



**KARNATAKA STATE WOMEN'S UNIVERSITY, BIJAPUR.
CENTRE FOR PERFORMING ARTS**

MASTER OF MUSIC

(2015-2016)



KARNATAKA STATE WOMEN'S UNIVERSITY, BIJAPUR.
CENTRE FOR PERFORMING ARTS

SYLLBUS FOR M. MUSIC (HINDUSTANI VOCAL)
2015-16
PAPER CODE WITH TITLE OF THE PAPERS

Sl No.	Paper Code	Title of the Paper	Theory Marks	Internal Marks
Ist Semester				
01.	MM 1.1	Hindustani Vocal Shastra-1	80	20
02.	MM 1.2	Hindustani Vocal Shastra-2	80	20
03.	MM 1.3	Hindustani vocal Practical-I	80	20
04.	MM 1.4	Hindustani vocal Practical-II	80	20
05.	MM 1.5	Hindustani vocal Practical-III	80	20
06.	Common Paper	Feminist Jurisprudence (Compulsory Paper to all Department)	80	20
IInd Semester				
01.	MM 2.1	Hindustani Vocal Shastra-1	80	20
02.	MM 2.2	Hindustani Vocal Shastra-2	80	20
03.	MM 2.3	Hindustani vocal Practical-I	80	20
04.	MM 2.4	Hindustani vocal Practical-II	80	20
05.	MM 2.5	Hindustani vocal Practical-III	80	20
06.	Common Paper	Women's Health (Core) (Credit Transfer Paper including Women's Studies)	80	20
IIIrd Semester				
01.	MM 3.1	Hindustani Vocal Shastra-1	80	20
02.	MM 3.2	Hindustani Vocal Shastra-2	80	20
03.	MM 3.3	Hindustani vocal Practical-I	80	20
04.	MM 3.4	Hindustani vocal Practical-II	80	20
05.	MM 3.5	Hindustani vocal Practical-III	80	20
06.	Common Paper	English Language Teaching Credit Transfer Dept. of English)		
IVth Semester				
01.	MM 4.1	Hindustani Vocal Shastra-1	80	20
02.	MM 4.2	Hindustani Vocal Shastra-2	80	20
03.	MM 4.3	Hindustani vocal Practical-I	80	20
04.	MM 4.4	Hindustani vocal Practical-II	80	20
05.	MM 4.5	Hindustani vocal Practical-III	80	20
06.	Common Paper	Personality Development	40	10



**KARNATAKA STATE WOMEN'S UNIVERSITY, BIJAPUR.
CENTRE FOR PERFORMING ARTS**

**SYLLBUS FOR MASTER OF MUSIC (HINDUSTANI VOCAL)
2015-16**

Programme Code: MAMU3

Programme Outcomes:

Music is one of the most performed arts in the world. It is the most effective and inevitable art for human life and expression. Classical Music is based on systematic principles of art. Among various forms of Classical music, Hindustani Classical Music has got its own prominence. It is the foundation for all genres in music industry. With a disciplined approach towards Taal (rhythm), Swar (notes) and Bhaav (emotion), Hindustani Classical music trains the minds of young artistes in a proper way. The Department of Performing Arts has offered a four semester Masters' degree programme for the students who aspire to learn Hindustani0 classical music.

After completing the programme of Master of Music the students shall be able to:

PO 1: become professionals (Music teachers, Music trainers and Professional Artists) in the field of Music

PO 2: Grow their confidence and competence in Music

PO 3: Understand and empathize with various issues of humanity reflected through Music

PO 4: Become global Level Music Performer.

PO 5: become musicologists and music organizers.

Programme Specific Outcomes:

After completing M.Music, the Post Graduate students shall be able to:

PSO 1: acquire sound knowledge of Music

PSO 2: shall be able to understand the nuances of Hindustani Classical Music

PSO 3: possess a good command over the knowledge of various taals, Raags and performing styles.

PSO 4: enhance and apply critical and analytical skills in understanding a variety of singing styles in classical music

PSO 5: compete well in numerous competitive examinations such as SLET and NET required to become eligible to teach music in higher education institutions.

PSO 6: pursue research in the field of music

**SYLLABUS FOR M.MUSIC
SEMESTER I**

MM 1.1: HINDUSTANI VOCAL SHASTRA-1

Objectives:

- 1) To understand the compositional process, creations of original and scholarly contributions through research.
- 2) To develop a deeper understanding of musical notation system and thereby develop a strong foundation on Music theory through standard melodic, harmonic and rhythmic structure.
- 3) To make learners familiar with music styles and genres from different cultures and historical periods.

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (**compulsory**)

Unit 2 :

- (a) History of Indian Music during Vedic Period
- (b) Development of the Shruthi in Ancient, Middle and Modern period
- (c) Development of Raaga paddati in the Indian Classical Music.

Unit 3: (a) Study of technical terminologies
(b) Study of different style of Hindustani Music
 i. Prabanda Gaayana
 ii. Dhrupad Dhmar

Unit 4: Knowledge of writing Swaralipi Paddhati
(a) Pandit Bhatkanda Swaralipi Paddhati
(b) Pandit Paluskar Swaralipi Paddhati

Books for reference:

English Books:

- 1) History of Indian music – by Swami Pradnyananda
- 2) Theory of Indian music – by Bhishan swaroop
- 3) Hindustani music – by G. H. Ranade
- 4) Music in the Vedas – by G.U. Thite
- 5) Universal History of Indian Music – by S.M Tagore
- 6) Music and Musicians of Hindustani – by Ashok Ranade
- 7) Musical instruments of Indian – by Government publication
- 8) Facts of Indian Culture – by Shrinivas
- 9) Indian Music – By B.V.Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 1) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande
- 2) Bhatkande Sangeet Shastra(1 to 4) – Pt V.N Bhatkande
- 3) Sangeet Visharad – Edited By Laxmi Narayan Garag.
- 4) Sangeet Paddatiyo Ka tulanatmak adyayan – By Bhagavat
- 5) Tabala Martand – by satyanarayan Vashista
- 6) Tabala kourmudi – by Pagal Das
- 7) Hamare Sangeet Ratna – Edited by L.N Garag
- 8) Bharat ka Sangeet siddant – Radha Vallabha
- 9) Sangeet Chintamani – Acharya Brahaspati
- 10) Tabala – Pt Aravind Mulagavkar.

Practical Assignments:

- 01) AAVv ±Á, ÆÛç zÆðt "sÁU-1, ÉÆæ. J. AiÄÄ. ÁnÃ®.
- 02) AAVv ±Á, ÆÛç ÁjZÁiÄÄ, ÉÆæ. J. AiÄÄ. ÁnÃ®.
- 03) "sÁgÀwÁiÄÄ, AAVv ZÁjvÉæ, qÁ. ©. r. ÁlPÀ.
- 04) "sÁgÀwÁiÄÄ, AAVv "ÁzÀU¼ÄÄ, ÉÆæ. gÁfÁ"À ÁägÀzÁgÉ.
- 05) »AzÁÆ, ÁÛ, AAVv, ÁArv "ÄÈvÁAdAiÄÄ, Áé«Ä ÁÄgÁtÁPÁ"ÄoÀ

Course Outcomes:

CO 1: By studying this course, the students shall get a thorough theoretical knowledge in Music

CO 2: After studying this course, the students shall acquire theory of practical music

CO 3: Studying this course, the students will be introduced to various important literature related to musicology.

MM 1.2: HINDUSTANI VOCAL SHSTRA-2

Objectives:

- 1) To encourage women and other individual aspirants to develop musical, artistic and intellectual development
- 2) To make learners familiar with music styles and genres from different cultures and historical periods.
- 3) To understand music theory like saptaka ragavargikarana etc...

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (**compulsory**)

Unit 2 :

- a) History of Indian Music during Ramayana, and Mahabharat Period
- b) Study of Ragavargikarana Paddati
- c) Development of the Swarasaptak in music

Unit 3: a) Study of technical terminologies

- b) Study of different style of Hindustani music
 - i. Khyal
 - ii. Thumri – Tappa
 - iii. Dadara, Hori, Kajari, Chaiti

Unit 4:

Biographies:

- a) (a) Keshar Bai Kerkar
- b) (b) Begum Akthar
- c) (c) Aamir Bai Karnatiki

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishan swaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V.Keskar.
- 11) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande
- 02) Bhatkande Sangeet Shastra(1 to 4) – Pt V.N Bhatkande
- 03) Sangeet Visharad – Edited By Laxmi Narayan Garag.
- 04) Sangeet Paddatiyo Ka tulanatmak adyayan – By Bhagavat
- 05) Tabala Martand – by satyanarayan Vashista
- 06) Tabala kumudi – by Pagal Das
- 07) Hamare Sangeet Ratna – Edited by L.N Garag
- 08) Bharat ka Sangeet siddant – Radha Vallabha
- 09) Sangeet Chintamani – Acharya Brahaspati
- 10) Tabala – Pt Aravind Mulagavkar.

Practical Assignments:

- 01) AAVvA ±A, AUç zAYðt "sAUÀ-1, ÉÆæ. J. AiÄÄ. ÁnÃ®.
- 02) AAVvA ±A, AUç AYjZÄAiÄÄ, ÉÆæ. J. AiÄÄ. ÁnÃ®.
- 03) "sAgAwÄAiÄÄ, AAVvA ZÄjvÉæ, qÁ. ©. r. ÁlPÄ.
- 04) "sAgAwÄAiÄÄ, AAVvA "AzÄUÄ¼ÄÄ, ÉÆæ. gÁfÄ"Ä AYägÄzÄgÉ.
- 05) »AzÄÉ, ÁÛ², AAVvA, YÄArvÄ "ÄÄÈvÄåAdAiÄÄ, Áé«Ä YÄÄgÄtÄPÄ"ÄÄoÄ

Course Outcomes:

- CO 1:** By studying this course, the students shall get a thorough theoretical knowledge in Hindustani Classical Music
- CO 2:** After studying this course, the students shall acquire theory of practical music like a Raaga etc... also got the inspiration of legend artists.
- CO 3:** Studying this course, the students will be introduced to various important literature related to musicology.
- CO 4:** Students learning this course can compete effectively in the examinations such as NET/SLET.

MM 1.3: HINDUSTANI VOCAL PRACTICAL-I

Objectives:

1. To provide an education that will enable to make successful career in the fields of music and entertainment industry professions.
 - 1) To provide training for interested learners who are not music major.
 - 2) To provide understanding of principles and practices of solo and ensemble based musical performance, organisation and promotion of live and recorded performance.

Unit 1:Detail study of the following raags

- (a) Aahir Bhairavi (b) Bihag

Unit 2:Comparative studies of the following raags

- (a) Pooryadhanashri-Basant
- (b) Miyamalhar-Bahar

Unit 3:Brief studies of following tala's

- (a) Vilambit ektala
- (b) Tilawada

Unit 4:Studies of Thumri in Khamaj raag

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.
- 04) Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan'

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as 'Thumri'

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

MM 1.4: PRACTICAL-II: HINDUSTANI VOCAL-II

Objectives:

- 1) To introduce khayal gayaki and vilambit rythem system
- 2) To understand the raaga theory with practical demonstration
- 3) To understand the semi classical forms

Unit 1:Detail study of the following raags

- (a) Miya ki thodi (b) Bhageshri

Unit 2: Comparative studies of the following raags

- (a) Madamada saranga-Megh
- (b) Bhoop-Deshkar

Unit 3:Brief studies of following tala's

- (a) Jhoomar
- (b) (b) Vilambit teenatal

Unit 4:Studies of Thumri in Khafi raag

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan'

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as 'Thumri'

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

MM 1.5: PRACTICAL-III: HINDUSTANI VOCAL-III

Objectives:

- 1) To get the difference between similar raagas
- 2) To understand the raaga develop in practicaly
- 3) To get well performance technique

Unit 1:Detail study of the following raags

- (a) Jounpuri (b) Kedar

Unit 2: Comparative studies of the following raags

- (a) Bhimpalas-Patdeep
- (b) Bilaskani Thodi-Bhairavi

Unit 3:Study of Bandhish in Roopaktala using raags from Unit 1 or Unit 2

Unit 4:A study of one Tarana from Unit 1 or Unit 2 raags

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music Alaap, Sarigam, Taan etc.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan and Tarana'

CO 3: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

**M.MUSIC SYLLABUS
SEMESTER II**

MM 2.1: Hindustani Vocal Shastra-1

Objectives:

1. Understanding of the compositional process, creations of original and scholarly contributions through research.
2. To develop a deeper understanding of musical notation system, a strong foundation on theory through standard melodic, harmonic and rhythmic structure.
3. To make learners familiar with music styles and genres from different cultures and historical periods.

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (**compulsory**)

Unit 2 :

- (a) History of Indian Music during Mughal Period
- (b) Detail studies of Grama and Murchana
- (c) Classification of musical instruments

Unit 3:

- (a) Study of contributors and their work to the Hindustani music
- (b) Jayadeva (c) Srinivasa
- (d) Matanga (e) Importance of Thala and Laya in music

Unit 4:

Biographies

- (a) Dr. Gangubai Hangal
- (b) Paramapoojya Pt. Panchakshari Gavayi (c) Siddeshwari Devi

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishan swaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V.Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande
- 02) Bhatkande Sangeet Shastra(1 to 4) – Pt V.N Bhatkande
- 03) Sangeet Visharad – Edited By Laxmi Narayan Garag.
- 04) Sangeet Paddatiyo Ka tulanatmak adyayan – By Bhagavat
- 05) Tabala Martand – by satyanarayan Vashista
- 06) Tabala kourmudi – by Pagal Das
- 07) Hamare Sangeet Ratna – Edited by L.N Garag
- 08) Bharat ka Sangeet siddant – Radha Vallabha
- 09) Sangeet Chintamani – Acharya Brahaspati
- 10) Tabala – Pt Aravind Mulagavkar.

Practical Assignments:

- 01) Varnam ±, Uç zñt "sAU-1, ÉÆ. J. AiÄÄ. Ánã®.
- 02) Varnam ±, Uç ÿjZÄiÄÄ, ÉÆ. J. AiÄÄ. Ánã®.
- 03) "sAgwÄiÄÄ, VAvÄ ZÄjvÉæ, qÄ. ©. r. ÁlPÄ.
- 04) "sAgwÄiÄÄ, VAvÄ ÄzÄUÄ¼ÄÄ, ÉÆ. gÄfÄÄ ÄägÄzÄgÉ.
- 05) »AzÄÉ, ÁÛ, VAvÄ, ÄArvÄ ÄÄÈvÄÄAdAiÄÄ, Áé«Ä ÄÄgÄtÄPÄÄÄoÄ

Course Outcomes:

- CO 1:** By studying this course, the students shall get a thorough theoretical knowledge in Music
- CO 2:** After studying this course, the students shall acquire theory of practical music
- CO 3:** Studying this course, the students will be introduced to various important literature related to musicology.
- CO 4:** Studying this course, the students will be introduced to various important literature related to musicology.

MM 2.2: Hindustani Vocal Shastra-2

Objectives:

- 1) To encourage women and other individual aspirants to develop musical, artistic and intellectual development
- 2) To make learners familiar with music styles and genres from different cultures and historical periods.
- 3) To understand music theory like saptaka ragavargikarana etc...

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (**compulsory**)

Unit 2 :

- (a) Voice culture (b) Development of That system in Hindustani music
- (c) Comparative study of Hindustani music and Karnataka music

Unit 3:

- a) Brief study of following Shastra books
Chaturdandi Prakashika – Pt. Venkatamukhi
Sangeeta Dharpana – Pt. Damodar
- b) Empowerment of women through performing arts

Unit 4:

Biographies

- (a) Pt. Ravishankar (b) Vidushi Heerabai Badodekar (c) Pandit Kishan Maharaj

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishan swaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V.Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande
- 02) Bhatkande Sangeet Shastra(1 to 4) – Pt V.N Bhatkande
- 03) Sangeet Visharad – Edited By Laxmi Narayan Garag.
- 04) Sangeet Paddatiyo Ka tulanatmak adyayan – By Bhagavat
- 05) Tabala Martand – by satyanarayan Vashista
- 06) Tabala kumudi – by Pagal Das
- 07) Hamare Sangeet Ratna – Edited by L.N Garag
- 08) Bharat ka Sangeet siddant – Radha Vallabha
- 09) Sangeet Chintamani – Acharya Brahaspati
- 10) Tabala – Pt Aravind Mulagavkar.

पठनसूची (Books to be read):

- 01) ,AAVvA ±A, AUç zAVdt "sAU-1, EÆ. J. AiAA. AnA®.
- 02) ,AAVvA ±A, AUç VjZAAiAA, EÆ. J. AiAA. AnA®.
- 03) "sAgAwAAiAA ,AAVvA ZjvEæ, qA. ©. r. AIP.
- 04) "sAgAwAAiAA ,AAVvA aAzAU¼AA, EÆ. gAfAa AVägAzgE.
- 05) »AzAE, AU± ,AAVvA, VArvA aAAEvAAAdAiAA ,Ae«A VAgAtAPaAAoA

Course Outcomes:

- CO 1:** By studying this course, the students shall get a thorough theoretical knowledge in Hindustani Classical Music
- CO 2:** After studying this course, the students shall acquire theory of practical music like a Raaga etc... also got the inspiration of legend artists.
- CO 3:** Studying this course, the students will be introduced to various important literature related to musicology.
- CO 4:** Students learning this course can compete effectively in the examinations such as NET/SLET.

MM 2.3: HINDUSTANI VOCAL PRACTICAL-I

Objectives:

1. To provide an education that will enable to make successful career in the fields of music and entertainment industry professions.
2. To provide training for interested learners who are not music major.
3. To provide understanding of principles and practices of solo and ensemble based musical performance, organisation and promotion of live and recorded performance.

Unit 1:Detail study of the following raags

- (a) Alhaiya Bilaval (b) Malkouns

Unit 2:Comparative studies of the following raags

- (a) Marava – Poorya
(b) Ramkali-Bhairav

Unit 3:Brief studies of following tala's

- (a) Adachoutal (b) Deepchandi (c) Aadataala

Unit 4:Studies of Thumri in Desh raag

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.
- 04) Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan'

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as 'Thumri'

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

MM 2.4: HINDUSTANI VOCAL PRACTICAL-II

Objectives:

- 1) To introduce khayal gayaki and vilambit rythem system
- 2) To understand the raaga theory with practical demonstraition
- 3) To understand the semi classical forms

Unit 1:Detail study of the following raags

- (a) Nata Bhairav (b) Shuddakalyan

Unit 2: Comparative studies of the following raags

- (a) Shankara-Hamsadwani
- (b) Miyaki thodi-Gujari thodi

Unit 3:Brief studies of following tala's

- (a) Tevra Tala (b) Punjabi Tala

Unit 4:Studies of Thumri in Khafi raag**Books for reference:**

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan'

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as 'Thumri'

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

Objectives:

- 1) To get the difference between similar raagas
- 2) To understand the raaga develop in practically
- 3) To get well performance technique

Unit 1:Detail study of the following raags

- (a) Bibas (b) Regeshree

Unit 2: Comparative studies of the following raags

- (a) Kafi-Sindhura
- (b) Shuddasaranga-Shyamkalyan

Unit 3:Brief study of Tala's

- (a) Savari (b) Sool

Unit 4:A study of Tumri in Peelu raag

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music Alaap, Sarigam, Taan etc.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan and Tarana'

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as 'Thumri'

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

M.MUSIC SYLLABUS

III SEMESTER

MM 3.1: Hindustani Vocal Shastra-1

Objectives:

- 1) Understanding of the compositional process, creations of original and scholarly contributions through research.
- 2) To develop a deeper understanding of musical notation system strong foundation on theory through standard melodic, harmonic and rhythmic structure.
- 3) To make learners familiar with music styles and genres from different cultures and historical periods.

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (**compulsory**)

Unit 2 :

- (a) History of Indian Music during British Period (b) Samaya Siddanta of raags (c) Guru Shishya Parampara in Music

Unit 3:

- (a) Role of school, college and university for upliftment of music
- (b) Study of contributors and their work to the Hindustani music
- (c) Ramamatya (d) Pundalika Vittal (d) Ahobala

Unit 4: Biographies:

- (a) Vidushi Moogubai Kurdikar (b) Pandit Mallikarjun Mansoor (c) Vidushi Annapurna Devi

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishan swaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V.Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande
- 02) Bhatkande Sangeet Shastra(1 to 4) – Pt V.N Bhatkande
- 03) Sangeet Visharad – Edited By Laxmi Narayan Garag.
- 04) Sangeet Paddatiyo Ka tulanatmak adyayan – By Bhagavat
- 05) Tabala Martand – by satyanarayan Vashista
- 06) Tabala koumudi – by Pagal Das
- 07) Hamare Sangeet Ratna – Edited by L.N Garag
- 08) Bharat ka Sangeet siddant – Radha Vallabha
- 09) Sangeet Chintamani – Acharya Brahaspati
- 10) Tabala – Pt Aravind Mulagavkar.

पठनसूची (Books to be read):

- 01) आर्यभट्ट, अक्षरसूत्र, अक्षरसूत्र-1, अक्षरसूत्र. J. अक्षरसूत्र. अक्षरसूत्र.
- 02) आर्यभट्ट, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र. J. अक्षरसूत्र. अक्षरसूत्र.
- 03) अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र. ©. r. अक्षरसूत्र.
- 04) अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र. अक्षरसूत्र, अक्षरसूत्र.
- 05) अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र, अक्षरसूत्र.

Course Outcomes:

- CO 1:** By studying this course, the students shall get a thorough theoretical knowledge in Music
- CO 2:** After studying this course, the students shall acquire theory of practical music
- CO 3:** Studying this course, the students will be introduced to various important literature related to musicology.

MM 3.2: Hindustani Vocal Shastra-2

Objectives

- 4) To encourage women and other individual aspirants to develop musical, artistic and intellectual development
- 5) To make learners familiar with music styles and genres from different cultures and historical periods.
- 6) To understand music theory like Technical terms etc...

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (compulsory)

Unit 2 :

- (a) Study of Gharnas in Hindustani music
- (b) Folk music
- (c) Contribution to music from Bijapur Sultana's

Unit 3:

- (a) Women contributors to Hindustani music
- b) Brief study of Shastra books
Natyashastra – Bharata
Sangeet Ratnakar – Sarangdeva

Unit 4: Essay writing:

- (a) Stage performance (b) Light music (Sugama Sangeetha) (c) Ravindra music

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishan swaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V.Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande
- 02) Bhatkande Sangeet Shastra(1 to 4) – Pt V.N Bhatkande
- 03) Sangeet Visharad – Edited By Laxmi Narayan Garag.
- 04) Sangeet Paddatiyo Ka tulanatmak adyayan – By Bhagavat
- 05) Tabala Martand – by satyanarayan Vashista
- 06) Tabala kourmudi – by Pagal Das
- 07) Hamare Sangeet Ratna – Edited by L.N Garag
- 08) Bharat ka Sangeet siddant – Radha Vallabha
- 09) Sangeet Chintamani – Acharya Brahaspati
- 10) Tabala – Pt Aravind Mulagavkar.

Practical Assignments:

- 01) AAVvA ±A, AUç zAAdt "sAUÀ-1, ÉÆæ. J. AiÄÄ. AnÄ®.
- 02) AAVvA ±A, AUç A;ZAAiÄÄ, ÉÆæ. J. AiÄÄ. AnÄ®.
- 03) "sAgAwÄAiÄÄ, AAVvA ZÄjvÉæ, qA. ©. r. ÄLPÀ.
- 04) "sAgAwÄAiÄÄ, AAVvA ÄZÄUÄ¼ÄÄ, ÉÆæ. gÄfÄÄ ÄägÄAzÄgÉ.
- 05) »AzÄÉ, ÄÜ², AAVvÄ, ÄArvÄ ÄÄÈvÄÄAdAiÄÄ, Äé«Ä ÄÄgÄtÄPÄÄÄoÄ

Course Outcomes:

- 06) **CO 1:** By studying this course, the students shall get a thorough theoretical knowledge of Folk Music and Hindustani Classical Music
- 07) **CO 2:** After studying this course, the students shall acquire theory of practical music like a Raaga etc... Students also got the inspiration from the legend artists.
- 08) **CO 3:** Studying this course, the students will be introduced to various important literature related to musicology.
- 09) **CO 4:** Students learning this course can compete effectively in the examinations such as NET/SLET.

MM 3.3: HINDUSTANI VOCAL PRACTICAL-I

Objectives:

1. To provide an education that will enable to make successful career in the fields of music and entertainment industry professions.
2. To provide training for interested learners who are not music major.
3. To provide understanding of principles and practices of solo and ensemble based musical performance, organization and promotion of live and recorded performance.

Unit 1:Detail study of the following raags

- (a) Komal Rishab Asavari (b) Madhuvani

Unit 2:Comparative studies of the following raags

- (a) Multani-Miyaki thodi
(b) Jounpuri-Darabari kanhada

Unit 3:Brief studies of following tala's

- (a) Mat Tala (b) Khemta Tala

Unit 4:Studies of Tumhari in Mand raag

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.
- 04) Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan'

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as 'Thumri'

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

MM 3.4: HINDUSTANI VOCAL PRACTICAL-II

OBJECTIVES

- 1) To introduce khayal gayaki and vilambit rhythm system
- 2) To understand the raaga theory with practical demonstration.
- 3) To understand the semi classical forms

Unit 1:Detail study of the following raags

- (a) Batiyaar (b) Pooriya

Unit 2: Comparative studies of the following raags

- (a) Des-Tilak kamod
- (b) Ghorak kaliaan-Narayani

Unit 3:Practice of light music (Bhavgeeta – 2, Vachanas-2)

Unit 4:Studies of Pahadi in Bhairavi .

Books for reference:

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform ‘Khyaal Gayan’

CO 3: Studying this course, the students shall be able to perform in Light Music forms such as Vachana, Bhavagita etc..

CO 4: Studying this course, the students shall be able to perform in semi-classical forms such as ‘Thumri’

MM 3.5: HINDUSTANI VOCAL PRACTICAL-III

Objectives:

- 1) To get the difference between similar raagas
- 2) To understand the raaga development in practically
- 3) To get well performance technique

Unit 1:Detail study of the following raags

- (a) Bhupali Thodi (b) Jai Jaivanti

Unit 2: Comparative studies of the following raags

- (a) Pilu-Bhairavi
(b) Kalavati-Janasmohini

Unit 3:Practice of light music (Dasarapada – 2, Rangageete-2)**Unit 4:**A study of Tarana in anyone raaga**Books for reference:**

- 01) Kramik Pustak Malika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) Ragha Vijnan, 1 to 7 Volume, Pandit Vinayak Rao Patwardhan.
- 03) Abhinava Geetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

- CO 1:** After completing this course, the students shall be able to perform in Hindustani classical music Alaap, Sarigam, Taan etc.
- CO 2:** Studying this course, the students shall be able to perform ‘Khyaal Gayan and Tarana’
- CO 3:** Studying this course, the students shall be able to perform in Light Music forms such as Dasarapada, Rangagite etc..
- CO 4:** This course gives them a sound knowledge of Tarana which is important in music.

MM 4.1: Hindustani Vocal Shastra-1

Objectives

- 1) Understanding of the compositional process, creations of original and scholarly contributions through research.
- 2) To develop a deeper understanding of musical notation system, a strong foundation on theory through standard melodic, harmonic and rhythmic structure.
- 3) To make learners familiar with music styles and genres from different cultures and historical periods.

Unit 1: Learn to write Notation of Composition in Swarlipi Padhati of the Raga's prescribed for practical paper (compulsory)

Unit 2 :

- (a) Development of music in modern times
- (b) Tenets of Hindustani music
- (c) Contribution from Pt. Bhatkanda to Hindustani classical music

Unit 3:

- (a) Contribution of Mass Media to music
- (b) Contribution from Haridasas to music

Unit 4: Biographies

- (a) Adarang Sadarang
- (b) Ustad Alladiya Khan
- (c) Vidushi Girijadevi

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishanswaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V. Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) Kramik Pustak Mallika (1 to 6) - Pt V.N Bhatkande

- 02) BhatkandeSangeetShastra(1 to 4) – Pt V.N Bhatkande
- 03) SangeetVisharad – Edited By Laxmi Narayan Garag.
- 04) SangeetPaddatiyoKatulanatmakadyayan – By Bhagavat
- 05) TabalaMartand – by satyanarayanVashista
- 06) Tabalakoumudi – by Pagal Das
- 07) HamareSangeetRatna – Edited by L.N Garag
- 08) Bharat kaSangeetsiddant – RadhaVallabha
- 09) SangeetChintamani – AcharyaBrahapati
- 10) Tabala – PtAravindMulagavkar.

Practical Assignments:

- 01) AAVv ±Á, ÆÛczÆðt "sÁUÀ-1, ÆÉÆæ. J. AiÄÄ. ÆÁnÄ®.
- 02) AAVv ±Á, ÆÛç ÆÄjZÄAiÄ, ÆÉÆæ. J. AiÄÄ. ÆÁnÄ®.
- 03) "sÁgÄwÄAiÄ, AAVvÄZÄjvÉæ, qÁ. ©. r. ÆÁIPÄ.
- 04) "sÁgÄwÄAiÄ, AAVvÄ "ÁzÄUÄ¼Ä, ÆÉÆæ. gÁfÄ"Ä ÆÄägÄAzÄgÉ.
- 05) »AzÄÆ, ÁÛ, AAVvÄ, ÆÄArvÄ "ÄÈvÄåAdAiÄ, Áé«Ä ÆÄgÄtÄPÄ"ÄoÄ

Course Outcomes:

- CO 1:** By studying this course, the students shall get a thorough theoretical knowledge in Music
- CO 2:** After studying this course, the students shall acquire theory of practical music
- CO 3:** Studying this course, the students will be introduced to various important literature related to musicology.
- CO 4:** Students learning this course can compete effectively in the examinations such as NET/SLET.

MM 4.2: HINDUSTANI VOCAL SHAstra-2

Objectives

- 1) To encourage women and other individual aspirants to develop musical, artistic and intellectual development
- 2) To make learners familiar with music styles and genres from different cultures and historical periods.
- 3) To understand Musicology.

Unit 1: Learn to write Notation of Composition in SwarlipiPadhati of the Raga's prescribed for practical paper (compulsory)

Unit 2 :

- (a) Rasa Siddhanata (b) Qualities of signers (c) Aesthetics of singers

Unit 3:

- (a) Shivasharanas contributions to Hindustani music (b) Role of National integrity in music

Unit 4: Essay writing:

- (a) Film music (b) Music and Poetry (c) Role of Bandish in raaggayanpaddati (RaagaGyan system)

Books for reference:

English Books:

- 01) History of Indian music – by Swami Pradnyananda
- 02) Theory of Indian music – by Bhishanswaroop
- 03) Hindustani music – by G. H. Ranade
- 04) Music in the Vedas – by G.U. Thite
- 05) Universal History of Indian Music – by S.M Tagore
- 06) Music and Musicians of Hindustani – by Ashok Ranade
- 07) Musical instruments of Indian – by Government publication
- 08) Facts of Indian Culture – by Shrinivas
- 09) Indian Music – By B.V.Keskar.
- 10) Melodic types of Indian music – by Narendra Kumar Bohas

Hindi Books:

- 01) KramikPustakMallika (1 to 6) - Pt V.N Bhatkande

- 02) BhatkandeSangeetShastra(1 to 4) – Pt V.N Bhatkande
- 03) SangeetVisharad – Edited By Laxmi Narayan Garag.
- 04) SangeetPaddatiyoKatulanatmakadyayan – By Bhagavat
- 05) TabalaMartand – by satyanarayanVashista
- 06) Tabalakoumudi – by Pagal Das
- 07) HamareSangeetRatna – Edited by L.N Garag
- 08) Bharat kaSangeetsiddant – RadhaVallabha
- 09) SangeetChintamani – AcharyaBrahhaspati
- 10) Tabala – PtAravindMulagavkar.

PÀÈÀßqÀ ¥ÄÄ,ÀÛPÀUÀ¼ÄÄ:

- 01) ,ÀAVÄvÀ ±Á,ÀÛçZÀ¥Äðt "sÁUÀ-1, ¥ÉÆæ. J. AiÄÄÄ. ¥ÁnÄ®.
- 02) ,ÀAVÄvÀ ±Á,ÀÛç ¥ÀjZÀAiÄÄ, ¥ÉÆæ. J. AiÄÄÄ. ¥ÁnÄ®.
- 03) "sÁgÀwÄAiÄÄ ,ÀAVÄvÀZÀjvÉæ, qÁ. ©. r. ¥ÁIPÀ.
- 04) "sÁgÀwÄAiÄÄ ,ÀAVÄvÀ ºÁzÀåUÀ¼ÄÄ, ¥ÉÆæ. gÁfÄºÀ ¥ÀägÀAzÀgÉ.
- 05) »AzÀÆ,ÁÛ² ,ÀAVÄvÀ, ¥ÀArvÀ ºÄÄÈvÀåAdAiÄÄ ,Áé«Ä ¥ÀÄgÁtÂPÀºÄÄoÀ

Course Outcomes:

CO 1: By studying this course, the students shall get a thorough theoretical knowledge in Hindustani Classical Music

CO 2: After studying this course, the students shall acquire theory of practical music like a Raaga etc... also got the inspiration of legend artists.

CO 3: Studying this course, the students will be introduced to various important literature related to musicology.

CO 4: Students learning this course can compete effectively in the examinations such as NET/SLET.

MM 4.3: HINDUSTANI VOCAL PRACTICAL-I

Objectives:

1. To provide an education that will enable to make successful career in the fields of music and entertainment industry professions.
2. To provide training for interested learners who are not music major.
3. To provide understanding of principles and practices of solo and ensemble based musical performance, organization and promotion of live and recorded performance.

Unit 1:Detail study of the following raags

- (a) BhairagiBhairava (b) ShuddhaSarang (c) Bheempalas

Unit 2:Study of Dhrupad bandish from anyone raga with Dugun, Tigun, Chougun.

Books for reference:

- 01) KramikPustakMalika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) RaghaVijnan, 1 to 7 Volume, PanditVinayakRaoPatawardhan.
- 03) AbhinavaGeetanjali, 1 to 5 Volume, PanditRamashrayaJaa.
- 04) Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan'

CO 3: Studying this course, the students shall be able to perform in classical forms such as Dhrupad

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

MM 4.4: HINDUSTANI VOCAL PRACTICAL-II

Objectives:

- 1) To introduce khayal gayaki and vilambit rythem system
- 2) To understand the raaga theory with practical demonstraiton
- 3) To understand the semi classical forms

Unit 1:Detail study of the following raags

- (a) Gujari Thodi (b) Kalavathi (c) Chandrakouns

Unit 2:

- (a) Tumhari in Jhinjhotiraga (b) Bhajan

Books for reference:

- 01) KramikPustakMalika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) RaghaVijnan, 1 to 7 Volume, PanditVinayakRaoPatawardhan.
- 03) AbhinavaGeetanjali, 1 to 5 Volume, PanditRamashrayaJaa.Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music.

CO 2: Studying this course, the students shall be able to perform ‘Khyaal Gayan’

CO 3: Studying this course, the students shall be able to perform in semi-classical forms such as ‘Thumri’

CO 4: This course gives them a sound knowledge of rhythm (Taal) which is important in music.

CO 5: Studying this course, the students shall be able to perform in Light Music forms such as Bhajan

MM 4.5: HINDUSTANI VOCAL PRACTICAL-III**Objectives:**

- 1) To get the difference between practice and performance

- 2) To understand the music research methodology
- 3) To get well stage performance technique

Unit 1: Stage performance

Unit 2: Project work

Books for reference:

- 01) KramikPustakMalika, 1 to 6 Volume, Pandit Vishnu Narayan Bhatakande.
- 02) RaghaVijnan, 1 to 7 Volume, Pandit Vinayak Rao Patawardhan.
- 03) AbhinavaGeetanjali, 1 to 5 Volume, Pandit Ramashraya Jaa. Ragh Bodh, Pandit D. V. Paluskar.

Course Outcomes

CO 1: After completing this course, the students shall be able to perform in Hindustani classical music Alaap, Sarigam, Taan etc.

CO 2: Studying this course, the students shall be able to perform 'Khyaal Gayan '

CO 3: Studying this course, the students shall be able to performance to in front of audience.

CO 4: This course gives them a sound knowledge of Music Research.

MODEL QUESTION PAPER

Time: 3 Hours

Theory Marks: 80 and Internal Marks: 20

Theory Paper Instruction

Section A Carries 60 Marks

Section B Carries 20 Marks

SECTION A

Answer any four of the following

(4X15=60)

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

Answer any four of the following

(4X5=20)

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

PRACTICAL EXAM INSTRUCTION

Practical Marks: 80 and Internal Marks: 20

- 1) 30 Minutes per candidates for practical exam.
- 2) Internal Examiner and External Examiner with PhD Degree.
- 3) Questions will asked by Examiners at the time of Exam only.

M. A. IN MUSIC (HINDUSTANI VOCAL)

OBJECTIVES:

- 3) To encourage women and other individual aspirants to develop musical, artistic and intellectual development. To provide an environment rich in opportunities for personal growth through interaction with well known and budding musicians audiences and civil personals. To provide an education that will enable to make successful career in the fields of music and entertainment industry professions.
- 4) To develop a deeper understanding of musical notation system, a strong foundation on theory through standard melodic, harmonic and rhythmic structure.
- 5) To make learners familiar with music styles and genres from different cultures and historical periods.
- 6) Understanding of the compositional process, creations of original and scholarly contributions through research.
- 7) To enrich one's lives and lives of other through performance, instruction and service to the community.
- 8) To help learners to retain and enhance their own choice of learning.
- 9) To provide understanding of principles and practices of solo and ensemble based musical performance, organisation and promotion of live and recorded performance.
- 10) To encourage students to acquire the career development and interpersonal techniques to advance further in career.
- 11) To provide training for interested learners who are not music major.

2015-16onwords

Max Marks – 2350(Including All Semesterr)

(Theory Exam 80+Internal Exam 20 Marks and Practical Exam 80+Internal 20Marks)

Teaching Hours: 75/Paper

1) Structure and duration of the course:

The course duration shall be of Four Semester (Two Years).

2) Eligibility for admission:

- (a) Students who have passed Bachelor of Music Degree or Music as one of the three equal subjects in B.A. Degree Examination are eligible (GM 50%, SC/ST/Cat-I 45% Marks).
- (b) Candidates who passed Karnataka State Senior Grade Examination in Hindustani Vocal Music with any degree with recognised university (GM 50%, SC/ST/Cat-I 45% Marks).
- (c) Approval all India Radio Artist in Hindustani Classical Music with any degree with recognised university (GM 50%, SC/ST/Cat-I 45% Marks).

3) The outline of tests and syllabus shall be such as approved by the academic council of the kswub from time to time.

4) Fee structure :

Fee will be

5) The course will be considered as a minor course.

6) The medium of instruction and examination shall be Kannada, Hindi and English.

7) There will be only one paper as per details given below:

Total 100 marks : Written paper – 80+20Marks
: Practical – 80+20 Marks (including Viva)

8) Attendance:

Attendance must have 75% to appear in exam.

9) Award of division and distinction:

Successful candidates who obtain 60% or more of the aggregate number of marks in the examination shall be placed in the 1st division, those who obtain 50% marks or more less than 60% shall be placed in 2nd division and all below 50% marks shall be placed 3rd division. Successful candidates who obtain 70% or more marks in aggregate shall be place in the 1st division with distinction.

10) Practical exam will be compulsory for all the candidates. The examination will be conduct by center for performing arts Kswub.