



CENTRE FOR DISTANCE EDUCATION

SNDT Women's University

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Syllabus for Distance Education Students (w.e.f. Year – 2014 – 15)

M.A. Part - II

MUSIC

M.A. II			
Semester - III			
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M.A. II
Semester – III

1. Acoustics and Voice Culture - (313011)

Marks:
100 (4 credits)

Unit	Course Content	Marks
Unit 1	➤ Theoretical Study of Ragas	

	Theoretical Study and comparison of ragas prescribed in practical module 113014 Named Rag Gayan & Viva for M.A. Part II with Swarvistar & Tana.	25 Marks = 1 Credit
Unit 2	<p>➤ Writing Notation</p> <p>Writing notation of Bada Khayal / Masitkhani gat and Chota Khayal / Razakhani gat from the ragas prescribed in practical module 113014 of M.A. part II</p>	25 Marks = 1 Credit
Unit 3	<p>➤ Theoretical study of</p> <ul style="list-style-type: none"> • Thumari • Tappa • Tarana 	25 Marks = 1 Credit
Unit 4	<p>➤ Dance Music</p> <p>Vocal and instrumental accompaniment for Kathak and Bharatnatyam.</p>	25 Marks = 1 Credit

Bibliography:

- Pt. Narayanrao Patwardhan *Raga Vidnyan (Vol. 1 to 7)* Sangeet Gaurav Grantha Mala Pune
- Pt. Harishchandra Shrivastav *Rag Parichay (Vol. 1 to 4)* Sangeet Sadan Prakashan, Allahabad
- Pt. Ramashray Jha *Abhinav Geetanjali* Sangeet Sadan Prakashan,
- Pt. V.N. Bhatkhande *Ramabai Dattatray Bhatkhandeb AllahabadHindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)* Ramabai Dattatray Bhatkhande

- Pt. S.N. Ratanjankar *Abhinav Geetmanjiri* Acharya S.N. Ratanjankar foundation Dadar Mumbai
- Vasant *Visharad* Hatharas Prakashan
- Pt. Laxminarayan Garg *Rag Visharad (Vol. 1 & 2)* Sangeet Karyalaya Hatharas U.P.
- Achyut Godbole, Sulabha Pishavilkar *Naadvedh* Rajhans Prakashan, Pune
- Sudhir Moghe *Ganari Vat* Meghana Prakashan
- Pt. Babanrao Haldankar *Ragas as sung in Agra Gharana* Rageshri Sangeet Pratishthan Mumbai
- Dr. Simmi Varma *Prachalit Samprakritik Ragonka Tulnatmak Adhyayan* Sanjay Prakashan, Delhi.

2. Essays on Music (Cafeteria) – (313012) Marks : 100 (4 credits)

Unit	Course Content	Marks
Unit 1	<ul style="list-style-type: none"> • What is research • Areas of research in music • Sources of research • Hypothesis 	

	<ul style="list-style-type: none"> • Synopsis • Index • Bibliography • Foot notes • Methods of research <ul style="list-style-type: none"> i) Historical ii) Analytical iii) Empirical iv) Comparative 	50 Marks = 2 credits
Unit 2	<p>➤ Work & Contribution of Musicologists -</p> <ul style="list-style-type: none"> • B.R.Devdhar • S.N. Ratanjankar • Dr. Premlata Sharma • Dr. Ashok Ranade • Vamanrao Deshpande 	50 Marks = 2 credits

Bibliography:

- S.G. Malashe *Shodha Nibandhai Lekhan* Lokvangmay Gruh, Mumbai
- Dr. Milind Malashe *Prayog Kalansathi sanshodhan Padhati* Pune
Suvichar Prakashan Mandal
- Dr. Shakuntala Kshirasagar *Prabandha Lekhanachi Paddhati* Universal
Prakashan Pune
- Reena Gautam *Sources of Research in Indian Music* Kanishk
Publishers, New Delhi

- Dr. Subhadra Choudhari *Sangeet Me Anusandhan*
- Arun Tikekar *Marmadnya* Ashok Ranade Gourav Grantha Samiti
Mumbai
- Dr. Prabha Atre *Swarmayee* Madhyapradesh Hindi Granth Acadami,
Bhopal 462003
- Dr. Prabha Atre *Suswarali* BookMark Publications, Pune 411004
- Dr. Prabha Atre *Swarangini* Jaswandi Publications, Indore, 452007

3. Rag Gayan and Viva (Practical Paper) – (313013)

Marks:100 (4 credits)

Unit	Course Content	Marks
Unit 1	<ul style="list-style-type: none"> ➤ Music of Asian countries:- <ul style="list-style-type: none"> • China • Iran • Japan 	50 Marks = 2 Credits

	<ul style="list-style-type: none"> • Indonesia • Thailand 	
Unit 2	<p>➤ Western Music : -</p> <ul style="list-style-type: none"> • Brief history • Forms of vocal music – <ul style="list-style-type: none"> i) Song ii) Opera iii) Oratorio iv) Religious music • Short notes – <ul style="list-style-type: none"> i) Rhythm ii) Syncopation iii) Meter iv) Tempo v) Dynamic cadence • Forms of instrumental music – <ul style="list-style-type: none"> i) Binary and ternary forms ii) Suite iii) Sonata iv) Symphony v) Concerto vi) Rondo vii) Fugue viii) Cannon ix) Theme and variation • Classification of western musical instruments with their details (Two instruments in each category) • Staff notation 	50 Marks= 2 Credit

Bibliography:

- Prof. Amaldas Sharma *Vishwa Sangeet Aank* Sangeet Karyalay Hatharas
- Dr. Swatantra Sharma *Pashchatya Swaralipi Paddhati Evam Bhartiya Sangeet* Anubhav Publishers House, Elahabad
- Bhagavatsharan Sharma *Paschatya Sangeet Shiksha* Sangeet Karyalay, Hatharas

4. Stage Performance (Practical Paper) - (313014)

Marks:100 (4 credits)

Unit	Course Content	Marks
Unit 1	<ul style="list-style-type: none"> ➤ Khyal Gayan One Bada Khayal and one Chota Khayal (For Vocal) Masitkhani and Razakhani gat (For 	

	<p>Instrumental) from any five of the following ragas with Gayaki Anga (For Vocal – Aalap, Sargam, Taan) (For Instrumental – Aalap, Layakari, Jod, Zhala)</p> <ul style="list-style-type: none"> • Bhatiyar • Komal Rishabh Asawari • Shuddh Sarang • Rageshree • Gaud Malhar • Jayjayvanti • Marubihag 	50 Marks = 2 Credits
Unit 2	<p>➤ Study of non-detail Ragas (Swarvistar & Bandish)</p> <ul style="list-style-type: none"> • Jogkauns • Jhinjoti • Behagada <p>➤ One Tappa (outline) for vocal</p> <p>➤ For instrumental One gat in Parameshwari or Janasammohini .</p>	50 Marks = 2 Credits

Bibliography:

- Pt. Narayanrao Patwardhan *Raga Vidnyan (Vol. 1 to 7)* Sangeet Gaurav Grantha Mala Pune
- Pt. Harishchandra Shrivastav *Rag Parichay (Vol. 1 to 4)* Sangeet Sadan Prakashan, Allahabad
- Pt. Ramashray Jha *Abhinav Geetanjali* Sangeet Sadan Prakashan,

- Pt. V.N. Bhatkhande *Ramabai Dattatray Bhatkhandeb AllahabadHindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)*
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- Vasant *Visharad* Hatharas Prakashan
- Pt. Laxminarayan Garg *Rag Visharad (Vol. 1 & 2)* Sangeet
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- Achyut Godbole, Sulabha Pishavilkar *Naadvedh* Rajhans Prakashan,
Pune
- Sudhir Moghe *Ganari Vat* Meghana Prakashan
- Pt. Babanrao Haldankar *Ragas as sung in Agra Gharana* Rageshri
Sangeet Pratishtan Mumbai
- Dr. Simmi Varma *Prachalit Samprakitik Ragonka Tulnatmak Adhyayan* Sanjay Prakashan, Delhi.

5. Study of Various Types of Songs in Indian Music (Practical Paper)
–(313015) Marks:100 (4 credits)

Unit	Course Content	Marks
Unit 1	<ul style="list-style-type: none"> ➤ Presentation of Ragas <p>Student is supposed to prepare any one of ragas mentioned in module 113008 (Named Raga Gayan and Viva at M.A. 1, Semester II)The</p>	75 Marks = 3 Credits

	performance should not be less than 30 min.(named Rag Gayan & viva) in presence of invited audience (alap, jod, jhala, masitkhani and razakhani gat for instrumental music)	
Unit 2	<p>➤ Presentation of Light Music</p> <p>Any one form from the following</p> <ul style="list-style-type: none"> • Dadara • Kajari • Hori • Jhoola 	25 Marks = 1 credit

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- Pt. Harishchandra Shrivastav *Rag Parichay (Vol. 1 to 4)* Sangeet Sadan Prakashan, Allahabad
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Hatharas U.P.
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Sanjay Prakashan, Delhi.

Semester IV

1. Applied Theory of Ragas – (413016)

Marks:100 (4 credits)

Unit	Course Content	Marks
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Unit 1	<p>➤ Asthetics</p> <ul style="list-style-type: none"> • What is Aesthetics • Concept of Rasa • Aesthetics of swara, laya and bandish. • Aesthetic principles of Vocal forms. • Aesthetic Principles of Gharanas in Khayal (for Vocal) • Different Baj (for instrumental) 	50 Marks=2 Credits
Unit 2	<p>➤ Criticisim</p> <ul style="list-style-type: none"> • What is criticism • Historical review of criticism in India • Norms of criticism of live performance, recorded music and books • Effect of criticism on music, musician and listeners. • What are the merits and demerits of a critic 	50 Marks=2 credit

Bibliography:

- Dr. Ashok Ranade *Sangitache Soundaryashastra*
- Dr. Sulabha Thakur *Sangeet ani Soundaryashastra* Aksharlen Prakashan, Solapur

- Dr. Shubhangi Bahulikar *Bandishitil Soundarya Vichar* Kalpana Mudranalay, Pune
- Swatantra Sharma *Soundarya Rasa Evam Sangit* Anubhav Publishing House, Alahabad, 211006
- Dr. Manjula Saksena *Aesthetic Kala Aur Soundaryashastra ka Darshanik Vivechan* D.K. Printworld Pvt. Ltd. New Delhi
- Dr. Shrirang Sangoram *Aswadak Sangit Samiksha* Rajhans Prakashan, Pune
- P. Kanugo *Role of Critism in Hindustani Music*
- Pt. Babanrao Haladankar *Julu Pahanare Don Tambore* Ragashree Sangeet Pratishtan, Mulund, Mumbai, 400081
- Pt. Vamanrao Deshpande *Gharandaj Gayaki*
- Pt. Shamrao Kulkarni (Dharmavrat) *Gwalher Gharane* Rajhans Prakashan, Pune

2. Research Methodology (Cafeteria) – (413017)

Marks: 100 (4 credits)

Unit	Course Content	Marks
Unit 1	<p>➤ Detail theoretical Study of Natyasangeet.</p> <ul style="list-style-type: none"> • Brief History upto Kirloskar period. • Structural changes from Kirloskar period to present period. • Salient features of Natyasangeet • Various forms used in Natyasangeet . • Eminent Personalities – Bal Gandharva, Deenanath Mangeskar, Pt. Vasanttrao Deshpande , Jyotsna Bhole, Ram Marathe Chota Gandharva • Music Director – Pt.Bhaskarbua Bakhale, Govindrao Tembe, Master Krishnarao Phulambrikar Keshavrao Bhole, Pt. Jitendra Abhisheki 	100 Marks = 4 Credits

Bibliography:

- Shaila Datar *Devagandharva* Rajhauns Prakashan
- Swati Karve *Gandharvachaya* Aksharchaya
- Vandana Ravindra Ghangurde *Brid tujhe jagi Deenanath*
- Dr. Sulochana kelekar *Natyasangeet ani Navonmeshali Natyasangitkar*
- *Pt. Jitendra Abhisheki* Madhusudan Raghunath Kelkar

3. World Music and Western Music – (413018)

Marks:100 (4 credits)

Unit	Course Content	Marks
Unit 1	<p>➤ Khyal Gayan</p> <p>One badaKhayal and one chotaKhahyal (Masitkhani and razakhani Gat for instrumental Music) from any five of the following ragas with gayakianga (alap, sargam. Laykari, tan, Jhala etc.)</p> <ul style="list-style-type: none"> • ShyamKalyan • Chandrakauns • NayakiKanada • GorakhKalyan • BairagiBhairav • Vibhas • DarabariKanada 	50 Marks=2 Credits
Unit 2	<p>a) Non detail ragas</p> <ul style="list-style-type: none"> • BhinnaShadja • Shankara • Bhairavi <hr style="border-top: 1px dashed black;"/> <p>b) One Thumari outline (for vocal) One dhun in deepchandi (for instrumental)</p>	25 Marks= 1 Credit 25 Marks= 1 Credit

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4. Rag Gayan and Viva (Practical Paper) – (413019)

Marks:100 (4 credits)

Unit	Course Content	Marks
Unit 1	➤ Presentation of Ragas	

	<p>a) Student is supposed to prepare any one of ragas mention in module 113014 or 113018 (Named Raga Gayan and Viva at M.A. II, SemesterIII & IV) The performance should not be less than 30 min in presence of invited audience (alap, jod, jhala, masitkhani and razakhani gat for instrumental music)</p> <p>➤ Presentation of Light Music</p> <p>b) Student will Prepare 3 chotaKhayalsin ragas from entire syllabus.out of which . one raga to be presented by examiners choice. (Note- these three ragas should be other than raga presented in section a)</p>	<p>75Marks = 2 Credits</p> <p>25Marks = 2 Credits</p>
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Bibliography:

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5. Stage Performance (Practical Paper) – (413020)

Marks:100 (4 credits)

Unit	Course Content	Marks
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Unit 1	3 – Gazal, 2 – NatyaGeet 2 – Nirguni Bhajan 3- Hindi film songs based on ragas	50 Marks= 2 Credits
Unit 2	Tarana Ashtapadi Ragmala	25Marks = 1 Credit
Unit 3	Reciting two Dhrupads outline. Dhamar for instrument.	25Marks = 1 Credit

Bibliography:

- Pandharinath Kolhapure *Ganyogi Kumar Gandharva* Rajhauns Prakashan
- Dr. Chandrashekar Rele *Kumar Majha Sakha* Rajhauns Prakashan
- Sulbha Pishvikar, Acchut Godbole *Nadvedh* Rajhauns Prakashan
- Vasundhara Komkali *Amache Kumar Ji* Vasundhar Kom Kali
- Laxminarayan Garg *Dhrupad Dhamar Aank* Sangeet Karyalay Hatharas (U.P)
- Laxminarayan Garg *Filmi Shastriya Geet Aank* Sangeet Karyalay Hatharas (U.P)
- Pt. Ramashraya Za *Abhinav Geetanjali Bhag 1 to 5* Sangeet Sadan Prakashan
- Pt. Veera Athavale *Nadvaibhav*
- Laxminarayan garg *Sangeet Tarana Aank* Sangeet Karyalay Hatharas (U.P)