

P.G. Department of Music

Criterion I - A.

A. Format for presentation of current curriculum

Karnataka University, Dharwad Dept. of Music

Revised Syllabus for M. Music Semester Course w.e.f. 2018-19 onwards.

Introduction and a brief history

Music has ever been in India, an inseparable part of its cultural life music reveals the true form and feeling that lie hidden in the depth of every soul and disclose the secrets of the inner life thus touching a man's conscience and elevating him to a finer being.

The art of music is allied to other fine arts like sculpture, architecture and painting. It accommodates itself to the character of all people and all times. In view of this in the words of Romain Rolland, "Although music may be known as an individual art, yet it is considered as a social art". It plays a vital role in moulding the cultural life of a country and hence its importance in the field of education.

With this in view, as to also further meaningful research in the field of Indian music, the Post-Graduate Department of music was started in the year 1976 under the able guidance of Dr. Mallikarjun Mansur, who was appointed as an Honorary Director of the Department of music and the faculty of Fine Arts.

Dr. (Smt.) Gangubai Hangal, Pt. Basavaraj Rajguru, Prof. Rajeev Purandare and Smt. Janaki Ayer, joined the Department as honorary lecturers and thus rendered their valuable services at the altar of Hindustani classical music.

In the mean while Pt. Panchakshariswami Mattigatti, Pt. R.P. Hugar, Pt. Sangmeshwar Gurav and, Pt. Basavaraj Bendigeri, joined the Department. Further Prof. A.U. Patil and Prof. B.D. Pathak and Dr. Meera Gundi worked as a Chairman of P.G. Dept of Music and Fine arts KUD.

In the year 1984-85 Dr. (Smt.) Meera Gundi appointed as a honorary musician and Ph.D. work done under the able guidance of Prof. A.U. Patil, chairman of the P.G. Dept of Music and Fine arts KUD.

The Department availed opportunity of visiting professors of outstanding merit like Pandit M.D. Sadolikar, Smt. Padmavathi Saligram, Prof. Ramesh Nadkarni, Pt. Sudhakar Digarajkar, Prof. Padmakar Burve, Pt. Bhimshankar, Pt. Narayanrao Mujumdar, Dr. (Smt) Bharathi Vaishanpayan, Pt. Panshikar, Pt. Utturkar Bua, Pt. V.R. Athole, Pt. Appasaheb Deshpande, Pt. Chandrashekhar Puranikmath, Pt. Sheshagiri Dandapur, Pt. Balekhan, Shri.

Sanjay Deshpande, Pt. Arvind Mulagavkar, Pt. Raghunath Nakod and Pt. Hayavadhan Joshi etc. And the Department intends to invite renowned visiting artists a every year.

Genesis

The Department of studies in music and Fine Arts was founded in the academic year 1976-77 in Karnataka University, Dharwad by late Dr. Mallikarjun Mansur who was first Honorary Director of the Department. It had the credit of reputed Musicians like Dr. Basavaraj Rajguru, Prof. A.U. Patil and Prof. Bindhumadhav Pathak, Vidushi Janaki Ayer, Pt. Sangmeshwar Gurav, prof. Basavaraj Bendigeri, Prof. R.P. Hugar, Pt. Basavaraj Rajguru, Pt. Smt. Janaki Ayer and Dr. Meera Gundi appointed together as a Honorary Musicians in the P.G. Dept of Music and Fine Arts, Karnatak University, Dharwad. The Department had the credit of having international reputed musicians Dr. Gangubai Hangal, Pt. Panchaxarswami Mattigatti. For the past 25 years the Department has produced renowned artists who are presently either working in university's, central schools and international schools, giving public and private concerts and giving the training for the students in music both vocal and instruments like Sitar, Tabla etc.

In the meanwhile Dr. V.R. Hugar, Dr. M.H. Agadi thus rendered there valuable service in Hindustani Classical Music. The Music Department is one of the renowned Department and has the reputed presence among the other Department for its excellence and unique teaching of Rare Ragas being taught at present. The music department is having instruments like Tanpura, Tabla, Sitar, Harmonium, Television, Radio cum Tape recorder, CD Player etc. which are all ment for teaching purposes. Our student have the facilities to listen to the music of Great Musicians, our students indulge in cultural activities and there is a complete encouragement from the Department contribution of our students to the field of music is commendable. They have performed many classical and light classical programs through out India. They participate in youth festivals and central and state government scholarship music competitions. There are many students in vocal, sitar and tabla etc. students are given good education and also there is a full time for practice, to them to get good results. In the Department Seminars, Group Discussion, Conference and Concerts and Study Tours compulsory for all the students and staff.

While teaching music compulsorily tabla accompaniment is provided, for vocal and sitar and for tabla students harmonium for lehara sathi is provided. For tabla accompaniment the accompanists are Shri. Sudhindra Mujumdar, Shri. Nandikeshwar Gurav.

Since 1999-2000 National Music conference is conducting every year. In the P.G. Department of Music & Fine Atrs, K.U.D.

PRESENT STAFF

Teaching Staff

1) Dr. M.H. Agadi

M.A. History, Sangeet Alankar (M.Music) Ph.D., SLET Vidwat Vocal, Vidwat Tabla

Professor and Chairman A Grade Classical Vocal Arist of AIR Dharwad.

2) Dr. V.R. Hugar

M.A. Psychology, M. Music & Ph.D.

Associate Professor, AIR Artist in Music

Non Teaching Staff :

1) Shri Nadikeshwar S. Gurav (AIR Tabla Artist)

Revised Syllabus of M. Music Semester System w.e.f. 2018-19 onwards.

I Semester Vocal

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
1.1	Theory - Topics : 1. Origin and development of Hindustani Music 2. History of Indian Music during Vedic Period 3. Folk Music 4. Contribution of 12 th century Shiva Sharana's to the Music Field 5. Theoretical knowledge of Ragas and Talas Prescribed 6. Knowledge of Notation system (swar-lipi-paddathi) of Ragas and Talas prescribed 7. Biographics : 1) Pt. Neelakant Bhuva Alurnath 2) Dr. Basavaraj Raj Guru 3) Pt. Panchaksariswamy Mattigatti	25	75	100	4	4
1.2	<u>Practical</u> : Khyal Ragas : 1 Miyakitodi Talas : 2. Goud Sarang	25	75	100	4	4
1.3	<u>Practical</u> : Khyal Ragas 1) Bhairava 2) Multani	25	75	100	4	4
1.4	<u>Practical</u> : Ragas Talas 1) Kaffhi 2) Khamaj 1) Vilanbit Teental 2) Deepchandi	25	75	100	4	4
1.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

II Semester Vocal

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
2.1	Theory : Topics 1) Voice Culture in Music 2) Gharana's in Hindustani Vocal Music	25	75	100	4	4

	3) Evaluation and Development of Shruti, Swar & Saptak 4) Detail Study of Raga System in Indian Music 5) Biographics 1) Pt. Panchakshari Gavayigalu 2) Ustad Abdul Kareem Khan 3) Vidushi Kishori Amonkar 6) Knowledge of Swar lipi Paddhati and Tala lipi Paddati Prescribed 7) Detailed theoretical Study of Ragas & Talas Prescribed					
2.2	<u>Practical</u> : Ragas 1) Deskar 2) Boopali Todi Tala - Japtal	25	75	100	4	4
2.3	<u>Practical</u> : Ragas 1) Miyamalhar 2) Shankara Tal : Roopak	25	75	100	4	4
2.4	<u>Practical</u> : Thumari - Raga 1) Pehedi 2) Bhairavi Tal : Adda	25	75	100	4	4
2.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

III Semester Vocal

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
3.1	Theory : Topics 1) History of Indian Music during Moghal Period 2) Contribution of 14 th Century Dasas to the Indian Music 3) A Theoretical & Music 4) Theoretical Knowledge of Talas and Ragas Prescribed 5) Knowledge of Swar-lipi-Paddhati of the Ragas and Talas 6) Detail Study Musical Forms 7) Biographics : 1) Dr. Smt. Gangubai Hangal 2) Dr. Bimshen Joshi 3) Pt. Kumar Gandharva	25	75	100	4	4
3.2	<u>Practical</u> : Khyal 1) Marava that Bibhas 2) Basant Talas : Tilwad	25	75	100	4	4
3.3	<u>Practical</u> : Khyal – Ragas 1) Nayaki Kanada	25	75	100	4	4

	2) Marobihag Talas : Zumra					
3.4	<u>Practical</u> : Thumari 1) Maand 2) Pilu Tala : Punjabi	25	75	100	4	4
3.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

IV Semester Vocal

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
4.1	Theory : Topics 1) Comparative study of Karnataki and Hindustani Music 2) Music and Fine Arts 3) Knowledge of Indian musical instruments 4) The Role of Music in Human life 5) Knowledge of Swar-lipi-Paddhati prescribed 6) Biographics : 1) Ustad Alladiya Khan 2) Dr. Mallikarjun Mansur 3) Ustad Faiyaz Khan 7) Detailed theoretical Study of Ragas and Talas Prescribed	25	75	100	4	4
4.2	<u>Practical</u> : Khyal : Ragas 1) Darbari Kanada 2) Malkouns Tala : Addha choutal	25	75	100	4	4
4.3	<u>Practical</u> : Khyal : Ragas 1) Komal Rishabh Asavari 2) Shri Tala : Ektal	25	75	100	4	4
4.4	<u>Practical</u> : Thumari 1) Jhinjoti 2) Jogiya Tala : Matt	25	75	100	4	4
4.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Dissertation			50 50	4	4

I Semester Tabla

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
1.1	Theory - Topics : 1. Origin and development of Tabla 2. Detail knowledge of following tabla	25	75	100	4	4

	<p>gharana's</p> <ol style="list-style-type: none"> 1) delhi 2) purab 3. Origin of Music 4. Knowledge of the following technical terms Naad, Taal, Laya, Sum, Pettu, Husi, Dugun, Tigun, Chougun , Peshkar, Kayada, , Rela, Tukada, Mukada, Paran 5. Knowledge of writing taal lipi System (Bhatakhande) 6. Biography <ol style="list-style-type: none"> 1) Pt. Basavaraj Bendigeri 2) Pt. Sheshagiri Hanagal 3) Ustad Shekh Dawood Khan 					
1.2	<p>Practical :</p> <p>Topics :</p> <ol style="list-style-type: none"> 1) Solo in taal teentaal (20 min) 2) One tishra and one mishra kayada in taal teentaal 3) Solo play in taal zhaptal (20 Min) 4) Two tishra jati kayada in taal – zhaptaal 5) Knowledge and Demonstration of following taals and lehra (10 min) <ol style="list-style-type: none"> a) Tilwada b) Zhumra c) Adachowtaal d) Dhamar 	25	75	100	4	4
1.3	<p>Practical :</p> <p>Topics :</p> <ol style="list-style-type: none"> 1) Solo play in taal roopak (20 min) 2) Two tishra jati kayada in Roopak taal 3) Two rela in roopak taal Thailaya 4) Knowledge of playing dugan and chowagun in following taal (10 min) <ol style="list-style-type: none"> a) Teen taal b) Zhaptaal c) Ektaal d) Adachowtaal e) Dhamar f) Roopak 5) Padanth of 5 gats in taal teentaal keeping theka on tabla continuously (10 min) 			50 50	4	4
1.4	<p>Practical :</p> <ol style="list-style-type: none"> 1) Two Rela's in taal Zhaptaal one should consist Dhir- Dhir with 5 paltas ending with tihayi. (10 min) 2) 5 gats and 5 chakradar gat in taal roopak (10 Min) 3) 5 gats and 2 chakradar gat in poorab 	25	75	100	4	4

	Gharana (10 Min) 4) Playing technics of Delhi and Poorab Gharana (10 Min) 5) 5 mishr jati gat in taal teentaal (10 Min)					
1.5	<u>Practical :</u> 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

II Semester Tabla

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
2.1	Theory - Topics : 1) Comparison Of Karnataki & Hindustani taal paddhati 2) Knowledge of taal rachana siddhant 3) Study of Hindustani & western taal system 4) Study of taal Dashapran 5) Comparison of tabla & pakhawaj 6) Biography Of the Following Musicians a) Khxnte maharaj b) Jahangir Khan b) Ustad Karamatulla Khan	25	75	100	4	4
2.2	Practical : 1) Solo play in taal Ektaal (30 Min) 2) Two Ekeri kayadas in teentaal with 5 palta ending of tihai 3) Five farmayishi gats in teentaal 4) Five Anagat gats in taal teentaal 5) Knowledge Demonstration of following taal in Vilambit Laya a) Teentaal b) Ektaal c) Zhaptaal	25	75	100	4	4
2.3	Practical : 1) Knowledge of playing following taals in single dugan tigon & chougun a) Teentaal b) Zhaptaal c) Roopak 2) 5 sum to sum thihayi in taal roopak, Zhaptal and Teentaal 3) Ten laggis in taal Kehrwa 4) Knowledge & demonstration of following taals a) Kehrwa b) Dadra c) Deepehandi d) Adda 5) Accompaniment of tabala For vocal in taal teentaal & Zhaptaal	25	75	100	4	4
2.4	Practical 1) Solo play in taal dadra (30 Min) 2) Rang peshkar in taal teentaal with five paltas 3) 2 vistar pradhan gat in taal teentaal 4) One darja gat in taal Teentaal 5) Knowledge of following taal in single, dugan, tigon and chougun a) Choutaal b) Dhamar c) Sool taal	25	75	100	4	4

2.5	<u>Practical :</u> 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4
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III Semester Tabla

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
3.1	Theory - Topics : 1) Study of Avanadh vadya as described in bharat Natya shastra 2) Brief study of pakhwaj & mrudang 3) Classification of Instruments 4) Study of Indian musical Instruments 5) Brief knowledge of tabala solo 6) Biography : a) Ahmadjaan Tirkwa b) Habibuddin Khan c) Amir Hussain Khan	25	75	100	4	4
3.2	Practical : 1) Solo play in taal porodast (13 beas) (30 Min) 2) 2 parans in taal teentaal 3) 2 Tripalli gats in taal teentaal 4) 5 sum to sum tihayi in taal Ektaal & Adachoutal 5) Demonstration of following taals and knowledge of playing lehra. a) Deephandi b) Tilwada c) Zhumara	25	75	100	4	4
3.3	Practical : 1) Solo play in taal matt (30 Min) 2) 2 tishr jati kayada in matt taal 3) 5 laggis & 5 ladis in taal Kehrwa 4) 5 laggis in taal dadra & deepchandi 5) Demonstration of following taal a) Gajajampa b) Vishnu c) Brahma	25	75	100	4	4
3.4	Practical : 1) Solo play in taal Deepchandi 2) Knowledge of playing tabala in Ajrada & farukhabad gharana 3) Knowledge playing tihayi from 1 matra, 5 matra, 9 matra & 13 matra in taal teentaal 4) Knowledge of playing Jhumra & deepchandi in vilambit laya 5) Demonstration of following taals and knowledge of playing lehra. a) Aadha b) Choutaal c) Sawari	25	75	100	4	4
3.5	<u>Practical :</u> 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

IV Semester Tabla

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
4.1	Theory - Topics : 1) Knowledge of tabala technical terms 2) Importance of taal, laya in Music 3) Importance of tabala saat sangat 4) Taal lipi paddhati according to bhatkhande & paluskar notation system 5) Brief study of tabala Gharanas 6) Biography a) Allarakha Khan b) Nazamuddin Khan c) Anokhelal Mishra	25	75	100	4	4
4.2	Practical : 1) Solo play in taal Sawari (15 beats) 2) 5 Chakradar gats in taal Sawari 3) Playing technics of Banaras & Panjab Gharan 4) 5 Chakradar gats in taal Matt 5) Demonstration of following taals and knowledge of playing lehra. a) Panjab b) Dhumali c) Adha teentaal	25	75	100	4	4
4.3	Practical : 1) Solo play in taal Laxmi 2) 5 Chakradar gats in taal Laxmi 3) Comparison of playing technics of Pakhwaz 4) Sum to Sum 5 tihayi in taal Roopak 5) Tow dhomukhi gat in taal teentaal	25	75	100	4	4
4.4	Practical : 1) Solo play in taal Ashtamangal 2) Two kayadas in taal Kehrwa 3) Accompaniment with Sitar 4) One rela of dhir dhir in taal Ashtamangal 5) Demonstration of following taals a) Posto b) Ganesh c) Tevra	25	75	100	4	4
4.5	Practical : 1) Stage Performance 20 Minutes. 2) Dissertation			50 50	4	4

I Semester Sitar/Violin

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
1.1	Theory - Topics : 1. Origin and development of Hindustani Music 2. History of Indian Music during Vedic	25	75	100	4	4

	Period 3. Folk Music 4. Contribution of 12 th century Shiva Sharana's to the Music Field 5. Theoretical knowledge of Ragas and Talas Prescribed 6. Knowledge of Notation system (swar-lipi-paddathi) of Ragas and Talas prescribed 7. Biographics : 1. Ustad Vilayat Khan 2. Pt. Ravi Shankar 3. Pt. V.G.Jog					
1.2	<u>Practical :</u> Ragas : 1 Miyakitodi 2. Goud Sarang	25	75	100	4	4
1.3	<u>Practical :</u> Ragas 1) Ahir Bhairava 2) Multani	25	75	100	4	4
1.4	<u>Practical :</u> Ragas 1) Kafi 2) Khamaj Talas 1) Vilanbit Teental 2) Deepchandi Learn to play Gat or Violin composition in Tala Zaptal from the above mentioned any one Raga	25	75	100	4	4
1.5	<u>Practical :</u> 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

II Semester Sitar/Violin

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
2.1	Theory : Topics 1) The playing technics of Sitar/Violin 2) Origin and development of Sitar/Violin 3) Evaluation and Development of Shruti, Swar & Saptak 4) Detail Study of Raga System in Indian Music 5) Biographics 4) Pt. Panchaksary Gayagalu 5) Pt. Nikhil Banerjee 6) Dr. N.Rajam	25	75	100	4	4

	6) Knowledge of Swar lipi Paddati and Tala lipi Paddati Prescribed Ragas and Talas 7) Detailed theoretical Study of Ragas & Talas Prescribed					
2.2	<u>Practical</u> : Ragas 1) Devagiri Bilawal 2) Boopali Todi Tala - Japtal	25	75	100	4	4
2.3	<u>Practical</u> : Ragas 1) Miyamlhar 2) Madhuvanti Tal : Roopak	25	75	100	4	4
2.4	<u>Practical</u> : Dhun in 1) Pahadi 2) Bhairavi Learn to play a Gat or Violin composition in Tala Roopak from the above mentioned any one Raga Talas : 1) Sawari 2) Adachoutal	25	75	100	4	4
2.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

III Semester Sitar/Violin

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
3.1	<u>Theory</u> : Topics 1) History of Indian Music during Moghal Period 2) Contribution of 14 th Century Dasas to the Indian Music 3) A sthetics & Music 4) Theoretical Knowledge of Talas and Ragas Prescribed 5) Knowledge of Swar-lipi-Paddati of the Ragas and Talas 6) Detail Study Musical Forms 7) Biographics : Ustad Ali Akbar Khan Ustad Alla Uddin Khan Pt. Puttaraj Gavaigalu	25	75	100	4	4
3.2	<u>Practical</u> : 1) Bibhas 2) Pooriya Danshree	25	75	100	4	4
3.3	<u>Practical</u> Ragas 1) Kausi Khanda 2) Marobihag	25	75	100	4	4
3.4	<u>Practical</u> : Dhun in 1) Maand 2) Pilu Taals : 1) Zumra 2) Tilwad	25	75	100	4	4

	Learn to play a Gat or Violin composition in Tala Ek-Tal from the above mentioned any one Raga					
3.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Viva-Voce			50 50	4	4

IV Semester Sitar/Violin

Paper Code	Name of The Paper Theory/ Practical	Internal Assessment	Exam	Total Marks	Hours week	Credits
4.1	Theory : Topics 1) Comparative study of Karnataki and Hindustani Music 2) Music and Fine Arts 3) Knowledge of Indian musical instruments 4) The Role of Music in Human life 5) Knowledge of Swar-lipi-Paddati prescribed 6) Biographics : 1. Ustad Abdul Halim Jaffer Khan 2. Vidushi Annapuran Devi 3. Ustad Amjadali Khan	25	75	100	4	4
4.2	<u>Practical</u> : Ragas 1) Darbari Khanada 2) Malkouns	25	75	100	4	4
4.3	<u>Practical</u> : Ragas 3) Komal Risha Aswari 4) Srl	25	75	100	4	4
4.4	<u>Practical</u> : Dhun in 3) Jinjoti 4) Jogiya Taals : 1) Matt 2) Dhamar Learn to play a Gat or Violin composition in Tala Damar Tal from the above mentioned any one Raga	25	75	100	4	4
4.5	<u>Practical</u> : 1) Stage Performance 20 Minutes. 2) Dissertation			50 50	4	4

M.A. I, II, III and IV Semester

Reference books for Vocal, Sitar and Tabala

1. ಹಿಂದೂಸ್ತಾನಿ ರಾಗಮಾಲಿಕಾ ಪೆಂ. ಮೃತ್ಯುಂಜಯ ಅಗಡಿ.
2. ಸಂಗೀತ ಸ್ತೃತಿ 12 “ “
3. ಸಂಗೀತ ರಸಪ್ರಶ್ನೆಗಳು “ “

English books

1. A History of Indian music - by Swami Prajnanand
2. Theory of Indian music - by Bishan Swaroop
3. Hindustani music - by G.H.Ranade
4. An Indian music (collection essays) - by Pt. Degu Choudhary
5. Rasa in Asthetics - by Krishna Murthy
6. The music of India - by Shripad Pandopadhya
7. The music of India - by A.H.Phopale
8. Music in the Vedas - by G.U.Thite
9. Elements of western music - by P.Sambamurthy
10. Understanding Indian music - by Babarao Joshi
11. Trends and tradition in Indian music - by V.K.Agarwal
12. Universal History Wala Indian music - by S.M.Tagore
13. Indian music - by B.V.Keskar
14. Historical development of Indian music - by Swami Prajnanand
15. Aspects of Indian music - by Govt. publication
16. Melodic types of Hindustani music - by Narendra Kumar
Bohas.
17. Musical instruments of India - by Govt. Publication
18. Music and musicians of Hindustani - by Ashok Ranade
19. Cultural history of India - by Dr. Abid Husain
20. Facts of Indian culture - by Shrinivas

Hindi books

1. Karnatiki Pustak Mallika - by Pandit V.N.Bhatakande
2. Bhatakande Sangeet Shastra - by Pandit V.N.Bhatakande
(part I to IV)
3. Sangeet Visharad - edited by Garg
4. Sangeet Shastra Darpan - by Shanty Govardhan
5. Sangeet Chintamani - by Acharya Brahaspati
6. Sangeet Paddatyonka Tulatmak Adyan - by Bhagavat
7. Bharat Ka Sangeet Siddhant - by Radha Vallab
8. Tala Matand - By Satyanarayan Vishishtha
9. Tabla Koumadi - By Pagaldas

10. Sitar Marg	– by S.P.Padaopadhyay
11. Sangeetantil Gharana (Marathi)	– by Dr Marukar
12. Hamare Sangeet Ratna	– edited By Garg
13. Uttar Bharatiya Sangeet Ka Itihas	– by A.K.Sen
14. Maripunnagmath (Part I, II & III)	
15. Tabla	- by Aravind Mulgaokar

O.E.C. (Vocal, Sitar & Tabla)

Semester	No. of OEC per Course Titles	Internal Assessment	Practical Exam	Total Marks	Hours week	Credits
I	Sub : Vocal 1. Technical Terms 2. Swara Alankars in Kerava Dadra Raga : a) Boop b) Bhimpalas 3. Laxangeet & Sargamgeet 4. Singing with tanpura chota Khyal	25	75	100	4	3
I	Sub : Sitar 1. Technical Terms 2. Basic Practical's 3. Swar Alankaras-Kerva and Dadra Raga : a) Boop b) Bimpalas 4. Suravath & Drut gat	25	75	100	4	3
I	Sub : Tabla 1. Technical Terms 2. Dashawarnas 3. Basic Tabla & Dagga bols 4. Dadra & Kerva its badal thekas	25	75	100	4	3
II	Sub : Vocal 1. Swara lipi 2. Khyal 3. Chota Raga : Kafhi Bhairav 4. Teental Japtal	25	75	100	4	3
II	Sub : Sitar 1. Swara lipi 2. Madhyalaya and drut gat 3. Paltas and Stoyi Raga : Kafhi & Bhairav 4. Meend khakta and jhala	25	75	100	4	3
II	Sub : Tabla 1. Tala lipi 2. Teental 3. Ektal & badal thekas 4. Jhaptal & roopak tal	25	75	100	4	3
III	Sub : Vocal 1. Brief history of Indian Music	25	75	100	4	3

	2. Advanced Swralankars 3. Laxangeet and chouta khyal Rag : Bridavani a) Sarang b) Yaman 4. Vistar of Chota khyal					
III	Sub : Sitar 1. Brief history of Indian Music 2. Raga Brindavani Sarang 3. Raga Kafi Rag: Bridavani a) Sarang b) Yaman 4. Gamak	25	75	100	4	3
III	Sub : Tabla 1. Brief history of Tabala 2. Deepchandi and badal tekhas 3. Kayadas and peshkars 4. Chakradhar and tukdas in Teental	25	75	100	4	3
IV	Sub : Vocal 1. Introduction of Gharanas 2. Ragas Khamaj Swargeet and Laksanageet 3. Vilambit bandish & vistar in Bagesharee Tal : Vilambit Teental 4. Manch Pradarshan	25	75	100	4	3
IV	Sub : Sitar 1. Introduction of Gharanas 2. Masit Khani and Rajakhani Vistar 3. Jhala and Paltas in Rag Bageshree 4. Manch Pradarshan	25	75	100	4	3
IV	Sub : Tabla 1. Introduction of Gharanas 2. Vilambit Ektal & Teental 3. Rela & Rav 4. Manch Pradarshan	25	75	100	4	3

Prescribed Books :

- 1) Vocal : Raga Darshan, Raga Parichaya, Sangeet Visharada, History of Indian Music
- 2) Instrumental : Sangeet Sanjivini, Sitar Music in Culcutta, Kramik Pustak Malika
- 3) Tabala : Tal Prakash, Sangeet Shastra Darpan, Table par Delhi aur Poorab
- 4) Sangeet Smriti & Hindustani Rag Malik of Dr. Mrityunjaya Agadi
- 5) Vocal : Raga Darshan, Raga Parichaya, Sangeet Visharada, History of Indian Music
- 6) Instrumental : Sangeet Sanjivini, Sitar Music in Culcutta, Kramik Pustak Malika
- 7) Tabala : Tal Prakash, Sangeet Shastra Darpan, Table par Delhi aur Poorab

Intake Capacity fixed for the Department is Total-25, Normal-15, Enhanced-10 and M.Music Final

Expansion of proposals :

The Department proposes to build a 'Record Library' by way of recording the vocal and Instrumental recitals of the well known visiting artists. It also proposes to develop commercial 'Record Library' so as to provide 'Listening hours' to the students of Music.

- O Cert. Mus.4 : The Commencement and closure of the term shall be notified by the University every year.
- O. Cert. Mus.5: A Candidate shall be deemed to have kept necessary terms as required in a Semester provided he/she has attended 75 % of the total number of lectures delivered and practical conducted during the Semester. There shall be an examination at the end of each Semester.

Master of Music (I, II, III & IV Semester) Examination Ordinances & Regulations Governing the admission & examination for the Degree of Master of Music

- 4 0.1 a) A candidate who has passed the examination of B.Music or B.A. With Music Vocal, Sitar, Tabala & Violin of this University or an examination of any other University recognized as equivalent with good knowledge of Music, there is eligible for admission to the Master of Music Course of this University.
- b) Admission will be given 80 % to B.Music and 20 % to B.A. with Music students.
- 0.2 A Candidate has to take his/her Bachelor's degree before the close of IV Sem. of the first year of the master of music course.
- 0.3 Master of Music course extends over a period of IV Semester. There will be an examination at the end of each Sem. One at the II Sem. Called the Master of Music Previous & Second at the end of the IV Sem. Called M.Music Final.
- 0.4 A candidate to be eligible for admission to the M.Music Previous examination must have kept two Sem. In the University Department concerned. Similarly for the M.Music Final examination a candidate must have kept two sem. (i) after passing the Previous examination (ii) after being allowed to keep Sem. On the results of the previous examination (iii) after having not appeared for the M.Music I & II Sem. examination for bonafide reasons if he/she is recommended for continuing for the M.Music III & IV Sem. Course by the Head of the Department concerned. In the case of candidates under (ii) and (iii) the candidates will have to appear the M.Music Previous examination.
- R.1. The M.Music degree is to be taken by a written and practical examination only.

- R.2. Four Tests are made compulsory for all the students studying the Music Degree course as part of their studies each Sem. These tests are held by the teacher who has actually taught the subjects & the Head of Department concerned will issue a certificate to the effect that the student has complied with his requirement, to the Controller of Examination, before the close of the Academic yer. The marks obtained in the class tests will be counted for aggregate of the M.Music examination.
- R.1. ON the recommendations of the boards of studies, the Academic Council may from time to time, prescribe or recommend text books in the various subjects of this examination & modify from time to time, as will be found necessary, the details of the courses laid down for this examination.
- R.4. The following is the syllabus in music for this examination.
- R.5. To be successful at the M.Music examination, a candidate must obtain a minimum of 35 % of marks separately in each of the theory paper (s) and not less than 40 % of marks in aggregate at each of the previous and final examination, separately in theory and practicals.

A successful candidate obtaining 50 % of marks or more but less than 60 % of marks in the aggregate of the previous & final examination will be declared to have passed the examination in Secound Class.

A successful candidate obtaining 60 % of marks or more but less than 75 % of marks in the aggregate of the previous & final examination will be declared to have passed the examination in First Class.

A successful candidate obtaining 70 % of marks in the aggregate of the previous & final examination will be declared to have passed the examination in First Class with distinction.