

॥ अंतरी पेटवू ज्ञानज्योत ॥



North Maharashtra University, Jalgaon

Ordinance, Syllabus

M.A. Part-I

Semesters-I & II

(Academic Year 2010-2011)

&

M.A. Part-II

Semesters-III & IV

(Academic Year 2011-2012)

MUSIC (VOCAL)

M.A. (Music) (Vocal) Part-I

(w.e.f. academic year 2010-11)

Scheme of Examination

Semester-I

- MV-101 : PRACTICAL PAPER-STAGE PERFORMANCE (MAJLIS)
- MV-102 : PRACTICAL - VIVA
- MV-103 : THEORY OF GENERAL APPLIED MUSIC
- MV-104 : HISTORY AND THEORY OF MUSIC

Semester-II

- MV-201 : PRACTICAL – STAGE PERFORMANCE (MAJLIS)
- MV-202 : PRACTICAL – VIVA-VOCE
- MV-203 : THEORY OF GENERAL APPLIED MUSIC
- MV-204 : HISTORY AND THEORY OF MUSIC

M.A. (Music) (Vocal) Part-II

(w.e.f. academic year 2011-12)

Semester-III

- MV-301 : PRACTICAL–STAGE PERFORMANCE (MAJLIS)
- MV-302 : PRACTICAL – VIVA-VOCE
- MV-303 : THEORY OF GENERAL APPLIED MUSIC
- MV-304 : HISTORY, AESTHETICS AND PSYCHOLOGY OF INDIAN MUSIC

Semester-IV

- MV-401 : PRACTICAL – STAGE PERFORMANCE (MAJLIS)
- MV-402 : PRACTICAL – VIVA-VOCE + DISSERTATION
- MV-403 : MULTIDIMENSIONAL VALUES, APPLIED AND HISTORICAL
THEORY OF INDIAN MUSIC
- MV-404 : RESEARCH METHODOLOGY

Semester-I

MA-I (Music) (Vocal) / Semester-I / Paper-I
MV-101 : PRACTICAL PAPER-STAGE PERFORMANCE (MAJLIS)

Paper	Title of the Course	Final Exam.	Internal Assessment	Total
MV-101	Practical-Stage Performance (Majlis)	130	20	150
MV-102	Practical-Viva	130	20	150
MV-103	Theory of General Applied Music	80	20	100
MV-104	History and Theory of Music	80	20	100
				500

- Extensive study of Ragas mentioned below for Stage Performance (Majlis)

Sr.No.	Bada Khayal
1	Puriya Kalyan
2	Gujri Todi
3	Komal Rishabh Asawari
4	Madhuwanti
5	Multani
6	Miyan Malhar

1. **Note :** A student is required to prepare all the six Ragas and has to present –
 - (a) One Raga of his/her choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.

AND

 - (b) One Raga of Examiner's choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.
2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.*

The topic shall be approved by the Head of the department.

MA-I (Music) (Vocal) / Semester-I / Paper-II
MV-102 : PRACTICAL - VIVA

- Comparative Study in Both Sections.

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Puriya Kalyan	Purwa Kalyan
2	Gujri Todi	Miya Ki Todi
3	Komal Rishabh Asawari	Gandhari
4	Madhuwanti	Patdeep
5	Shree	Jaitashri
6	Miyan Malhar	Bahar

1. A student is expected to present any FOUR Ragas (two from each section in which two Ragas are of self choice and two Ragas are of Examiner's choice) with *aalap, sargam, taan*.
2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of viva-voce with Layakarīs (Dugan, Tigun, Chougūn) and Upaja.
3. Thumri/Tappa/Dhun or ability to sing/play composition in raga Khamaj, Peelu, Kafi, Bhairavi.
4. Capacity to demonstrate taalās by hand in Teental, Jhaptal, and Rupak.
5. Internal Assessment.
In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-I (Music) (Vocal) / Semester-I / Paper-III
MV-103 : THEORY OF GENERAL APPLIED MUSIC

Note: *There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.*

UNIT-I

- Comparative Study in Both Sections.

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Puriya Kalyan	Purwa Kalyan
2	Gujri Todi	Miya Ki Todi
3	Komal Rishabh Asawari	Gandhari
4	Madhuwanti	Patdeep
5	Shree	Jaitashri
6	Miyan Malhar	Bahar

- a. Student is required to write notations of Ragas with Vilambit Khayal/ Maseetkhani Gat and Madhyalaya Khayal / Razakhani Gat from the Ragas mentioned above.

UNIT-II

- b. Identification of Ragas.
- c. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be written by the student with Layakaris (Dugan, Tigun, Chougun), and Upaja.

UNIT-III

- d. Thumri/Tappa/Dhun or ability to write composition in raga Khamaj, Peelu, Kafi, Bhairavi.
- e. Capacity to write taal as in table form in Teental, Jhaptal, and Rupak. (Dugun, Tigun, Chougun, Layakari)

UNIT-IV

- f. To compose any Bandish in any Raga mentioned in the chart above.
- g. (i) Merits and Demerits of Singer.
(ii) Comparison of Uttar Hindustani & Karnatic Music.

2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-I (Music) (Vocal) / Semester-I / Paper-IV
MV-104 : HISTORY AND THEORY OF MUSIC

Note: *There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.*

1. An essay of about 1000 words from a topic given below :
 - a) Basic Principles of stage performance.
 - b) Efforts for Development of the art of Music by various institutions in Post-Independence Era.
 - c) Analog system of Recording.
2. Development of Raga Classification system (*Grama Raga, Desi Raga, Dashvidh Raga, Vargikaran of Sharang Dev, Jati Raga Vargikaran, Shudh-Chayalaga & Sankirna Raga Vargikaran, Raga-Ragini Vargikaran, Mela Raga Vargikaran, Thaata-Raga Vargikaran & Raganga Raga Vargikaran*), Classification of Samay Raga.
3. Historical development of the following string instruments and their importance in Indian Music-Tanpura, sitar, Sarod, Sarangi.
4. Music in Vedic age, Ramayana and Mahabharata Kal, Jain and Buddhist period, Mourya and Gupta period.
5. Development of Swar and musical scale of Indian Music in the medieval and modern period.
6. Historical Development of the following Percussion instruments and their importance in Indian Music- Mridangam, Pakhawaj, Tabla.
7. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department. The topic shall be approved by the Head of the department.*

Semester – II

MA-I (Music) (Vocal) / Semester-II / Paper-I
MV-201 : PRACTICAL - STAGE PERFORMANCE (MAJLIS)

Paper	Title of the Course	Final Exam.	Internal Assessment	Total
MV-201	Practical-Stage Performance	130	20	150
MV-202	Practical – Viva-voce	130	20	150
MV-203	Theory of General Applied Music	80	20	100
MV-204	History and Theory of Music	80	20	100
				500

1. Extensive study of Ragas mentioned below for stage performance.

Sr.No.	Bada Khayal
1	Pooriya
2	Jog
3	Malkans
4	Shuddha Sarang
5	Ahir Bhairav
6	Devgiri Bilawal

1. **Note :** A student is required to prepare all the six Ragas and has to present –
- (a) One Raga of his/her choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.
- AND
- (b) One Raga of Examiner's choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.
2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-I (Music) (Vocal) / Semester-II / Paper-II
M-202 : PRACTICAL – VIVA-VOCE

- Detailed & comparative study of the following Ragas for viva-voce :

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Pooriya	Sohani
2	Jog	Tilang
3	Malkans	Jogkans
4	Shuddha Sarang	Madhmaadh Sarang
5	Ahir Bhairav	Nat Bhairav
6	Devgiri Bilawal	Yamini Bilawal

1. A student is expected to present any FOUR Ragas (two from each section in which two Ragas are of self choice and two Ragas are of Examiner's choice) with *aalap, sargam, taan*.
2. A student is required to prepare at least six Ragas with their jod ragas for the viva-voce examination.
3. Capacity to demonstrate taalas by hand and on table in Choutal and Dhamar, Deepchandi.
4. Compulsory Harmonium playing for both Vocal and Instrumental. All the students are required to play Rashtriya Gaan, One Dhruv Khayal and basic Alankaras on Harmonium.
5. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-I (Music) (Vocal) / Semester-II / Paper-III
MV-203 : THEORY OF GENERAL APPLIED MUSIC

Note: *There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.*

UNIT-I

Theoretical study of the following Ragas.

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Sohani	Puriya
2	Jog	Tilang
3	Malkans	Jogkans
4	Shudh Sarang	Madhmaadh Sarang
5	Ahir Bhairav	Nat Bhairav
6	Devgiri Bilawal	Yamini Bilawal

1. Student is required to write notations of Ragas with Vilambit Khayal/ Maseetkhani Gat and Madhyalaya Khayal / Razakhani Gat from the Ragas mentioned above.

UNIT-II

2. A student is required to explain the specialty **at least four** Ragang Ragas with their jod ragas.
3. Explain the theory of Taalas in Choutal, Dhamar, Deepchandi and Aada Chartaal.

UNIT-III

4. Biographies of Bharat, Sharandeo, Mansing, Mohammad Raza, Bhatkhande, Paluskar and comparative study of the method of Music of Bhatkhande & Paluskar.
5. Write in detail one Bada Khayal, one Chhota Khayal, three Aalap, three Tan and Alankar (Palta) from the 12 Ragas mentioned above.

UNIT-IV

6. Kinds of Lokgeet in Maharashtra.
7. Kakubhed in Music.
8. Write short notes on 'Ragaalap', 'Rupak Alap' 'Alapt Gaan'.
9. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.*

The topic shall be approved by the Head of the department.

MA-I (Music) (Vocal) / Semester-II / Paper-IV
MV-204 : HISTORY AND THEORY OF MUSIC

Note: *There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.*

UNIT - I

- a) Analytical study of musical sound based on principles of physics.
- b) Physiology of human throat and its application in voice culture.
- c) Importance of heredity and environment in Indian Music.
- d) Avirbhav, teeribhav, avartan, vaadi, samvaadi, alpatva, bahutva, upaj, gayaki & nayaki.

UNIT - II

- a) Role of Music in maintaining the traditional values of Indian Culture.
- b) Philosophical and devotional aspect of Music.
- c) Music as the embodiment of spirit of Indian Culture.
- d) Swarsamvad.

UNIT - III

- a) Globalization of Indian Music.
- b) Role of media in popularizing Indian Music.
- c) Role of Books & Journals in understanding concepts of Hindustani classical music.
- d) Swasthaniyam.

UNIT - IV

- a) Application of Music Therapy for Child Psychology.
- b) Application of Music Therapy on Plants and Animals.
- c) Detailed information of the instruments from Rajasthani Folk.
- d) Contribution of Bharatnatyam in Classical Music.

2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department. The topic shall be approved by the Head of the department.*

Semester – III

MA-II (Music) (Vocal) / Semester-III / Paper-I
MV-301 : PRACTICAL-STAGE PERFORMANCE (MAJLIS)

Paper	Title of the Course	Final Exam.	Internal Assessment	Total
MV-301	Practical-Stage Performance (Majlis)	130	20	150
MV-302	Practical – Viva-voce	130	20	150
MV-303	Theory of General Applied Music	80	20	100
MV-304	History, Aesthetics and Psychology of Indian Music	80	20	100
				500

1. Extensive study of Ragas mentioned below for stage performance.

Sr.No.	Bada Khayal
1	Shyam Kalyan
2	Bhimpalasi
3	Abhogi Kannada
4	Basant
5	Basant Mukhari
6	Bilaskhani Todi

2. **Note :** A student is required to prepare all the six Ragas and has to present –
- (a) One Raga of his/her choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.
- AND
- (b) One Raga of Examiner's choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.

3. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-II (Music) (Vocal) / Semester-III / Paper-II
MV-302 : PRACTICAL – VIVA-VOCE

1. Comparative study of Ragas mentioned below :

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Shyam Kalyan	Gorakh Kalyan
2	Bhimpalasi	Bageshree
3	Abhogi Kannada	Shahana Kannada
4	Basant	Puriya Dhanashree
5	Basant Mukhari	Bhairavi
6	Bilaskhani Todi	Bhoopal Todi

- a) A student is expected to present any FOUR Ragas (two from each section in which two Ragas are of self choice and two Ragas are of Examiner's choice) with *aalap, sargam, taan*.
- b) Two Dhrupad, Two Dhamar with Layakarisi (Dugan, Tigun, Chagun), and Upaj and Light Music in other than teen taal will have to be present by the student.
- c) Thumri/Tappa/Dadra ability to sing/play composition in Khamaj, Peelu, Kafi Raga and one of the above.
- d) Capacity to demonstrate talas by hand and on table in Ektal, Choutal and Dhamar and all the Talas from previous year.

2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-II (Music) (Vocal) / Semester-III / Paper-III
MV-303 : THEORY OF GENERAL APPLIED MUSIC

Note: There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.

UNIT-I

1. Comparative study of Ragas mentioned below :

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Shyam Kalyan	Gorakh Kalyan
2	Bhimpalasi	Bageshree
3	Abhogi Kannada	Shahana Kannada
4	Basant	Puriya Dhanashree
5	Basant Mukhari	Bhairavi
6	Bilaskhani Todi	Bhoopal Todi

- a) Student is required to write notations of Ragas with Vilambit Khayal/ Maseetkhani Gat and Madhyalaya Khayal / Razakhani Gat from the Ragas mentioned above.

UNIT-II

- b) Dhrupad, Dhamar with Layakarisi (Dugun, Tigun, Chagun), and Upaj and Light Music will have to be written by the student.
- c) Prepare and make tunes of Bandish/ Bada Khayal/ Light Music of the given words in the 12 Ragas mentioned above.

UNIT-III

- d) Write detailed information of Talas in Ektal, Choutal, Dhamar, Tilwada and Zumra and all the Talas from previous year with 'Dugun', 'Chaugun'.
- e) Compare – Indian Classical Music and Western Music.
- f) Write notes – 'Adhvadarshak Swar', 'Layakari', 'Bol Bant'

UNIT-IV

- g) Contribution of Muslim Community from Ancient period till date in various fields of Music–Imdad Khan, Inayat Khan, Allauddin Khan, Abdul Karim Khan, Faiyaz Khan, Alladiya Khan.
- h) Comparison of the Ragas from previous year.

2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : The students will discuss their topics with their Head of the Department.

The topic shall be approved by the Head of the department.

MV-304 : HISTORY, AESTHETICS AND PSYCHOLOGY OF INDIAN MUSIC

Note: *There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.*

Unit-I

- i) Theory of Aesthetics and its significance in Indian Music
- ii) The four facts of aesthetics-Aesthetic Attitude, Aesthetic Expression, Aesthetic Experience, Feeling and emotion.
- iii) Classification of Art element, Medium, Form and content in Music as an art, Art as an expression, Inter-relationship of Music with other fine arts.
- iv) Write composition on '*Whether Music is Science or an Art?*'
- v) Orchestra.

Unit-II

- i) Bharat's theory of Raga and its application to Indian Music and Drama with special reference to musical interval, Laya and Raga.
- ii) Evolution of Indian Music.
- iii) Comparative Study of teaching Music in Gurukuls, Colleges and Music Classes.

Unit-III

- i) Contribution of various renowned Artists in Indian Classical Music –
a) Pt. Bhimsen Joshi, b) Kishori Amonkar, c) Begum Parveen Sultana,
d) Ustad Allarakha, e) Pt. Hariprasad Chourasiya, f) Pt. Ravi Shankar.
- ii) Contribution of Films / Cinema in Music.
- iii) Analytical study of Karnatic Music.
- iv) Creation of *Vyankatmakhi 72 Thaats*.

Unit-IV

- i) Role of interest and attention in Music.
- ii) Application of Music in Therapy with special reference to abnormal Psychology.
- iii) Aesthetic elements contained in Indian Hindustani Music & Indian Musicology.
- iv) Contribution of Theatre (Sangeet Natak, Jalsa, etc.) in Indian Classical Music.

2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

Semester – IV

MA-II (Music) (Vocal) / Semester-IV / Paper-I
MV-401 : PRACTICAL – STAGE PERFORMANCE (MAJLIS)

Paper	Title of the Course	Final Exam.	Internal Assessment/ Dissertation	Total
MV-401	Practical-Stage Performance (Majlis)	130	20 (Intl. Assessment)	150
MV-402	Practical-Viva+ Dissertation	100	50 (Dissertation)	150
MV-403	Multidimensional Values, Applied and Historical Theory of Indian Music	80	20 (Intl. Assessment)	100
MV-404	Research Methodology	80	20 (Intl. Assessment)	100
				500

1. Extensive study of Ragas mentioned below for stage performance.

Sr.No.	Bada Khayal
1	Maarva
2	Maru Bihag
3	Lalit
4	Sur Malhar
5	Darbari Kannada
6	Bahar

1. **Note :** A student is required to prepare all the six Ragas and has to present –
- (a) One Raga of his/her choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.
- AND
- (b) One Raga of Examiner's choice with Vilambit Khayal/MaseetKhani Gat and Madhyalaya Khayal/Razakhani Gat for not less than 30 minutes, before invited audience.

2. Internal Assessment.

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-II (Music) (Vocal) / Semester-IV / Paper-II
MV-402 : PRACTICAL – VIVA-VOCE + DISSERTATION

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Maarva	Bhatiyar
2	Maru Bihag	Bihagda
3	Lalit	Gauri (Purvi That)
4	Sur Malhar	Megh Malhar
5	Darbari Kannada	Adana
6	Shuddha Kalyan	Bhoop

- a) A student is expected to present any FOUR Ragas (two from each section in which two Ragas are of self choice and two Ragas are of Examiner's choice) with *aalap, sargam, taan*.
- b) A student is required to prepare at least three Ragas for the viva-voce
- c) Capacity to demonstrate taalās by hand in Ektal, Pancham Sawari and Basant.
- d) Compulsory Harmonium playing for both vocal & Instrumental. All the students are required to play Rashtriya Gaan, one Drut Khayal and ten Alankars on Harmonium.
- e) Ragamaala.

Dissertation : Every student will have to prepare a Dissertation (Project Report) in any area of music, detailed in the curriculum under the guidance of regular / guest faculty. It should be a research based on methodology. It should not be more than 10000 words. One copy of the Dissertation should be submitted to the Music Department.

MA-II (Music) (Vocal) / Semester-IV / Paper-III
**MV-403 : MULTIDIMENSIONAL VALUES, APPLIED AND HISTORICAL
THEORY OF INDIAN MUSIC**

Note: There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.

UNIT-I

- Comparative study of Ragas mentioned below :

Sr.No.	Bada Khayal with Aalap, Taan	Chhota Khayal with Aalap, Taan
1	Maarva	Bhatiyar
2	Maru Bihag	Bihagda
3	Lalit	Gauri (Purvi That)
4	Megh Malhar	Sur Malhar
5	Darbari Kannada	Adana
6	Shuddha Kalyan	Bhoop

- a) Student is required to write notations of Ragas with Vilambit Khayal/ Maseetkhani Gat and Madhyalaya Khayal / Razakhani Gat from the Ragas mentioned above.
- b) Classification of various musical instruments.
(*Tat/Vitat, Sushir, Ghan, Avanadh*)
- c) Write detailed information of all Musical Instruments, i.e. Tabla, Harmonium, Sitar, Veena, Taanpura, Violin, etc.

UNIT-II

- d) A student is required to write **four Ragas (two from each section)**.
- e) Prepare Bandish and Cheej of the given words from any Raga mentioned in the chart above.
- f) Write Taalas –Ektal, Pancham Sawari and Basant and comparison with previous year taalas.

UNIT-III

1. A detailed study of the music of Asian countries with special reference to the following :
 - i) Origin, Development and Historical background of Music.
 - ii) Scales of Music
 - iii) Different forms of Music
2.
 - a) A comparative study of Western Music with Indian Music.
 - b) Study of different Gharanas in Indian Classical Music –
 - (i) Kirana, (ii) Jaipur, (iii) Agra, (iv) Gwalior

UNIT-IV

- i) Impact of Gayaki on Indian Classical Instrumental Music
 - ii) Relevance of theory and practical (*Shastra & Prayog*) in Indian Classical Music.
 - iii) Comparative study of pictorial aspects of music in Medieval & Modern times.
 - iv) Vocational aspects of Indian Music
 - v) Features of Rabindra Sangeet
 - vi) The popular-Folk Music of different states :
Bhatiyali, Lawni, Powada, Garbha, Raas, Kajri, Chaiti, Giddha, Jhoomer, Maand.
3.
 - a) Digital recording and its technology.
 - b) Music and Science.

4. Internal Assessment

In every three months, Lecture-cum-Demonstration will be conducted.

Note : *The students will discuss their topics with their Head of the Department.
The topic shall be approved by the Head of the department.*

MA-II (Music) (Vocal) / Semester-IV / Paper-IV
MV-404 : RESEARCH METHODOLOGY

Note : There shall be TEN questions. All questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.

Unit-I

1. Research and its definition
2. Varieties of Research
3. Scope & Importance of Research in Indian Music

Research : Definition, elements of research-scientific approach – research and communication theories-role-function-scope and importance of communication research – basic and applied research.

Unit-II

1. Process of research Methodology
2. Selection of Research Topic
3. Methods of Research

Tools of Data Collection : Sources media source books, questionnaire and schedules, people meter, diary method, field studies, logistic groups, focus groups telephone, surveys, online polls, random sampling methods and representativeness of the sample, sampling errors and distribution in the findings.

Unit-III

1. Synopsis
2. Bibliography
3. Questionnaire
4. Index
5. Foot notes

Report Writing : Data analysis techniques – coding and tabulation – non statistical methods –descriptive – historical – statistical analysis – parametric and non-parametric-uni-variety – bi-variety – multi-variety – tests of significance – levels of measurement – central tendency – tests of reliability and validity – SPSS and other statistical packages.

Unit-IV

1. Primary and secondary sources for Research in Indian Music and their importance in Research.
2. Manuscripts and books
3. Inscriptions
4. Coins
5. Sculptures, Fescos, Paintings
6. Musical compositions
7. Discs & Tapes.

Media Research as a Tool of Reporting : Readership and/audience surveys, preparation of research reports/projects/dissertations/theses.
Ethical perspectives of mass media research.

Credit and Semester System

Note: *There shall be TEN questions, all questions carry equal marks. There shall be TWO questions each from all Four Units and TWO questions randomly from any Two Units. The student is required to attempt Five questions, including One question from each Unit.*

Duration : 2 years

Credits : 105

No. of Seats : **25** (50% seat reservation for backward classes and 30% for ladies as per Govt. rules)

Minimum Educational Qualifications

This is a two-year full time course. Any student after completion of graduation in any subject from the University Grants Commission, Delhi, approved University can apply for the course with minimum 45% marks at the graduation level. (for Reserved class Candidates : Pass Class). The candidate has to undergo a mandatory common entrance test and performance test before the panel of eminent scholars and gurus from the field of performing arts. This course is not for the beginners.

Candidates who have appeared for their graduate examination can also apply. If selected they will be admitted only after producing graduate examination passing certificate. Previous knowledge and training in the respective performing art is mandatory. All the candidates have to undergo an audition test. All the admissions given are purely on temporary basis subject to the confirmation from the Office of Registrar (Eligibility Section), North Maharashtra University.

Tuition and Other Fees

Since this is a self-supporting course, the fee structure is revised from time to time as per the University rules. In addition to this, students have to pay examination fees per semester. Expenses for hostel accommodation and mess are separate.

Specialization

Music : (Hindustani Classical) : Vocal

Instrumental : Tabla, Violin, Sitar, Harmonium, Flute, Shehanai

Minimum Mandatory Experience while applying

***Music (Vocal):**

Candidate should have been trained in at least 10 ragas with the Guru. (For Reserved Category : should have trained in at least 5 ragas with Guru) and out of which should be able to sing one Bada and one Chhota Khayal for 20 minutes. (with playing tanpura) in any three ragas (For Reserved Category : in two ragas) able to sing semi-classical styles like Thumri, Dadra etc.

***Instrumental:**

Percussion-Tabla: Candidate should have been trained by the Guru in at least 5 Prachalit Taals and 2 Aprachalit Taals, able to give solo performance in at least three different Taals for 20 mints. (For Reserved Category : in two Taals).

***String Instruments (e.g. Violin, Sitar, Flute Harmonium) :**

Candidate should have been trained in 10 ragas (For Reserved Category : 5 ragas) out of which able to perform in any three ragas (For Reserved Category : one raga) in Masitkhani and Razakhani Gat.

M.A. (Music) (Vocal) Part-I & II / Semesters – I, II, III & IV

Semesters	Course	Marks / Int.Asst.	Hours/Week	Credit	Total	15 Weeks
Semester-I	MV-101	130 + 20	03 / 01	03	07	105
	MV-102	130 + 20	02 / 01	02		
	MV-103	80 + 20	01 / 01	01		
	MV-104	80 + 20	01 / 01	01		
Semester-II	MV-201	130 + 20	03 / 01	03	07	105
	MV-202	130 + 20	02 / 01	02		
	MV-203	80 + 20	01 / 01	01		
	MV-204	80 + 20	01 / 01	01		
Semester-III	MV-301	130 + 20	03 / 01	03	07	105
	MV-302	130 + 20	02 / 01	02		
	MV-303	80 + 20	01 / 01	01		
	MV-304	80 + 20	01 / 01	01		
Semester-IV	MV-401	130 + 20	03 / 01	03	07	105
	MV-402	100 + 50	02 / 01	02		
	MV-403	80 + 20	01 / 01	01		
	MV-404	80 + 20	01 / 01	01		

- Notes - i) 25 credits per Semester and 1 credit is allotted to Internal Assessment.
 ii) Total 105 credits for all Semesters.
 iii) 1 credit = 4 hours.
 iv) 15 weeks' record of credits is given in the above chart.

॥ अंतरी पेटवू ज्ञानज्योत ॥



North Maharashtra University, Jalgaon

Ordinance, Syllabus

M.A. Part-II

Semesters-III & IV

(Academic Year 2011-2012)

MUSIC (VOCAL)