे योगदान	
3.2	खयाल संगीताचा उगम व विकास	
3.3	विविध संस्थानिकांचे सांगीतिक योगदान	
3.4	घराणे संकल्पना उगम व विकास	
<b>Unit 4:</b>	<b>स्वातंत्र्योत्तर कालखंडातील संगीत व संगीतकार Lectures</b>	<b>15</b>
4.1	बाबा अल्लाउद्दीन व पं. रविशंकर यांचे वाद्य संगीतातील योगदान	
4.2	दृक्-श्राव्य माध्यमे व संगीत विकास	
4.3	संगीत महोत्सवांचा उगम व विकास	

**Suggested Readings/Material:**

1. Bhartiya Sangeet ka Itihas, Umesh Joshi
2. Hindusthani Music, Dr. Ashok Da. Ranade
3. Sangeet Ratnakar, Sharangdev, G.H. Taralekar
4. Sangeet shastra Prichay, Mohana Mardikar, Vijay Prakaashan

5. Kalaa shastra vishaarad, Dr. Shipa Bahulekar, Sanskaar Prakaashan
6. Kramik Pustak Mailika, Pt. V.N.Bhatkhande
7. Sangeet Ratnaavali, Yaman
8. Sangeet Visharad, Lakshminarayan Garg
9. Maihar Gharane ki Sangeet Parampara, Dr. Sanjay Kumar Sharma, Kala Prakashan
10. Bhartiya Sangeet ka Itihas, Dr. Thakur Jaydev Singh
11. Raag Parichay vol. 1 to 4, , Prof. Haris Chandra Srivastava,  
Sangeet SadanPrakashan, Allahabad

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Title of the Course: Practical cum Viva – II								
Year: I				Semester: II				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-7	MA-MS123P	00	04	04	120	30	70	100

**Learning Objectives:**

1. This course comprises of the practical component i.e. various ragas prescribed for practical performance.
2. To give detailed knowledge of the prescribed ragas to the students with proper gayaki ang.
3. To teach different bandishes of the ragas with different taalās.
4. To clarify concept of ragas by the comparative study.

**Course Outcomes (Cos)**

1. The student will come to know what the basic terminologies of Indian music are, which will help them in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
2. The student will be able to develop basic alankaras, they will be able to elaborate Vilambit khayal, chhota khayal overall Raga with Gayaki ang.

3. They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course etc. and also they will be able to compare the ragas.
4. They will come to understand the concept of Taal with different laykaris and the use of various taalās in Hindustani music, especially in ragas.

### Detailed Syllabus:

<b>Unit 1:</b>	<b>रागाभ्यास (सामान्य स्तर)</b>	<b>30</b>
	<b>Lectures</b>	
1.1	अलंकारांचा सराव	
1.2	राग मधुकंस - एक छोटाख्याल आलाप तानांसह	
1.3	राग चारुकेशी - एक छोटाख्याल आलाप तानांसह	
1.4	राग बसंत - एक छोटाख्याल आलाप तानांसह	
1.5	राग देवगांधार - एक छोटाख्याल आलाप तानांसह	
<b>Unit 2:</b>	<b>रागाभ्यास (विशेष स्तर)</b>	<b>50</b>
	<b>Lectures</b>	
2.1	राग जोगकंस - बडाख्याल व छोटाख्याल आलाप तानांसह	
2.2	राग गोरखकल्याण - बडा ख्याल व छोटाख्याल आलाप तानांसह	
2.3	राग श्री - बडाख्याल व छोटाख्याल आलाप तानांसह	
2.4	राग कोमल रिषभ आसावरी - बडाख्याल व छोटाख्याल आलाप तानांसह	
<b>Unit 3:</b>	<b>शास्त्रीय, उपशास्त्रीय गीत प्रकार</b>	<b>20</b>
	<b>Lectures</b>	
3.1	नाट्यगीत, एक ठुमरी, चैती किंवा कजरी	
3.2	कोणत्याही एका रागात धृपद/धमार एकपट,दुप्पट,तिप्पट व चौपट सह प्रस्तुती	
3.3	सामान्यस्तर रागांमध्ये तराना, चतरंग,त्रिवट,लक्षणगीत,सरगम गीत पैकी २ गीत प्रकार	
<b>Unit 4:</b>	<b>तालाभ्यास</b>	<b>20 Lectures</b>
4.1	सामान्यस्तर रागांमध्ये तीनतालासोबतच इतर तालामध्ये बंदिशी	
4.3	विशेषस्तर रागांमध्ये किमान एक बडाख्याल विलंबित झुमरा, विलंबित तीनताल अथवा विलंबित तिलवाडा तालात	
4.4	तिलवाडा, सुलताल या तालांचा पटीसह अभ्यास	
4.5	एकताल, भजनी ठेका आदी ठेके तबल्यावर वाजवता येणे	

**Suggested Readings/Material:**

1. Sangeet Kramik Pustak Malika (Vol. 1 to 6) Bhatkhande Pt.V.N, 2009, Hindustani, Sangeet Karyalaya Hathras, U.P
2. Raga Visharad (Vol. 1 & 2), Garg Pt. Laxminarayan , 2008, Sangeet Karyalaya Hatharas U.P.
3. Ragas as sung in Agra Gharana, Haldankar Pt. Babanrao,2007, Ragashri Sangeet Pratishthan, Mumbai
4. Abhinav Geetanjali(Vol.1 to 5 ), Jha Pt. Ramashray Jha ,2002, Sangeet Sadan Prakashan,Allahabad,U.P
5. Raga Vidnyan (Vol. 1 to 7), Patwardan Pt. Narayanrao,1990, Sangeet Gaurav Grantha Mala Pune
6. Raga Parichay (Vol. 1 to 4), Shrivastav Pt. Harishchandra ,2009, Sangeet Sadan Prakashan, Allahabad
7. Abhinav Geetmanjiri, Ratanjankar Pt. S.N. ,1992, Acharya S.N. Ratanjankar foundation Dadar ,Mumbai
8. **Raga Jogkauns** – Pt. C.R.Vyas, Pt. Jitendra Abhisheki, Vid. Veena Sahasrabuddhe, Vid. Ashwini Bhide, Pt. Ulhas Kashalkar, Ut. Rashid Khan, Pt. M.Venkateshkumar
9. **Raga Gorakhkalyan** – Pt. Jasraj, Ut. Rashid Khan, Pt. Jagdish Prasad Pandit, Pt. Rajan Sajan Mishra, Vid. Sawani Shende
10. **Raga Shree** – Pt. Ulhas Kashalkar, Vid. Veena Sahasrabuddhe, Vid. Padma Talwalkar, Pt. Kumar Gandharva, Vid. Ashwini Bhide, Ut. Rashid Khan, Vid. Kaushiki Chakraborty
11. **Raga Komal Rishabh Asawari** – Ut. Amir Khan, Ut. Bade ghulam ali Khan, Pt. Bhimsen Joshi, Pt. Ulhas Kashalkar, Vid. Veena Sahasrabuddhe, Vid. Ashwini Bhide, Pt. M.Venkateshkumar, Pt. Jasraj
12. **Raga Madhukauns** – Ut. Amir Khan, Vid. Prabha Atre, Pt. Vasanttrao Deshpande, Vid. Veena Sahasrabuddhe, Pt. Jagdish Prasad Pandit, Pt. Sanjeev Abhyankar
13. **Raga Charukeshi** - Ut. Amir Khan, Pt. Ajoy Chakraborty, Ut. Rashid Khan, Vid. Kaushiki Chakraborty
14. **Raga Basant** – Ut. Abdul Karim Khan, Ut. Bade ghulam ali Khan, Pt. Bhimsen Joshi, Pt. Ulhas Kashalkar, Vid. Veena Sahasrabuddhe, Pt. Kumar Gandharva, Vid. Ashwini Bhide, Ut. Rashid Khan, Pt. M.Venkateshkumar
15. **Raga Devgandhar** – Ut. Abdul Karim Khan, Pt. Vinayakbuwa Patwardhan, Pt. Basavraj Rajguru, Pt.C.R.Vyas, Pt. Jitendra Abhisheki, Vid. Sawani Shende,

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Title of the Course: Stage Performance - II								
Year: I				Semester: II				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSC-8	MA-MS124P	00	02	02	60	15	35	50

**Learning Objectives:**

1. To teach students to perform 1 Raga from Vilambit khayal paper & 1 Raga from Chhota Khayal paper with detailed Gayaki having Aalap, Taans, sargam, bolbaant perfectly and by studying each & every aspect of Raga
2. To teach students to perform semiclassical gayaki (Thumri, Dadra, Hori, Bhajan or Ghazal) with gayaki
3. To teach students to have great sense of performance and presentation on stage
4. To teach the student the fundamentals of singing such as voice production, voice modulation effective for stage performance, the right posture for sitting, breathing exercises to enhance lung capacity for singing, how to develop Raga with gayaki ang etc.
5. To teach about Stage appearance, stage manners while performing

**Course Outcomes (Cos)**

1. Students will perform Raga on stage with detailed study & gayaki ang.
2. Students will have better knowledge on each & every aspect of gayaki.
3. By performing on a stage they will have great confidence & stage courage.
4. They will be able to perform on any stage of Music Festivals & Concerts.

5. Their performing skills will develop.
6. Their sense of interaction, connecting with the audience will improve.
7. They will realize very vital role of the Accompanists while performing and they will perform with synchronization.
8. They will practically experience that great performance is the Teamwork

### Detailed Syllabus:

Unit 1:	उपस्थित विद्यार्थी तसेच निमंत्रित प्रेक्षकांसमोर यावर्षीच्या MA-MS123P या प्रात्यक्षिक पेपर मधील विशेष स्तर रागांपैकी कोणत्याही (वेळ : २० मिनिटे) एका रागात विलंबित खयाल व छोटा खयाल संपूर्ण गायकी अंगासह गायनाची क्षमता
Unit 2:	यावर्षीच्या MA-MS123P या प्रात्यक्षिक पेपर मधील सामान्य स्तर रागांपैकी कोणत्याही एका रागात छोटा खयाल संपूर्ण गायकी अंगासह (वेळ : १० मिनिटे) गायनाची क्षमता
Unit 3:	उपशास्त्रीय गीत प्रकार ठुमरी, दादरा, चैती, कजरी / (वेळ : १० मिनिटे) नाट्यसंगीत / गझल / सुगम संगीत इत्यादीपैकी कुठलाही एक गीतप्रकार गायकीसह गायनाची क्षमता

### Suggested Readings/Material:

1. Sangeet Kramik Pustak Malika (Vol. 1 to 6) Bhatkhande Pt.V.N, 2009, Hindustani, Sangeet Karyalaya Hathras, U.P
2. Raga Visharad (Vol. 1 & 2), Garg Pt. Laxminarayan , 2008, Sangeet Karyalaya Hatharas U.P.
3. Ragas as sung in Agra Gharana, Haldankar Pt. Babanrao,2007, Ragashri Sangeet Pratishthan, Mumbai
4. Abhinav Geetanjali(Vol.1 to 5 ), Jha Pt. Ramashray Jha ,2002, Sangeet Sadan Prakashan,Allhabad,U.P

5. Raga Vidnyan (Vol. 1 to 7), Patwardan Pt. Narayanrao, 1990, Sangeet Gaurav Grantha Mala  
Pune
6. Raga Parichay (Vol. 1 to 4), Shrivastav Pt. Harishchandra, 2009, Sangeet Sadan Prakashan,  
Allahabad
7. Abhinav Geetmanjiri, Ratanjankar Pt. S.N., 1992, Acharya S.N. Ratanjankar foundation  
Dadar, Mumbai
8. **Raga Jogkauns** – Pt. C.R.Vyas, Pt. Jitendra Abhisheki, Vid. Veena Sahasrabuddhe, Vid.  
Ashwini Bhide, Pt. Ulhas Kashalkar, Ut. Rashid Khan, Pt. M.Venkateshkumar
9. **Raga Gorakhkalyan** – Pt. Jasraj, Ut. Rashid Khan, Pt. Jagdish Prasad Pandit, Pt. Rajan Sajan  
Mishra, Vid. Sawani Shende
10. **Raga Shree** – Pt. Ulhas Kashalkar, Vid. Veena Sahasrabuddhe, Vid. Padma Talwalkar,  
Pt. Kumar Gandharva, Vid. Ashwini Bhide, Ut. Rashid Khan, Vid. Kaushiki Chakraborty
11. **Raga Komal Rishabh Asawari** – Ut. Amir Khan, Ut. Bade ghulam ali Khan,  
Pt. Bhimsen Joshi, Pt. Ulhas Kashalkar, Vid. Veena Sahasrabuddhe, Vid. Ashwini Bhide,  
Pt. M.Venkateshkumar, Pt. Jasraj
12. **Raga Madhukauns** – Ut. Amir Khan, Vid. Prabha Atre, Pt. Vasanttrao Deshpande,  
Vid. Veena Sahasrabuddhe, Pt. Jagdish Prasad Pandit, Pt. Sanjeev Abhyankar
13. **Raga Charukeshi** - Ut. Amir Khan, Pt. Ajoy Chakraborty, Ut. Rashid Khan,  
Vid. Kaushiki Chakraborty
14. **Raga Basant** – Ut. Abdul Karim Khan, Ut. Bade ghulam ali Khan, Pt. Bhimsen Joshi,  
Pt. Ulhas Kashalkar, Vid. Veena Sahasrabuddhe, Pt. Kumar Gandharva, Vid. Ashwini Bhide,  
Ut. Rashid Khan, Pt. M.Venkateshkumar
15. **Raga Devgandhar** – Ut. Abdul Karim Khan, Pt. Vinayakbuwa Patwardhan,  
Pt. Basavraj Rajguru, Pt.C.R.Vyas, Pt. Jitendra Abhisheki, Vid. Sawani Shende,

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<b>Title of the Course: Music Education</b>					
<b>Year: I</b>			<b>Semester: II</b>		
Course	Course Code	Credit Distribution	Credits	Allotted	Allotted Marks



Type		Theory	Practical		Hours			
						CIE	ESE	Total
DSE-2	MA-MR125T (A)	04	00	04	60	30	70	100

**Learning Objectives:**

1. To teach concept of Music education
2. To make student study different sources of education in Music
3. To make students aware of benefits of Music education
4. To make students observe the transitional changes in Music education

**Course Outcomes (Cos)**

1. Students will be able to learn Music with proper understanding
2. Students will be able to study Institutional Music education system
3. Students will be able to observe the transitional changes in Music education from ancient to modern age

**Detailed Syllabus:**

<b>Unit 1:</b>	१) संगीत शिक्षण <b>Lectures</b> २) संगीत व मानवजीवन ३) संगीत शिक्षणाची पारंपरिक पद्धती गुरुकुल पद्धती	<b>15</b>
<b>Unit 2:</b>	१) संस्थात्मक संगीत शिक्षण <b>Lectures</b> २) अखिल भारतीय गंधर्व महाविद्यालय मंडळ, मुंबई चे कार्य	<b>15</b>
<b>Unit 3:</b>	१) बदललेली सामाजिक व राजनैतिक परिस्थिती <b>Lectures</b> २) महाविद्यालयीन संगीत शिक्षण पद्धतीचे स्वरूप ३) संगीत शिक्षण व्यवसायाभिमुख करण्यासाठीचे मार्ग	<b>15</b>
<b>Unit 4:</b>	१) संस्थात्मक पद्धतीचे संगीत शिक्षण – समस्या व सोडवणूक <b>Lectures</b> २) आधुनिक संगीत शिक्षणाचे मार्ग – ऑनलाईन पद्धत (स्वरूप, फायदे व तोटे)	<b>15</b>

**Suggested Readings/Material:**

1. Sangeet Shastra Vidnyan (Part – 2), Dr. Sucheta Beedkar, Sanskar Publication
2. Sangeetache shiakshanik Manasshastra, Kiran Phatak, Sanskar Publication
3. Sangeet Kala aani Shikshan, Pandit Sudhir Maainkar, Sanskar Publication
4. Sangeet Shiksha, Dr. Sudha Patwardhan, Kanika Publishers
5. Sangeet Shikshan aur Shikshak, Dr. Jaychandra Sharma
6. Bharatiya Sangeet mein Guru-Shishya Parampara aur Sansthaगत Sangeet Shiksha, Santosh Dattatray Parchure and Pushpam Narayan, Kala evam Dharma Shodh Sansthan, Varanasi
7. Sangeet Shikshanacha Vividdh Paddhati, Kasalkar Pt.Na.Da.,2010, Padmagandha Prakashan , Pune
8. Sangeet Shikshan Ke Vividha Ayam, Kumar Dr. Rushitosh , 2010 , Kanishka Publishers Delhi.

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Title of the Course: Study of different Gharanas of Khayal Gayaki								
Year: I				Semester: II				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
DSE-2	MA-MR125T (B)	04	00	04	60	30	70	100

**Learning Objectives:**

1. To teach concept of Gharanas with their origin, structure & development
2. To teach characteristics of different Gharanas
3. To explain transitional changes in singing styles of the Gharanas
4. To make students study the contributions of the legendary artists to establish different Gharans & develop gayaki

**Course Outcomes (Cos)**

1. Students will be able to identify gayaki styles of different Gharanas
2. Students will be able to study different Gharanas with their characteristics
3. Students will be able to study method of development of khayal in different Gharanas
4. Students will be able to study transitional changes in different Gharanas.

**Detailed Syllabus:**

<b>Unit 1:</b>	<b>राग संगीतातील मुख्य घराणी :</b> Lectures ग्वाल्हेर घराणे	<b>10</b>
1.1	उगम व विकास	
1.2	वैशिष्ट्ये	
1.3	प्रथितयश कलाकार	
<b>Unit 2:</b>	<b>आग्रा घराणे</b>	<b>10 Lectures</b>
2.1	उगम व विकास	
2.2	वैशिष्ट्ये	
2.3	प्रमुख कलाकार	
<b>Unit 3:</b>	<b>जयपूर घराणे</b>	<b>10 Lectures</b>
3.1	उगम व विकास	
3.2	वैशिष्ट्ये	
3.3	प्रमुख कलाकार	
<b>Unit 4:</b>	<b>किराणा घराणे</b> Lectures	<b>10</b>
4.1	उगम व विकास	
4.2	वैशिष्ट्ये	
4.3	प्रमुख कलाकार	
<b>Unit 5:</b>	<b>अन्य काही घराणी – पतियाळा, मेवाती, भेंडीबाजार, रामपूर सेहसवान,</b> Lectures बनारस, दिल्ली यांची संक्षिप्त माहिती	<b>20</b>

**Suggested Readings/Material:**

1. Kramik Pustak Malika, Pt. V.N.Bhatkhande
- 2.. Sangeet Ratnaavali, Yaman
3. Sangeet Vishaarad, Lakshminarayan Garg
4. Sangeet Shastra Vidnyan, Dr. Sucheta Beedkar, Sanskar Publication
5. Gharandaj gayaki, V.H.Deshpande, Mouj Prakashan , Mumbai
6. Indian Classical Music & Gharana tradition, R.C. Mehta, Readworthy Publications
7. Introduction of Gharanas and Great Artists, Khushboo Kulshrestha,  
Shri Nataraja Prakashan, Delhi
8. Hindustani Shastriy Sangeet ki Gharana Parampara, Shambhunath Mishra,  
Govt.of India Publication Department
9. Sangeetatil Gharani , Marulkar Dr. Na.R. ,1962, Shantabai Marulkar,Pune

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<b>Title of the Course: Summer Internship Programme</b>								
<b>Year: I</b>				<b>Semester: II</b>				
Course Type	Course Code	Credit Distribution		Credits	Allotted Hours	Allotted Marks		
		Theory	Practical			CIE	ESE	Total
IP-1	MA-MR126T	04	00	04	60	30	70	100

**Learning Objectives:**

1. This is an Internship program which students have to complete during summer vacations.

2. Students have to teach in any school for 20 days & make a project. This program helps students to develop their teaching skills
3. Students will have teach basics of Hindustani Vocal Music with some interesting songs, prayers.
4. Students have to make a powerpoint presentation of their internship and have to get a certificate of the internship from the Principal of the school.

### Course Outcomes (Cos)

1. Students will get teaching experience which will be very helpful for them for the future
2. Teaching is a re-learning process so the Students will have to really practice hard to prepare for teaching
3. They will get more perfection in the subject.
4. This will develop employability skills.

### Guidelines for OJT

#### Unit I:

##### Summer Internship :

- Teaching in any school for 20 days
- Giving basic knowledge of Hindustani Classical Music to the students with some interesting songs, prayers.
- Keeping all detailed notes & records of teaching
- Giving assignments to the students
- Keeping record of assignments by the students

#### Unit II.

##### Summer Internship Project:

Making a detailed project of Internship with structure as follows..

- Minimum 20 pages
- Internship certificate by the Principal of School
- Title page
- Content page
- Photographs
- Bibliography

#### Unit III.

##### Viva:

- Concept
- Demonstration

**Unit III:**

- Powerpoint Presentation explaining Intership programme
- Experience