

MPA Program Objective

The MPA Program in music aims to develop musical dexterity in students which in turn instigate artistic expression. It intends to develop student's analytical constructive critical thinking which helps them to understand music in absolute terms.

It aims for self-development of students as a performer, academician & entrepreneur.

MPA Program Outcome

Students exhibit competence effectively & efficiently in their respective area & are well on their way of becoming music virtuoso. They procure historical, practical, & technical knowledge of the musical discipline in holistic manner which reforms their aesthetical perspective to communicate their expertise with the world at large.

Bloom's Taxonomy Levels:

1.Remember

2.Understand

3. Application

4. Analysis5.Evaluation

6. Creation

Program Name: B.P.A (Music)**Program Specific Outcome (PSO)**

- PSO1 Students get educated about terminologies of Music and its application in context of Indian Classical Music.
- PSO2 Students will learn concepts of North Indian Raga Music & able to perform it effectively & efficiently.
- PSO3 Students will learn Bhatkhande, Paluskar & Staff Notation system & vital Musical Grantha's prescribed for study.
- PSO4 Students will gain knowledge about the Origin and development of Music, various Indian Musical forms, different Schools of music, biographies of eminent artists, musicians, musicologists, granthakaar and their contribution.
- PSO5 Fundamental Knowledge about music, sound production techniques and different compositions according to different gharana.
- PSO6 Ability to enhance knowledge of Taal ,Laya ,Layakari etc.
- PSO7 Enhance student ability to think on various musical topics and cultivate culture of reading important texts.
- PSO8 Raises student ability to correlate theoretical aspects with the Practical performance area as per the prescribed Course.
- PSO9 It elevates the confidence of students which enable them to enhance their performance skills.
- PSO10 It invigorates the constructive critical thinking of students which will trigger their overall per formative aspect.
- PSO11 procuring knowledge of this course scales up the ability to think (Creativity), Sing and Write (Notation) Effectively about Compositions of Indian Music (Bandish, Gat).
- PSO12 It develops analytical, aesthetical approach in Indian classical music.
- PSO13 Students understand the concepts of aesthetics and its appreciation in Indian music.
- PSO14 Students gain knowledge about the Interdisciplinary approach in Indian music.

1	Section I Aesthetics of Music The “Ras – Sutra” of Acharya Bharat Muni. Section II Acoustics of Music General Survey, Guitar, Harp, and Mandolin. Quality of tone from plucked strings, Pianoforte.	12	28	1& 2	CO1	PSO 1,7,8,12,13	SD, Ent, Emp	L,N,R,G	PE
2	Section I Aesthetics of Music Your aesthetical experiences of Music regarding practice, class and performances. Section II Acoustics of Music The flute family, the Oboe, and Bassoon	11	24	1,2	CO2	PSO1,7,8,12,13			
3	Section I Aesthetics of Music The staring concept of Kala (Arts) in Indian context. Section II Acoustics of Music Consonance and Temperament.	11	24	1,2	CO3	PSO1,7,8,12,13			
4	Section I Aesthetics of Music Aesthetics, Atmanisth Saundarya & Vastunisth Saundarya. Section II Acoustics of Music The Pythagorean tuning, mean-tone temperament, equal temperament.	11	24	1,2	CO4	PSO1,7,8,12,13			

REFERENCES

1.	Acharya Bharat Natyashashtra
2.	Dr Nagendra Ras Siddhant
3.	Dr P.K Dixit Saras Sangeet
4.	Prof B.C Deva Acoustic of Music & Speech
5.	Jean James Science & music

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)			Academic Year			2019-20		
M.P.A.(MUSIC): Regular Program									
Year	I	Core / Elective / Foundation MVI 2109 : Theory II Study of Ragas I			Credits / Hours per week			03	
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18			Maximum Marks / Grade			100	
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) MVI 2109 CSO1 Students will learn about different Alankaras and Taanas. CSO2Students will be able to create Alaap and can do swarvistar on their own. CSO3 Students will develop skill of Raag improvisation. CSO4 Students develop skill of making notation of composition on their own.									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employabilit y (Emp)/ Entrepreneur ship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	Formation of different varieties of Alankaras Formation of different varieties of Tanas	07	24	1,2	CO1	PSO1	SD	L,N,R	PE
2	Formation of Alap and Swaravistar& Values of Tones in Indian Music Comparative study of the Ragas studied up till now.	15	24	2,3,4	CO2	PSO1			
3	Study of stages in Raga improvisation: Swaravistar, AlapTanas with different varieties in the Ragas learnt up till now.	08	24	2,3,4,6	CO3	PSO1			
4	Writing notation: Notation writing of Cheezes (Gats for Inst. Music) and Talas studied under practical course. Study of the following Talas with Dugun, Tigun and Chaugun – Trital, Ektal, Jhaptal, Chautal, Dhamar.	15	28	3,5,6	CO4	PSO2			
	REFERENCES								
1	Pt. Harishchandra Shrivastav RagaParichaya Vol 4								
2	Pt. BhatkhandeKramikPustak Malika								
3	Pt.Ramashraya Jha Abhinav Geetanjali								
4	Pt V.N Patwardhan Raag Vigyan								
5	Shri S.N Ratanjankar Abhinav geetmanjari								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)		Academic Year					2019-20		
M.P.A.(MUSIC): Regular Program										
Year	I	Core / Elective / Foundation MVI 2110 Theory III History of Music I	Credits / Hours per week					03		
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade					100		
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2110 CSO1 Knowledge of History of music evolution. CSO2 Knowledge of contribution of ancient musicians, musicologists and authors. CSO3 Knowledge of several music tradition. CSO4 Comparative study of traditional musical forms.										
UnitNo .	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	Different theories of the evolution of Music GeetGandharva-Gana.etc.	12	25	1	CO1	PSO1	SD	L,N,R	PE
2	The main periods and main works on Music – Bharat, SharangdeoMatang, Abhinavagupta..	12	25	1,2	CO2	PSO2			
3	History of different Gharanas-Senia, Dagar, Delhi, Lucknow, Gwalior, Agra, Rampur.	12	25	2, 3, 4	CO3	PSO1 PSO3			
4	History and the tradition of Dhrupad-Dhamar, Khyal, Tarana.	09	25	1, 2, 3	CO4	PSO4			
REFERENCES									
1.	Acharya Sharangdev : Sangeet Ratnakar								
2.	Acharya Matang :Brihaddeshi								
3.	Acharya K.C.D Brihaspati : Bharat ka Sangeet Siddhant								
4.	Acharya K.C.D Brihaspati : Dhrupad auruka Vikas								
5.	Dr S.C Paranjape : Sangeet Bodh								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year	2019-20
M.P.A.(Music): Regular Program				
Year	1	MVI 2111 :Core Compulsory-IV : Music Education and Event Management-I Vocal / Sitar / Violin	Credits / Hours per week	02
Semester	2	Year of Introduction: 2013-14 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade	100
Mode of Transaction		Lectures and Tutorials		
Course Outcome (CO) MVI 2111 CO1 - Students will learn pedagogy involved in music education and its application, so as to be able to benefit the society, its culture and develop a professional approach towards the subject. CO2 The students will be able to understand and know the significance of music education for their personality development. They will be able to appreciate academic importance of Music, inculcate values and principles of traditional and Institutionalized music education. CO3 Students will be able to learn using technological aids, instruments/gadgets to learn and teach music in very attractive and diverse manner. The same will be helpful for them in their future career as teachers and performer CO4 - The students will be given projects/internship to be able to learn management essentials, communication, performing and organizing skills. This will help students obtain a sense of responsibility for the multi-disciplinary nature of event management, gain confidence and enjoyment from involvement in the dynamic industry of event management. -				

Unit No.	Topic/ Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Music education for culture and society a) Role of Music Education in society b) Cultural aim of Music Education c) Professional aim of Music Education	08	27	1& 2,3	CO1	PSO21	SD,EMP ENT	L,N,R,G	PE
2	Music Education in Traditions & in Institutions a) Significance of Music Education in School (up to Higher secondary level) b) Music Education in University c) Significance of Guru shishya Parampara in Music Education	08	27	1,2	CO2	PSO22			
3	Innovative Teaching & learning Techniques in Music Education - a) Role of Computers, Projectors, Smart boards b) Software and apps of Music c) Usage of Internet and other sources for academic enhancement d) Audio visual supplements	08	27	1,2	CO3	PSO23			

	e) Power point presentation								
4	Art of Music and event management. a) Conceiving an event b) On & off Stage set up, sound, publicity etc. c) Theme and content: Presentation and performance d) Dealing with artistes and organizers	06	19	1,2,3,4,	CO4	PSO23			
REFERENCES									
1.	Dr. Madhubala Saxena : Bhartiya Sangeet ShikshanPranaliAurUskaVartmanStra								
2.	Ramakant Dwidevi : Uttar-BhartiyaShastriyaGayanKaDhawanyantrikAdhyayan								
3	Radhika Sharma :BhartiyaSangeet Mein Media EvamSansthanoKaYogdaan.								
4	Sushil Kumar Chaubey : SansthagatSangeetSikshanPranali								
5	Dr. Ashok Da. Ranade: Perspectives on Music: Ideas and Theories								
6	Deepak Raja: Hindustani Music today								
7	Deepak Raja: Khayal Vocalism								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)			Academic Year				2019-20			
M.P.A.(MUSIC-SITAR): Regular Program											
Year	I	Core / Elective / Foundation MVI 2115 - Intensive Practical Study of Ragas I - Sitar			Credits / Hours per week				05		
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18			Maximum Marks / Grade				100		
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) MVI 2115 CO1 Students will get indepth knowledge about Ragas theoretically as well as practically. CO2 Students will get indepth knowledge about Ragas theoretically as well as practically. CO3 Students will acquire detail knowledge about Ragas & Taals prescribed. CO4 Students will get the introductory knowledge about the ‘Anvat Ragas’ which are prescribed .											
UnitNo .	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	Detailed study of the following Raga Detailed study of the following Ragas with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One Chhotakhyal or Razakhani Gat. MeghMalhar ,Narayani Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz..	25	35	1,2,3	CO1	PSO1	SD	L,N,R	PE
2	Intensive study of the following Raga Intensive study of the following Ragas with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One Chhotakhyal or Razakhani Gat. BhupalTodi, AahirBhairav Elementary knowledge of solo performance. Vilambeetlayabandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya layabandishes / Gatas Students will get the deep knowledge about raagas theoretically as well as practically.	25	25	1,2,3	CO2	PSO1			
3	Detailed and intensive study of the following raga One Bada Khyal or Massethhani Gat, one Chhotakhyal or Razakhani Gat with Tana . (i)Kalawati (ii) Charukeshi (iii) Bhairavi Basic knowledge of Taals (Tevra&Sooltaal) Introduction of bandishes of above taals.	25	20	1,2, 3, 4	CO3	PSO1 PSO6			
4	Introduction to Four Scales / Ragas out of which study of any one sacle/Raga with bandish /Gat from following - i) Ranajani Kalyan ii) Gun Ranjanai iii) Jan Sammohini iv) Saraswati .	23	20,	1, 2, 3	CO4	PSO1 PSO9			
REFERENCES									
1	Pt.HairishchandraShrivastav : Raga Parichaya vol 4								
2	Pt. Bhatkhande :KramikPustak Malika								

3	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
4	Pt RamashrayaJha : Abhinav Geetanjali
5	Dr S.N Ratanjankar : Abhinav GeetManjari
6	Raja Nawab Ali :Marifunnagamat

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)	Academic Year					2019-20			
M.P.A.(MUSIC-SITAR): Regular Program										
Year	I	Core MVI 2116 : Practical Tradition and Composition of Ragas I - Sitar	Credits / Hours per week					03		
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade					100		
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2116 CO1 Students will get the indepth knowledge about raagas theoretically as well as practically CO2 Students will get the indepth knowledge about raagas theoretically as well as practically CO3 Students will acquire the indepth knowledge about raagas to improvise it in different taal as CO4 Students will get the introductory knowledge about the ‘Rare raagas’ which have prescribed.										
Unit No .	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	One Bada Khyal or Maseetkhani Gat and one Chhotakhyal or Razakhani Gat with Alap and Tana in Maru Bihag ,Shyam Kalyan Practical knowledge in reference to theoretical aspects Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoritcal Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	25	35	1,2,3	CO1	PSO1	SD	LNG	PE
2	One more ChhotaKhyal or Razakhani Gat, with Alap and Tana in Jog , Barwa Elementary knowledge of solo performance in Zaptaal Vilambeetlayabandishes with paltas ended with Tihai. Madhya laya bandishes with paltas ended with tihai. Drut laya bandishes:	25	25	1,2,3	CO2	PSO1			
3	Detailed and intensive study of the following raga One Bada Khyal or Massethhani Gat, one ChhotaKhyal or Razakhani Gat with Tana. (i)Madhmad Sarang (ii) kirwani (iii) Piloo Basic knowledge of Taals(Tevra&Sooltaal)Introduction of bandishes of above taals.	25	20	1,2, 3, 4	CO3	PSO1 PSO6 PSO9			
4	Introduction to Four Scales / Ragas out of which study of any one scale/Ragawith bandish /Gat from following I) Koushik Ranjani, II) Manoranjani III) Nandkouns ,IV) Vachaspati	23	20	1, 2, 3	CO4	PSO1 PSO9			
REFERENCES									
1	Pt. Bhatkhande :KramikPustak Malika								

2	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
3	Pt RamashrayaJha : Abhinav Geetanjali
4	Dr S.N Ratanjankar : Abhinav GeetManjari
5	Raja Nawab Ali :Marifunnagamat

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)	Academic Year					2019-20		
M.P.A.(MUSIC-SITAR): Regular Program									
Year	I	Core / Elective/Foundation MVI 2117 : Stage Performance I - Sitar	Credits / Hours per week					03	
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade					100	
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) MVI 2117 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will prepare themselves to perform on the stage as an artist. CO3 Students will be prepared themselves to perform on the stage as an artist. CO4 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music.									
Unit No.	Topic/ Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp) / Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit	15	40	3,6	CO1	PSO1 PSO4 PSO9 PSO13	SD	LNG	PE
2	<u>Solo Performance:</u> Candidate choice of any one taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes .	15	20	3,6	CO2	PSO4 PSO9 PSO13			
3	<u>Solo Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus.	15	20	3,6	CO2	PSO4 PSO9 PSO13			
4	<u>Basic knowledge of Accompaniment with Instrumental and Vocal Music:</u> Basic Knowledge of accompaniment.	15	20	3,6	CO4	PSO14			

References

1	Pt.HairishchandraShrivastav : Raga Parichaya vol 4
2	Pt. Bhatkhande :KramikPustak Malika
3	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
4	Pt RamashrayaJha : Abhinav Geetanjali
5	Dr S.N Ratanjankar : Abhinav GeetManjari
6	Raja Nawab Ali :Marifunnagamat

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)			Academic Year				2019-20			
M.P.A.(MUSIC-SITAR): Regular Program											
Year	I	Core / Elective / Foundation MVI 2118 - Intensive Practical Study of Ragas I - Violin			Credits / Hours per week				05		
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18			Maximum Marks / Grade				100		
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) MVI 2115 CO1 Students will get indepth knowledge about Ragas theoretically as well as practically. CO2 Students will get indepth knowledge about Ragas theoretically as well as practically. CO3 Students will acquire detail knowledge about Ragas & Taals prescribed. CO4 Students will get the introductory knowledge about the ‘Anvat Ragas’ which are prescribed .											
UnitNo .	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	Detailed study of the following Raga Detailed study of the following Rags with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. MeghMalhar ,Narayani Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz..	25	35	1,2,3	CO1	PSO1	SD	L,N,R	PE
2	Intensive study of the following Raga Intensive study of the following Rags with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. BhupalTodi, AahirBhairav Elementary knowledge of solo performance. Vilambeetlayabandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya layabandishes / Gatas Students will get the deep knowledge about raagas theoretically as well as practically.	25	25	1,2,3	CO2	PSO1			
3	Detailed and intensive study of the following raga One Bada Khyal or Massethhani Gat, one ChhotaKhyal or Razakhani Gat with Tana . (i)Kalawati (ii) Charukeshi (iii) Bhairavi Basic knowledge of Taals (Tevra&Sooltaal) Introduction of bandishes of above taals.	25	20	1,2, 3, 4	CO3	PSO1 PSO6			
4	Introduction to Four Scales / Ragas out of which study of any one sacle/Raga with bandish /Gat from following - i) Ranajani Kalyan ii) Gun Ranjanai iii) Jan Sammohini iv) Saraswati .	23	20,	1, 2, 3	CO4	PSO1 PSO9			
REFERENCES									
1	Pt.HairishchandraShrivastav : Raga Parichaya vol 4								
2	Pt. Bhatkhande :KramikPustak Malika								

3	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
4	Pt RamashrayaJha : Abhinav Geetanjali
5	Dr S.N Ratanjankar : Abhinav GeetManjari
6	Raja Nawab Ali :Marifunnagamat

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)			Academic Year				2019-20			
M.P.A.(MUSIC-SITAR): Regular Program											
Year	I	Core MVI 2119 : Practical Tradition and Composition of Ragas I - Violin			Credits / Hours per week				03		
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18			Maximum Marks / Grade				100		
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) MVI 2116 CO1 Students will get the indepth knowledge about raagas theoretically as well as practically CO2 Students will get the indepth knowledge about raagas theoretically as well as practically CO3 Students will acquire the indepth knowledge about raagas to improvise it in different taal as CO4 Students will get the introductory knowledge about the ‘Rare raagas’ which have prescribed.											
Unit No .	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	One Bada Khyal or Maseetkhani Gat and one Chhotakhyal or Razakhani Gat with Alap and Tana in Maru Bihag ,Shyam Kalyan Practical knowledge in reference to theoretical aspects Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoritcal Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	25	35	1,2,3	CO1	PSO1	SD	LNG	PE
2	One more ChhotaKhyal or Razakhani Gat, with Alap and Tana in Jog , Barwa Elementary knowledge of solo performance in Zaptaal Vilambeetlayabandishes with paltas ended with Tihai. Madhya laya bandishes with paltas ended with tihai. Drut laya bandishes:	25	25	1,2,3	CO2	PSO1			
3	Detailed and intensive study of the following raga One Bada Khyal or Massethhani Gat, one ChhotaKhyal or Razakhani Gat with Tana. (i)Madhmad Sarang (ii) kirwani (iii) Piloo Basic knowledge of Taals(Tevra&Sooltaal)Introduction of bandishes of above taals.	25	20	1,2, 3, 4	CO3	PSO1 PSO6 PSO9			
4	Introduction to Four Scales / Ragas out of which study of any one sacle/Ragawith bandish /Gat from following I) Koushik Ranjani, II) Manoranjani III) Nandkouns ,IV) Vachaspati	23	20	1, 2, 3	CO4	PSO1 PSO9			
REFERENCES									
1	Pt. Bhatkhande :KramikPustak Malika								

2	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
3	Pt RamashrayaJha : Abhinav Geetanjali
4	Dr S.N Ratanjankar : Abhinav GeetManjari
5	Raja Nawab Ali :Marifunnagamat

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)	Academic Year					2019-20			
M.P.A.(MUSIC-SITAR): Regular Program										
Year	I	Core / Elective / Foundation MVI 2120 : Stage Performance I - Violin	Credits / Hours per week					03		
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade					100		
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2117 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will prepare themselves to perform on the stage as an artist. CO3 Students will be prepared themselves to perform on the stage as an artist. CO4 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music.										
Unit No.	Topic/ Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp) / Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit	15	40	3,6	CO1	PSO1 PSO4 PSO9 PSO13	SD	LNG	PE
2	<u>Solo Performance:</u> Candidate choice of any one taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes .	15	20	3,6	CO2	PSO4 PSO9 PSO13			
3	<u>Solo Performance:</u> c) Candidate choice of any one Raga from syllabus. d) Examiners choice of any one Raga from syllabus.	15	20	3,6	CO2	PSO4 PSO9 PSO13			
4	<u>Basic knowledge of Accompaniment with Instrumental and Vocal Music:</u> Basic Knowledge of accompaniment.	15	20	3,6	CO4	PSO14			

References

1	Pt.HairishchandraShrivastav : Raga Parichaya vol 4
2	Pt. Bhatkhande :KramikPustak Malika
3	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
4	Pt RamashrayaJha : Abhinav Geetanjali
5	Dr S.N Ratanjankar : Abhinav GeetManjari

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year				2019-20			
M.P.A.(Music): Regular Program										
Year	1	Core / Elective / Foundation MVI 2208 : Theory I Principle of Music II Section I Aesthetics of Music Section II Acoustics of Music Vocal / Sitar / Violin	Credits / Hours per week				03			
Semester	2	Year of Introduction: 2013-14 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2208 CO1 SEC – 1 Knowledge of Adwaitvaad Sec – 2 Study of general Acoustic of bowed String musical instruments. CO2 SEC – 1 Knowledge and understanding of Hegel theory. Sec – 2 Study of general Acoustic and sound production in popular western instruments. CO3 SEC – 1 Study of phenomenon of Bhatt lolat. Sec – 2 Understanding of technical terms of beat in acoustic view. CO4 SEC – 1 Understanding the definition of music as specific fine art. Sec – 2 Understanding of theory of sound recording.										
Unit No.	Topic/ Unit		Cont act Hour s	Weig htage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	Section I Aesthetics of Music Adwaitvaad of Shankaracharya. Section II Acoustics of Music General Survey of the Violin family vibrations of bowed strings.	12	28	1& 2	CO1	PSO1, 7,8,12,13	SD, Ent, Emp	L,N,R,G	PE
2	Section I Aesthetics of Music Nirpekshvad of Hegel. Section II Acoustics of Music The Clarinet family, Brass Instruments, the Bugle, French Horn etc.	11	24	1,2	CO2	PSO1, 7,8,12,13			
3	Section I Aesthetics of Music Views of the term “Nishpatti” define by Bhatt Lolat. Section II Acoustics of Music Discord due to beats, various ways of producing beats.	11	24	1,2	CO3	PSO1, 7,8,12,13			
4	Section I Aesthetics of Music The Music as specific Fine Arts. Section II Acoustics of Music Recording & Reproducing of sounds.	11	24	1,2	CO4	PSO1, 7,8,12,13			

REFERENCES

1.	Acharya Bharat Natyashashtra
2.	Dr Nagendra Ras Siddhant
3.	Dr P.K Dixit Saras Sangeet
4.	Prof B.C Deva Acoustic of Music & Speech
5.	Jean James Science & music

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)	Academic Year	2019-20						
M.P.A (MUSIC): Regular Program									
Year	II	Core Compulsory-2 MVI 2209: Theory II Study of Ragas II Vocal / Sitar / Violin/	Credits / Hours per week	03					
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade	100					
Mode of Transaction		Lecture and Tutorial							
Course Outcome (CO) MVI 2209 CO1 Students will be able to learn about different Alankaras and Taanas CO2 Students will be able to create Alaap and can do swarvistar on their own. CO3 Students will develop skill of raag improvisation CO4 Students will develop skill of making notation of composition on their own.									
UnitNo .	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	Formation of different varieties of Alankaras Formation of different varieties of Tanas	15	24	1	CO2	PSO1	SD	L,N,R	PE
2	Formation of Alap and Swaravistar& Values of Tonic in Indian Music Comparative study of the Ragas studied up till now.	07	24	1,2,3	CO1				
3	Study of stages in Raga improvisation: Swaravistar, AlapTanas with different varieties in the Ragas learnt up till now.	08	24	2, 3, 4	CO3	PSO 1			
4	Writing notation: Notation writing of Cheezes (Gats for Inst. Music) and Talas studied under practical course. Study of the following Talas with Dugun, Tigun and Chaugun – Trital, Ektal, Jhaptal, Chautal, Dhamar.	15	28	1, 2, 3	CO4	4			

REFERENCES

1	Pt. HarishchandraShrivastav Raga ParichayaVol 4
2	Pt. BhatkhandeKramikPustakMalika
3	Pt.RamashrayaJhaAbhinavGeetanjali
4	Pt V.N PatwardhanRaagVigyan
5	Shri S.N RatanjankarAbhinavgeetmanjari

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)	Academic Year					2019-20				
B.P.A.(MUSIC): Regular Program											
Year	II	Core Compulsory-3 : MVI 2210 Theory III History of Music II Vocal / Sitar / Violin			Credits / Hours per week			03			
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18			Maximum Marks / Grade			100			
Mode of Transaction		Lecture and Tutorial									
Course Outcome (CO) MVI 2210 CO1 Knowledge of ancient and medieval authors' theories of music. CO2 Comparative study of traditional and institutional music. CO3 Knowledge of contribution of several music tradition. CO4 Study of historical aspects of traditional music forms.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	Different theories of the evolution of Music Margi and Deshi Sangit	12	25	1	CO2	PSO1	SD	LNG	PE
2	The main periods and main works on Music – Lochan, Ahobal, Somnath, Ramamatya, Venkatmakhi, Vidyapati, S. M. Tagore, Krishnadhan Banerjee, Swami Pragyand, Pt. Bhatkhande,	12	25	1,2,3	CO1	PSO2			
3	History of different Gharanas- Atrouli, Kirana, Patiyala, Mewati, Badayun, Bhindibazar, Jaipur, Indore.	12	25	2, 3, 4	CO3	PSO1 PSO3			
4	History and the tradition of Thumri, Tappa, Maseetkhani, Razakhani.	09	25	1, 2, 3	CO4	PSO4			

REFERENCES

1.	Acharya Sharangdev : Sangeet Ratnakar
2.	Acharya Matang :Brihaddeshi
3.	Acharya K.C.D Brihaspati : Bharat ka Sangeet Siddhant
4.	Acharya K.C.D Brihaspati : Dhrupad auruska Vikas
5.	Dr S.C Paranjape : Sangeet Bodh

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year	2019-20
M.P.A.(Music): Regular Program				
Year	1	MVI 2211 :Core Compulsory-IV : Interdisciplinary approaches in Music-I Vocal / Sitar / Violin	Credits / Hours per week	02
Semester	2	Year of Introduction: 2013-14 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade	100
Mode of Transaction		Lectures and Tutorials		
Course Outcome (CO) MVI 2211 CO1 -To know scientifically the physiology of human throat, its application for voice culture. To understand the mechanism of sound production, their frequencies in musical instruments. CO2 To understand interrelationship between music, human psychology and effect of music for well-being and total health Students will be able to learn effect of sound on brain and body, further to improve health. CO3 Students will learn categorization of library (books/journals/audio-visual) collection, understand the importance of the collection of books, audio-video archive of Music and know its history and significance for advanced learning. CO4 - Students will be able to explore and understand critical writing on music works & performances done. This will help them develop ability to formulate judgments on the value and degree of excellence of individual, group performances of various music genres. - Students will develop skill to write on various technical and historical aspects of music, and do the performance analysis				

Unit No.	Topic/ Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Indian Music & Voice Culture/Sound production Techniques in Music Instruments	08	27	1& 2,3	CO1	PSO18	SD,EMP ENT	L,N,R,G	PE
2	Indian Music and Therapy	08	27	1,2	CO2	PSO18 PSO19			
3	Music Library (Literature & Acoustics)	08	27	1,2	CO3	PSO19			
4	Criticism in Music & media	06	19	1,2,3,4,	CO4	PSO20			

REFERENCES

1.	Awaaj Sadhana Shastra: Prof. B. R. Deodhar
2.	Om Shakti ShabdaSwarSadhana: Dr. JayantKarandikar
3	AthatahKanthJignyasa: RajendraManerikar
4	Voice Culture: Prof. S. A. K. Durga
5	The singing voice: Prof. T. Unnikrishnan
6	Seven secrets of sound healing: Jonathan Goldman
7	Humming effect: Jonathan Goldman
8	Bagchi K.: Music, mind and mental health

9	Candall J.: Self transformation through Music
10	Sairam T. V.: Medicinal Music
11	Sairam T. V.: Music therapy
12	Dr. Ashok Da. Ranade: Perspectives on Music: Ideas and Theories
13	Deepak Raja: Hindustani Music today

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M.P.A. (MUSIC): Regular Program											
Year	II	Core Elective-1 : MVI 2215 : Intensive Practical Study of Ragas II Sitar		Credits / Hours per week				03			
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18		Maximum Marks / Grade				100			
Mode of Transaction		Lecture and Tutorial									
Course Outcome (CO) MVI 2212 CO1 students will get the indepth knowledge about raagas theoretically as well as practically. CO2 Students will get the indepth knowledge about raagas theoretically as well as practically CO3 Students will acquire the indepth knowledge about raagas to improvise it in different taalas CO4 Students will get the introductory knowledge of prescribed Anvat Ragas.											
UnitNo .	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	Detailed study of the following Raga Detailed study of the following Rags with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Jog kauns, Desi Todi Theoretical aspects of Thata., Theoretical aspects in solo Singing playing. Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz .	25	35	1,2,3	CO1	PSO1	SD	LNG	PE
2	Intensive study of the following Raga Intensive study of the following Rags with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Shudhdha Sarang, Gorakh Kalyan Elementary knowledge of solo performance. Vilambeetlayabandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya layabandishes / Gatas	25	25	1,2,3	CO2	PSO1			
3	Detailed and intensive study of the following raga One Thoomari or bandish or Razakhani Gat, BhairavBahar, Malgunji , Mishra Tilak Kamod .	25	20	1,2, 3, 4	CO3	PSO 1 PSO 6			
4	Introduction to Four Scales / Ragas out of which study of any one sacle/Ragawithbandish /Gat fronm following Basant-Bahar, Chandrakouns (Bageshree Ang) jayantMalhar, Pratiksha(Bhoopkali)	23	20	1, 2, 3	CO4	PSO1 PSO9			

	REFERENCES
1.	Pt.HairishchandraShrivastav : Raga Parichaya vol 4
2.	Pt. Bhatkhande :KramikPustak Malika
3.	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
4.	Pt RamashrayaJha : Abhinav Geetanjali
5.	Dr S.N Ratanjankar : Abhinav GeetManjari
6.	Raja Nawab Ali :Marifunnagamat

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M.P.A.(MUSIC): Regular Program				
Year	II	Core Elective-2 : Core Elective-2 : MVI 2216 : Practical Tradition and Composition of Ragas II Sitar	Credits / Hours per week	03
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade	100
Mode of Transaction		Lecture and Tutorial		
Course Outcome (CO) MVI 2213 CO1 Students will get the deep knowledge about raagas theoretically as well as practically CO2 Students will get the deep knowledge about raagas theoretically as well as practically CO3 Students will acquire the deep knowledge about raagas to improvise it in different taalās CO4 Students will get the introductory knowledge about the ‘Anvatraagas’ which have prescribed.				

Unit No .	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employabil ity (Emp)/ Entreprene urship (Ent)/ Skill Develop ment (SD)	Releva nce to Local (L)/ Nationa l (N)/ Regiona l (R)/Glo bal (G) develop mental needs	Relation to Gender (G), Environ mentand Sustainabil ity (ES), Human Values (HV)and Professiona l Ethics (PE)
1	One Bada Khyal or Maseetkhani Gat and one Chhotakhyal or Razakhani Gat with Alap and Tana in Nand, Hem Kalyan Practical knowledge in reference to theoretical aspects Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoretical Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	25	35	1,2,3	CO1	PSO1	SD	LNG	PE
2	One more ChhotaKhyal or Razakhani Gat, with Alap and Tana in NayakiKanhada, KounsiKanhada Elementary knowledge of solo performance in Zaptaal Vilambeetlayabandishes with paltas ended with Tihai. Madhya layabandishes with paltas ended with tihai. Drutlayabandishes:	25	25	1,2,3	CO2	PSO1			

3	Detailed and intensive study of the following raga One ThooamriorBandishor Razakhani Gat, one ChhotaKhyal or Razakhani Gat with Tana. Bihagada, Sidhura, pahadi,	25	20	1,2, 3, 4	CO3	PSO 1 PSO 6 PSO 9			
4	Introductyion to Four Scales / Ragas out of which study of any one sacle/Ragawithbandish /Gat fronm following Malay Marutam(Ahiravati), BhinnKouns, Shobhawari, Vachaspati	23	20	1, 2, 3	CO4	PSO1 PSO 9			
REFERENCES									
1	Pt.HairishchandraShrivastav : Raga Parichaya vol 4								
2	Pt. Bhatkhande :KramikPustak Malika								
3	UstadBhikankhan, Ahmedrazakhan Sitar Darpan								
4	Pt RamashrayaJha : Abhinav Geetanjali								
5	Dr S.N Ratanjankar : Abhinav GeetManjari								
6	Raja Nawab Ali :Marifunnagamat								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)		Academic Year		2019-20					
M.P.A.(MUSIC): Regular Program										
Year	II	Core Elective-3 : MVI 2217 : Stage Performance II Sitar	Credits / Hours per week		03					
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade		100					
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2214 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will be prepared themselves to perform on the stage as an artist. CO3 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music. CO4 Students will be prepared themselves to perform on the stage as an artist.										
UnitNo .	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as Instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	15	40	3,6	CO1	PSO1 PSO4 PSO9 PSO13	SD EM P ENT	L/N/R/ G	PE
2	<u>Solo Performance:</u> Candidate choice of any one taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes.	15	20	3,6	CO2	PSO4 PSO9 PSO13			
3	<u>Solo Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus.	15	20	3,6	CO3	PSO 1 PSO 4 PSO 9 PSO 13			
4	<u>Basic knowledge of Accompaniment with Instrumental and Vocal Music:</u> Basic Knowledge of accompaniment.	15	20	3,6	CO4	PSO14			

REFERENCES	
1	Pt. Bhatkhande :KramikPustak Malika
2	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
3	Pt RamashrayaJha : Abhinav Geetanjali
4	Dr S.N Ratanjankar : Abhinav GeetManjari
5	Raja Nawab Ali :Marifunnagamat
6	Pt.HairishchandraShrivastav : Raga Parichaya vol 4

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M.P.A. (MUSIC): Regular Program										
Year	II	Core Elective-1 : MVI 2218 : Intensive Practical Study of Ragas II Violin	Credits / Hours per week				03			
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade				100			
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2212 CO1 students will get the indepth knowledge about raagas theoretically as well as practically. CO2 Students will get the indepth knowledge about raagas theoretically as well as practically CO3 Students will acquire the indepth knowledge about raagas to improvise it in different taalās CO4 Students will get the introductory knowledge of prescribed Anvat Ragas.										
UnitNo .	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Releva nce to Local (L)/ Nationa l (N)/ Regiona l (R)/Glo bal (G) develop mental needs	Relation to Gender (G), Environ mentand Sustainabil ity (ES), Human Values (HV)and Professiona l Ethics (PE)

1	Detailed study of the following Raga Detailed study of the following Rags with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Jog kauns, Desi Todi Theoretical aspects of Thata., Theoretical aspects in solo Singing playing. Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz .	25	35	1,2,3	CO1	PSO1	SD	LNG	PE
2	Intensive study of the following Raga Intensive study of the following Rags with Alap, Swara – vistarSargam, Tana, One Bada Khyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Shudhdha Sarang, Gorakh Kalyan Elementary knowledge of solo performance. Vilambeetlayabandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya layabandishes / Gatas	25	25	1,2,3	CO2	PSO1			
3	Detailed and intensive study of the following raga One Thoomari or bandish or Razakhani Gat, BhairavBahar, Malgunji , Mishra Tilak Kamod .	25	20	1,2, 3, 4	CO3	PSO 1 PSO 6			
4	Introduction to Four Scales / Ragas out of which study of any one sacle/Ragawithbandish /Gat fronm following Basant-Bahar, Chandrakouns (Bageshree Ang) jayantMalhar, Pratiksha(Bhoopkali)	23	20	1, 2, 3	CO4	PSO1 PSO9			

	REFERENCES
1.	Pt.HairishchandraShrivastav : Raga Parichaya vol 4
2.	Pt. Bhatkhande :KramikPustak Malika
3.	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
4.	Pt RamashrayaJha : Abhinav Geetanjali
5.	Dr S.N Ratanjankar : Abhinav GeetManjari
6.	Raja Nawab Ali :Marifunnagamat

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)	Academic Year	2019-20	
M.P.A.(MUSIC): Regular Program				
Year	II	Core Elective-2 : Core Elective-2 : MVI 2219 : Practical Tradition and Composition of Ragas II Violin	Credits / Hours per week	03
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade	100
Mode of Transaction		Lecture and Tutorial		
Course Outcome (CO) MVI 2213 CO1 Students will get the deep knowledge about raagas theoretically as well as practically CO2 Students will get the deep knowledge about raagas theoretically as well as practically CO3 Students will acquire the deep knowledge about raagas to improvise it in different taalās CO4 Students will get the introductory knowledge about the ‘Anvatraagas’ which have prescribed.				

Unit No .	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employabil ity (Emp)/ Entrepreneurship (Ent)/ Skill Develop ment (SD)	Releva nce to Local (L)/ Nationa l (N)/ Regiona l (R)/Glo bal (G) develop mental needs	Relation to Gender (G), Environ mentand Sustainabil ity (ES), Human Values (HV)and Professiona l Ethics (PE)
1	One Bada Khyal or Maseetkhani Gat and one Chhotakhyal or Razakhani Gat with Alap and Tana in Nand, Hem Kalyan Practical knowledge in reference to theoretical aspects Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoretical Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	25	35	1,2,3	CO1	PSO1	SD	LNG	PE
2	One more ChhotaKhyal or Razakhani Gat, with Alap and Tana in NayakiKanhada, KounsiKanhada Elementary knowledge of solo performance in Zaptaal Vilambeetlayabandishes with paltas ended with Tihai. Madhya layabandishes with paltas ended with tihai. Drutlayabandishes:	25	25	1,2,3	CO2	PSO1			

3	Detailed and intensive study of the following raga One ThooamriorBandishor Razakhani Gat, one ChhotaKhyal or Razakhani Gat with Tana. Bihagada, Sidhura, pahadi,	25	20	1,2, 3, 4	CO3	PSO 1 PSO 6 PSO 9			
4	Introductyion to Four Scales / Ragas out of which study of any one sacle/Ragawithbandish /Gat fronm following Malay Marutam(Ahiravati), BhinnKouns, Shobhawari, Vachaspati	23	20	1, 2, 3	CO4	PSO1 PSO 9			
REFERENCES									
1	Pt.HairishchandraShrivastav : Raga Parichaya vol 4								
2	Pt. Bhatkhande :KramikPustak Malika								
3	UstadBhikankhan, Ahmedrazakhan Sitar Darpan								
4	Pt RamashrayaJha : Abhinav Geetanjali								
5	Dr S.N Ratanjankar : Abhinav GeetManjari								
6	Raja Nawab Ali :Marifunnagamat								

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M.P.A.(MUSIC): Regular Program										
Year	II	Core Elective-3 : MVI 2220 : Stage Performance II Violin	Credits / Hours per week				03			
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2017-18	Maximum Marks / Grade				100			
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2214 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will be prepared themselves to perform on the stage as an artist. CO3 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music. CO4 Students will be prepared themselves to perform on the stage as an artist.										
UnitNo .	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as Instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	15	40	3,6	CO1	PSO1 PSO4 PSO9 PSO13	SD EM P ENT	L/N/R/ G	PE
2	<u>Solo Performance:</u> Candidate choice of any one taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes.	15	20	3,6	CO2	PSO4 PSO9 PSO13			
3	<u>Solo Performance:</u> c) Candidate choice of any one Raga from syllabus. d) Examiners choice of any one Raga from syllabus.	15	20	3,6	CO3	PSO 1 PSO 4 PSO 9 PSO 13			
4	<u>Basic knowledge of Accompaniment with Instrumental and Vocal Music:</u> Basic Knowledge of accompaniment.	15	20	3,6	CO4	PSO14			

REFERENCES	
1	Pt. Bhatkhande :KramikPustak Malika
2	UstadBhikankhan, Ahmedrazakhan Sitar Darpan
3	Pt RamashrayaJha : Abhinav Geetanjali
4	Dr S.N Ratanjankar : Abhinav GeetManjari
5	Raja Nawab Ali :Marifunnagamat
6	Pt.HairishchandraShrivastav : Raga Parichaya vol 4

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year				2019-20			
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2308 : Theory I Principle of Music III Section I Aesthetics of Music Section II Acoustics of Music Vocal / Sitar / Violin	Credits / Hours per week				03			
Semester	3	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2308 CO1 SEC – 1 Understanding the application of the Ras Sutra. Sec – 2 Understanding sound production in metal reads. CO2 SEC – 1 Understanding the aesthetical point view for terms of Melody, Harmony, Raag Sec – 2 Understanding the sound generated by air pressure in musical instruments. CO3 SEC – 1 Study of phenomenon of Shankuk. Sec – 2 Understanding of acoustical terms in view of music. CO4 SEC – 1 Understanding concept of laya with aesthetical point view. Sec – 2 Understanding of technical terms of regarding acoustic.										
Unit No.	Topic/ Unit	Cont act Hour s	Weig htage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)	

1	Section I Aesthetics of Music Applicability of “Ras Sutra” in practice of North Indian Classical Music. Section II Acoustics of Music Responsive vibrations in monochord Metal Reeds without pipes.	12	28	1& 2	CO1	PSO1, 7,8,12,13	SD, Ent, Emp	L,N,R,G	PE
2	Section I Aesthetics of Music Melody, Harmony & Raga. Section II Acoustics of Music The Trombone valve instruments.	11	24	1,2	CO2	PSO1, 7,8,12,13			
3	Section I Aesthetics of Music Views of the term “Nishpatti” define by Shankuk. Section II Acoustics of Music Consonance of chief, intervals chord and their various positions, reasons temperament.	11	24	1,2	CO3	PSO1, 7,8,12,13			
4	Section I Aesthetics of Music Emotion through Laya. Section II Acoustics of Music Resonance, Resonators, Interference and combinational tones.	11	24	1,2	CO4	PSO1, 7,8,12,13			

REFERENCES

1.	Acharya Bharat Natyashashtra
2.	Dr Nagendra Ras Siddhant
3.	Dr P.K Dixit Saras Sangeet
4.	Prof B.C Deva Acoustic of Music & Speech
5.	Jean James Science & music

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)		Academic Year					2019-20		
M.P.A.(MUSIC): Regular Program										
Year	II	Core Compulsory-2 MVI 2309 : Theory II Study of Ragas III Vocal / Sitar / Violin	Credits / Hours per week					03		
Semester	II	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2309 CO1 Students acqire skill to make different alankaras ,taanas. CO2 Students will learn how to improvise raagas using swarvistar, aalap etc. during the performance. CO3 Students will learn how to improvise raagas using swarvistar, aalap etc. during the performance. CO4 Students will develop skill of making notation of composition on their own.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	Formation of different varieties of Alankaras Formation of different varieties of Tanas	07	24	1	CO1	PSO1	EMP ENT SD	L/N/R/ G	PE
2	Formation of Alap and Swaravistar & Values of Tonic in Indian Music Comparative study of the Ragas studied up till now.	15	24	1	CO2	PSO1			
3	Study of stages in Raga improvisation: Swaravistar, Alap Tanas with different varieties in the Ragas learnt up till now.	08	24	2, 3, 4	CO3	PSO1			
4	<u>Writing notation:</u> Notation writing of Cheezes (Gats for Inst. Music) and Talas studied under practical course. Study of the following Talas with Dugun, Tigun and Chaugun – Trital, Ektal, Jhaptal, Chautal, Dhamar.	15	24	1, 2, 3	CO4	PSO2			
REFERENCES									
1.	Pt. Harishchandra Shrivastav Raga Parichaya Vol 4								
2.	Pt. Bhatkhande Kramik Pustak Malika								
3.	Pt. Ramashraya Jha Abhinav Geetanjali								
4.	Pt V.N Patwardhan Raag Vigyan								
5.	Shri S.N Ratanjankar Abhinav geetmanjari								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal& Instrumental)		Academic Year				2019-20			
M.P.A. (MUSIC): Regular Program										
Year	II	Core Compulsory-3 : MVI 2321 Theory III History of Music III Vocal / Sitar / Violin	Credits / Hours per week				04			
Semester	II	Year of Introduction: 2016-17 Year of Syllabus Revision: 2024-25	Maximum Marks / Grade				100			
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2310 CO1 Knowledge of values and use of instruments. CO2 Knowledge of instruments of several categories. CO3 Knowledge of several types of music. CO4 Knowledge of playing techniques of instruments.										
UnitNo .	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	History data of ancient & modern Instruments in North Indian Music (a) Tata (b) Vitata (c) Ghana (d) Shushir.	12	25	1,2,4,6	CO1	PSO1 PSO2 PSO3	EMP ENT SD	L/N/R/G	PE
2	Total values & use of Percussion, String & Wind Instruments in Indian Classical Music.	12	25	2,3,4,5,6	CO2	PSO1 PSO2			
3	General discussion on Indian Orchestral & Choral Music, Light Music, Applied Music & Thematic Music.	12	25	3, 4,6	CO3	PSO 12 PSO 14			
4	Main outline of the techniques of playing of any Four Instruments of different category.	09	25	2, 3,6	CO4	PSO12 PSO13			

REFERENCES

1.	Acharya Sharangdev : Sangeet Ratnakar
2.	Acharya Matang :Brihaddeshi
3.	Acharya K.C.D Brihaspati : Bharat ka Sangeet Siddhant
4.	Acharya K.C.D Brihaspati : Dhrupad auruska Vikas
5.	Dr S.C Paranjape : Sangeet Bodh

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	2	MVI 2311 :Core Compulsory-IV : Research Methodology in Music - 1 Vocal / Sitar / Violin	Credits / Hours per week			02				
Semester	3	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade			100				
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2311 CO1 Students learn to demonstrate knowledge of research processes (reading, evaluating, and developing articles) Understand importance of Research to benefit the society. CO2 Students will learn research procedure, its way of writing & presentation. CO3 Students will be able Describe sampling methods, data collection methods CO4 Students will be able Identify, explain, compare, and prepare the key elements of a research proposal/report										
Unit No.	Topic/ Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) development needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional

[illegible]

5	Mohammed Haroon: Research Methodology for Music
6	Alexander : Thesis and Assignment writing
7	Nazma Praveen Ahmed : Research Methods in Music
8	Dr. AmitVarma: Research Methodology in Indian Music

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)	Academic Year	2019-20						
M.P.A.(Music): Regular Program									
Year	II	Core / Elective / Foundation MVI 2323 - Intensive Practical Study of Ragas III Sitar	Credits / Hours per week	05					
Semester	I	Year of Introduction: 2013-14 Year of Syllabus Revision: 2024-25	Maximum Marks / Grade	100					
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) MVI 2315 CO1 Students will get the deep knowledge about prescribed raagas theoretically as well as practically. CO2 Students will get the deep knowledge about prescribed raagas theoretically as well as practically CO3 Students will acquire the introductory knowledge about prescribed raagasto improvise it in different taalās. CO4 Students will get the introductory knowledge about the rare raagas prescribed in the syllabus.									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Detailed study of the following Raga : Detailed study of the following Rags with Alap, Swara – vistar Sargam, Tana, One Bada Khyal or Maseetkhani Gat, One Chhota Khyal or Razakhani Gat : Devgir Bilaval, Soor Malhar. Theoretical aspects of Thata., Theoretical aspects in solo Singngplaying.	25	30	1, 2, 3& 6	CO1	PSO 1,7,9,11, 13	Emp, SD, Ent. ”	L,N,R,G	PE

	Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz.								
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2	Intensive study of the following Raga : Intensive study of the following Rags with Alap, Swara – vistar Sargam, Tana, One Bada Khyal or Maseetkhani Gat, One Chhota Khyal or Razakhani Gat : Nat Bhairav, Basant mukhari. elementary knowledge of solo performance. Vilambeet laya bandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya laya bandishes / Gatas.	25	30	1,2, 3& 6	CO2	PSO 1,7,9,11, 13	”		
3	Detailed and intensive study of the following raga One Thoomari or bandish or Razakhani Gat : Hemant, Ramdasi malhar, Gara.	15	20	1, 2 & 3	CO3	PSO 1,13	”		
4	Introductyion to Four Scales / Ragas out of which study of any one sacle/Raga with bandish /Gat from following : Hansdhwani, Jhinjhoti, Ahir Lalit, Des	10	20	1,2& 3	CO4	PSO 1,13	”		

REFERENCES

1.	Pt.Hairishchandra Shrivastav : Raga Parichaya vol 4.
2.	Pt. Bhatkhande : Kramik Pustak Malika.
3.	Ustad Bhikankhan, Ahmedrazakhan Sitar Darpan.
4.	Pt Ramashraya Jha : Abhinav Geetanjali.
5.	Dr S.N Ratanjankar : Abhinav Geet Manjari.
6.	Raja Nawab Ali : Marifunnagamat.

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	II	Core / Elective / Foundation MVI 2316 - Practical Tradition and Composition of Ragas III Sitar	Credits / Hours per week		05					
Semester	I	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade		100					
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2316										
CO1 Students will get the deep knowledge about prescribed raagas theoretically as well as practically.										
CO2 Students will get the deep knowledge about prescribed raagas theoretically as well as practically										
CO3 Students will acquire the introductory knowledge about prescribed raagas to improvise it in different taalās.										
CO4 Students will get the introductory knowledge about the rare raagas prescribed in the syllabus.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	One Bada Khyal or Maseetkhani Gat and one Chhota khyal or Razakhani Gat with Alap and Tana in Puriya Kalyan, Bhatiyar . Practical knowledge in reference to theoretical aspects. Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoretical Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	35	35	1, 2, 3 & 6	CO1	PSO 1,7,9,11, 13	Emp, SD Ent.	L,N,R,G	PE
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2	One more Chhota Khyal or Razakhani Gat, with Alap and Tana in Bilas khani Todi, Komal Rishabh Aasavari . Elementary knowledge of solo performance in Zaptaal. Vilambeet laya bandishes with paltas ended with Tihai. Madhya laya bandishes with paltas ended with tihai. Drut laya bandishes.	20	25	1, 2, 3 & 6	CO2	PSO 1,7,9,11,13			
3	<u>Detailed and intensive study of the following raga</u> One Thoomari or bandish or Razakhani Gat in Yamani Bilawal, Gauri, Jogiya .	10	20	1, 2 & 3	CO3	PSO 1,13			
4	Introductory to Four Scales / Ragas out of which study of any one scale/Ragawith bandish /Gat from following Hans Kinkani, Gopika Basant, Chakrdhar, pancham Sohani .	10	20	1, 2 & 3	CO4	PSO 1,13			

REFERENCES

1.	Pt.Hairishchandra Shrivastav : Raga Parichaya vol 4.
2.	Pt. Bhatkhande : Kramik Pustak Malika.
3.	Ustad Bhikankhan, Ahmedrazakhan Sitar Darpan.
4.	Pt Ramashraya Jha : Abhinav Geetanjali.
5.	Dr S.N Ratanjankar : Abhinav Geet Manjari.
6.	Raja Nawab Ali : Marifunnagamat.

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)	Academic Year	2019-20						
M.P.A.(Music): Regular Program									
Year	II	Core / Elective / Foundation MVI 2317 - Stage Performance III Sitar	Credits / Hours per week	03					
Semester	I	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade	100					
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) MVI 2317 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will be prepared themselves to perform on the stage as an artist. CO3 Students will be able to demonstrate at least two raga’s from their syllabus. CO4 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music.									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	15	40	1, 2, 3 & 6	CO1	PSO 1,4,9,13	Emp, SD Ent.	L,N,R,G	PE
2	Solo Performance: Candidate choice of any one Raga from syllabus. Knowledge of sequence of Badhhat of Bandishes.	10	20	1, 2, 3 & 6	CO2	PSO 4,9,13			
3	Solo Performance: a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus.	10	20	1, 2, 3 & 6	CO3	PSO 1			
4	Basic knowledge of Accompaniment with Instrumental and Vocal Music: Basic Knowledge of accompaniment.	10	20	1, 2, 3 & 6	CO4	PSO 13			

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)	Academic Year	2019-20						
M.P.A.(Music): Regular Program									
Year	II	Core / Elective / Foundation MVI 2324 - Intensive Practical Study of Ragas III Violin	Credits / Hours per week	05					
Semester	I	Year of Introduction: 2013-14 Year of Syllabus Revision: 2024-25	Maximum Marks / Grade	100					
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) MVI 2315 CO1 Students will get the deep knowledge about prescribed raagas theoretically as well as practically. CO2 Students will get the deep knowledge about prescribed raagas theoretically as well as practically CO3 Students will acquire the introductory knowledge about prescribed raagasto improvise it in different taalās. CO4 Students will get the introductory knowledge about the rare raagas prescribed in the syllabus.									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Detailed study of the following Raga : Detailed study of the following Rags with Alap, Swara – vistar Sargam, Tana, One Bada Khyal or Maseetkhani Gat, One Chhota Khyal or Razakhani Gat : Devgir Bilaval, Soor Malhar. Theoretical aspects of Thata., Theoretical aspects in solo Singngplaying. Theoretical aspects of Padhant. , Theoretical aspects of different	25	30	1, 2, 3& 6	CO1	PSO 1,7,9,11, 13	Emp, SD, Ent. ”	L,N,R,G	PE

	Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz.								
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2	Intensive study of the following Raga : Intensive study of the following Rags with Alap, Swara – vistar Sargam, Tana, One Bada Khyal or Maseetkhani Gat, One Chhota Khyal or Razakhani Gat : Nat Bhairav, Basant mukhari. lementary knowledge of solo performance. Vilambeet laya bandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya laya bandishes / Gatas.	25	30	1,2, 3& 6	CO2	PSO 1,7,9,11, 13	”		
3	Detailed and intensive study of the following raga One Thoomari or bandish or Razakhani Gat : Hemant, Ramdasi malhar, Gara.	15	20	1, 2 & 3	CO3	PSO 1,13	”		
4	Introductyion to Four Scales / Ragas out of which study of any one sacle/Raga with bandish /Gat from following : Hansdhwani, Jhinjhoti, Ahir Lalit, Des	10	20	1,2& 3	CO4	PSO 1,13	”		

REFERENCES

1.	Pt.Hairishchandra Shrivastav : Raga Parichaya vol 4.
2.	Pt. Bhatkhande : Kramik Pustak Malika.
3.	Ustad Bhikankhan, Ahmedrazakhan Sitar Darpan.
4.	Pt Ramashraya Jha : Abhinav Geetanjali.
5.	Dr S.N Ratanjankar : Abhinav Geet Manjari.
6.	Raja Nawab Ali : Marifunnagamat.

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	II	Core / Elective / Foundation MVI 2319 - Practical Tradition and Composition of Ragas III Violin	Credits / Hours per week				05			
Semester	I	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2316										
CO1 Students will get the deep knowledge about prescribed raagas theoretically as well as practically.										
CO2 Students will get the deep knowledge about prescribed raagas theoretically as well as practically										
CO3 Students will acquire the introductory knowledge about prescribed raagas to improvise it in different taalās.										
CO4 Students will get the introductory knowledge about the rare raagas prescribed in the syllabus.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	One Bada Khyal or Maseetkhani Gat and one Chhota khyal or Razakhani Gat with Alap and Tana in Puriya Kalyan, Bhatiyar . Practical knowledge in reference to theoretical aspects. Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoretical Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	35	35	1, 2, 3 & 6	CO1	PSO 1,7,9,11, 13	Emp, SD Ent.	L,N,R,G	PE
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2	One more Chhota Khyal or Razakhani Gat, with Alap and Tana in Bilas khani Todi, Komal Rishabh Aasavari . Elementary knowledge of solo performance in Zaptaal. Vilambeet laya bandishes with paltas ended with Tihai. Madhya laya bandishes with paltas ended with tihai. Drut laya bandishes.	20	25	1, 2, 3 & 6	CO2	PSO 1,7,9,11,13			
3	<u>Detailed and intensive study of the following raga</u> One Thoomari or bandish or Razakhani Gat in Yamani Bilawal, Gauri, Jogiya .	10	20	1, 2 & 3	CO3	PSO 1,13			
4	Introductory to Four Scales / Ragas out of which study of any one scale/Ragawith bandish /Gat from following Hans Kinkani, Gopika Basant, Chakrdhar, pancham Sohani .	10	20	1, 2 & 3	CO4	PSO 1,13			

REFERENCES

1.	Pt.Hairishchandra Shrivastav : Raga Parichaya vol 4.
2.	Pt. Bhatkhande : Kramik Pustak Malika.
3.	Ustad Bhikankhan, Ahmedrazakhan Sitar Darpan.
4.	Pt Ramashraya Jha : Abhinav Geetanjali.
5.	Dr S.N Ratanjankar : Abhinav Geet Manjari.
6.	Raja Nawab Ali : Marifunnagamat.

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M.P.A.(Music): Regular Program											
Year	II	Core / Elective / Foundation MVI 2320 - Stage Performance III Violin		Credits / Hours per week				03			
Semester	I	Year of Introduction: 2016-17 Year of Syllabus Revision:		Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) MVI 2317 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will be prepared themselves to perform on the stage as an artist. CO3 Students will be able to demonstrate at least two raga's from their syllabus. CO4 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	15	40	1, 2, 3 & 6	CO1	PSO 1,4,9,13	Emp, SD Ent.	L,N,R,G	PE
2	Solo Performance: Candidate choice of any one Raga from syllabus. Knowledge of sequence of Badhhat of Bandishes.	10	20	1, 2, 3 & 6	CO2	PSO 4,9,13			
3	Solo Performance: c) Candidate choice of any one Raga from syllabus. d) Examiners choice of any one Raga from syllabus.	10	20	1, 2, 3 & 6	CO3	PSO 1			
4	Basic knowledge of Accompaniment with Instrumental and Vocal Music: Basic Knowledge of accompaniment.	10	20	1, 2, 3 & 6	CO4	PSO 13			

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year	2019-20
M.P.A.(Music): Regular Program				
Year	2	Core / Elective / Foundation MVI 2408 : Theory I Principle of Music IV Section I Aesthetics of Music Section II Acoustics of Music Vocal / Sitar / Violin	Credits / Hours per week	03
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade	100
Mode of Transaction		Lectures and Tutorials		
Course Outcome (CO) MVI 2408 CO1 SEC – 1 Understanding the basic elements of Indian Aesthetics. Sec – 2 Acoustic of sound vibrations in pipes CO2 SEC – 1 Understanding the basic elements of Indian Aesthetics. Sec – 2 Understanding of human voice and relationship of air pressure and tempreture. CO3 SEC – 1 Study of phenomenon of AbhinavGupt. Sec – 2 Understanding of acoustical terms in view of music. CO4 SEC – 1 Understanding the aesthetics of swar and raga. Sec – 2 Understanding of Musical Intervals.				

Unit No.	Topic/ Unit	Cont act Hours	Weig htage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneursh ip (Ent)/ Skill Develop ment (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)
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1	Section I Aesthetics of Music Darshnik&Vyavaharik views of Saundarya. Section II Acoustics of Music Responsive vibrations in organ pipes with and without reeds.	12	28	1& 2	CO1	PSO1, 7,8,12,13	SD, Ent, Emp	L,N,R,G	PE
2	Section I Aesthetics of Music Shapeksh&NirpekshSaundarya. Section II Acoustics of Music The Human Voice, Vowel quality. Air pressures for wind instruments temperature variations of pitch partials of typical instruments.	11	24	1,2	CO2	PSO1, 7,8,12,13			
3	Section I Aesthetics of Music Views of the term “Nishpatti” define by AbhinavGupt. Section II Acoustics of Music Boson quant’s cycle of fifty-three, Elli’s Harmonical, Character of Keys.	11	24	1,2	CO3	PSO1, 7,8,12,13			
4	Section I Aesthetics of Music Emotion through Swaras& Ragas. Section II Acoustics of Music Orchestration chief intervals, Historical pitches.	11	24	1,2	CO4	PSO1, 7,8,12,13			

REFERENCES

1.	Acharya Bharat Natyashashtra
2.	Dr NagendraRasiddhant
3.	Dr P.K Dixit Saras Sangeet
4.	Prof B.C Deva Acoustic of Music & Speech
5.	Jean James Science & music

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2409 : Theory II Study of Ragas IV Vocal / Sitar / Violin	Credits / Hours per week				03			
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2409 CO1 Students acquire skill to make different alankaras,taanas. CO2 Students will learn how to improvise raagas usingswarvistar, aalap etc. during the performance. CO3 Students will learn how to improvise raagas usingswarvistar, aalap etc. during the performance. CO4 Students will develop skill of making notation of composition on their own.										
UnitNo. .	Topic/Unit t		Contact t Hours	Weightag e (%)	BT Level	CO	PSO	Elem ent s of Empl oyabil ity (Emp)/ Entre prene urshi p (Ent)/ Skill Devel	Releva nce to Local (L)/ Nationa l (N)/ Regiona l (R)/Glo bal (G) develop mental needs	Relatio n to Gender (G), Environ mentan d Sustain ability (ES), Human Values (HV)an d Professi

							op ment (SD)		onal Ethics (PE)
1	Formation of different varieties of Alankaras Formation of different varieties of Tanas	11	24	1& 2	CO1	PSO1,2	SD, ENT, EMP	L,N,R,G	PE
2	Formation of Alap and Swaravistar& Values of Tonic in Indian Music Comparative study of the Ragas studied up till now.	11	24	1,2&3	CO2	PSO1,2			
3	Study of stages in Raga improvisation: Swaravistar, AlapTanas with different varieties in the Ragas learnt up till now.	11	24	1,2&3	CO3	PSO2			
4	<u>Writing notation:</u> Notation writing of Cheezes (Gats for Inst. Music) and Talas studied under practical course. Study of the following Talas with Dugun, Tigun and Chaugun – Trital, Ektal, Jhaptal, Chautal, Dhamar.	12	28	1,2&3	CO4	PSO6,11			

REFERENCES

1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV
2.	Pt V.N.PatwardhanRaagVigyan
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV
4.	Vasant: Sangeet Visharad
5.	Pt.RamashrayaJhaAbhinavGeetanjali
6.	Pt. S. N. Ratanjankar: AbhinavGeetManjari Part I to III

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year				2019-20			
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2425 Theory III History of Music IV Sitar / Violin	Credits / Hours per week				03			
Semester	4	Year of Introduction: 2013-14 Year of Syllabus Revision: 2024-25	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2425 CO1 Practical knowledge of Talas Prescribed in the course CO2 Knowledge of fundamental definitions in North Indian Taal system CO3 Study of traditions in North Indian percussion CO4 knowledge of past and present exponents of percussion instruments.										
Unit No .	Topic /Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Detailed study of all the Talas learnt in Practical with Notation writting.		11	24	1& 2	CO1	PSO1, 6	SD	L,N,R	PE

2	Definition & explanation of the following terms: Tihai, Paran, Mukhada, Peshkar, Quida, Rela, Gat, Chakradar, Tukada, Mohra&Laggi.	11	24	1,2&3	CO2	PSO1, 3	”		
3	Study of Vocal-Music Gharana Delhi, Lucknow, Jaipur, Indore, Rampur-Sahasvan & Bhendibazar Different Gharanas of North Indian Music System & their comparative study.	11	24	1,2&3	CO3	PSO1, 6			
4	Study of Granthas (Texts) 1. Naradiya Shiksha & Sangeet Makarand 2. Bruhaddeshi 3. Raag Tarangini 4. Sangeet Darpan by Damodar Pandit 5. Swar Mel Kalanidhi	12	28	1,2&3	CO4	PSO1, 4			
REFERENCES									
1.	Dr S.C Paranjape : Sangeet Bodh								
2.	ShriGrishchandraSrivastava : TaalParichaya								
3.	ShriSatya Narayan Vashishta : TaalMartand								
4.	Sangeet Visharad- Vsant								
5.	Bhartiya Sangeet : Ek Aitihashik Vishleshan- Prof. Swantantra Sharma								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	2	MVI 2411 :Core Compulsory-IV : Dissertation-IV Vocal / Sitar / Violin	Credits / Hours per week				02			
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2411										
CO1 Students will be able to finalise the Title & develop a Research Proposal.										
CO2 Students can elucidate project work by synthesizing knowledge and skills previously gained and applied to an in-depth study.										
CO3 Students will be able to establish links between theory and methods within their field of study.										
CO4 To Present the finding of their Project in written report study.										
Unit No.	Topic/ Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2423 : Intensive Practical Study of Ragas IV Sitar	Credits / Hours per week				05			
Semester	4	Year of Introduction: 2013-14 Year of Syllabus Revision: 2024-25	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2415 CO1 Students will get the deep knowledge about raagas theoretically as well as practically. CO2 Students will get the deep knowledge about raagas theoretically as well as practically CO3 Students will acquire the deep knowledge about raagas to improvise it in different taalās CO4 Students will get the introductory knowledge about the ‘Anvatraagas’ which have prescribed.										
UnitNo.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and

									d Professi o nal Ethics (PE)
1	Detailed study of the following Raga Detailed study of the following Rags with Alap, Swara – vistarSargam, Tana, One BadaKhyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Ramkali, Vibhas Theoretical aspects of Thata., Theoretical aspects in solo Singing playing. Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz	25	30	1& 2	CO1	PSO2	SD	L,N.R	PE
2	Intensive study of the following Raga Intensive study of the following Rags with Alap, Swara – vistarSargam, Tana, One BadaKhyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Miya Ki Sarang, Patdeep Elementary knowledge of solo performance. Vilambeetlayabandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya layabandishes / Gatas	25	30	1,2&3	CO2	PSO2	”		

3	Detailed and intensive study of the following raga One Thoomari or bandish or Razakhani Gat, Hindol, Khambavati , Shahana Kanada	24	20	1,2&3	CO3	PSO2	"		
4	Introduction to Four Scales / Ragas out of which study of any one scale/Ragawithbandish /Gat from following Bairagi, Jetashri, Abhogi, Shivranjani	24	20	1,2&3	CO4	PSO2	"		
REFERENCES									
1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV								
2.	Ustad Bhikankhan, Ahmedraza khan Sitar Darpan								
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV								
4.	Raja Nawab Ali : Marifunnagamat								
5.	Pt.Ramashraya Jha Abhinav Geetanjali								
6.	Pt. S. N. Ratanjankar: Abhinav Geet Manjari Part I to III								

 सत्यं शिवां सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)	Academic Year	2019-20
M.P.A.(Music): Regular Program			
Year	2	Core / Elective / Foundation MVI 2416 : Practical Tradition and Composition of Ragas IV Sitar	Credits / Hours per week 05
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade 100
Mode of Transaction		Lectures and Tutorials	
Course Outcome (CO) MVI 2416 CO1 Students will get the deep knowledge about raagas theoretically as well as practically CO2 Students will get the deep knowledge about raagas theoretically as well as practically CO3 Students will acquire the deep knowledge about raagas to improvise it in different taalas CO4 Students will get the introductory knowledge about the 'Anvatraagas' which are prescribed			

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	One BadaKhyal or Maseetkhani Gat and one Chhotakhyal or Razakhani Gat with Alap and Tana in Nat Bihag, Gunkri Practical knowledge in reference to theoretical aspects Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoretical Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	25	30	1& 2	CO1	PSO2	SD	L,N,R	PE
2	One more ChhotaKhyal or Razakhani Gat, with Alap and Tana in GurjariTodi , Gawati	25	30	1,2&3	CO2	PSO2			

	Elementary knowledge of solo performance in Zaptaal Vilambeerlayabandishes with paltas ended with Tihai. Madhya layabandishes with paltas ended with tihai. Drutlayabandishes:								
3	Detailed and intensive study of the following raga One Thoomari or bandish or RazakhaniGat, Parameshwari, SalagVarali, LalitaGauri	24	20	1,2&3	CO3	PSO2			
4	Introductyion to Four Scales / Ragas out of which study of any one sacle/Ragawithbandish /Gat fronm following Savani,BhairavBhar, Dhanikaounse, paraj-Kalingada.	24	20	1,2&3	CO3	PSO2			
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV								
2.	UstadBhikankhan, Ahmedraza khan Sitar Darpan								
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV								
4.	Raja Nawab Ali : Marifunnagamata								
5.	Pt.RamashrayaJhaAbhinavGeetanjali								
6.	Pt. S. N. Ratanjankar: AbhinavGeetManjari Part I to III								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year			2019-20				
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2417 : Stage Performance IV Sitar	Credits / Hours per week			03				
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade			100				
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2417 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will be prepared themselves to perform on the stage as an artist. CO3 Students will be prepared themselves to perform on the stage as an artist. CO4 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and

									d Professi o nal Ethics (PE)
1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as Instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	15	25	1& 2	CO1	PSO8, 9	SD	L,N.R	PE
2	<u>Solo Performance:</u> Candidate choice of any one taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes .	15	25	1,2&3	CO2	PSO8, 9			
3	<u>Solo Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus.	15	25	1,2&3	CO3	PSO8, 9			

4	<u>Basic knowledge of Accompaniment with Instrumental and Vocal Music:</u> Basic Knowledge of accompaniment.	15	25	1,2&3	CO4	PSO2, 6			
REFERENCES									
1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV								
2.	Ustad Bhikankhan, Ahmedraza khan Sitar Darpan								
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV								
4.	Raja Nawab Ali : Marifunnagamat								
5.	Pt.Ramashraya Jha Abhinav Geetanjali								
6.	Pt. S. N. Ratanjankar: Abhinav Geet Manjari Part I to III								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year		2019-20					
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2424 : Intensive Practical Study of Ragas IV Violin	Credits / Hours per week				05			
Semester	4	Year of Introduction: 2013-14 Year of Syllabus Revision: 2024-25	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2415 CO1 Students will get the deep knowledge about raagas theoretically as well as practically. CO2 Students will get the deep knowledge about raagas theoretically as well as practically CO3 Students will acquire the deep knowledge about raagas to improvise it in different taalās CO4 Students will get the introductory knowledge about the ‘Anvatraagas’ which have prescribed.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and

									d Professi o nal Ethics (PE)
1	Detailed study of the following Raga Detailed study of the following Rags with Alap, Swara – vistarSargam, Tana, One BadaKhyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Ramkali, Vibhas Theoretical aspects of Thata., Theoretical aspects in solo Singing playing. Theoretical aspects of Padhant. , Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing & singing style of different Gharana. Theoretical Techniques of Riyaz	25	30	1& 2	CO1	PSO2	SD	L,N.R	PE
2	Intensive study of the following Raga Intensive study of the following Rags with Alap, Swara – vistarSargam, Tana, One BadaKhyal or Maseetkhani Gat, One ChhotaKhyal or Razakhani Gat. Miya Ki Sarang, Patdeep Elementary knowledge of solo performance. Vilambeetlayabandishes: Different Tanas with Tihai. b)Two advance Bandish / Gatas with palatas ended with tihai. Madhya layabandishes / Gatas	25	30	1,2&3	CO2	PSO2	”		

3	Detailed and intensive study of the following raga One Thoomari or bandish or Razakhani Gat, Hindol, Khambavati , Shahana Kanada	24	20	1,2&3	CO3	PSO2	"		
4	Introduction to Four Scales / Ragas out of which study of any one scale/Ragawithbandish /Gat from following Bairagi, Jetashri, Abhogi, Shivranjani	24	20	1,2&3	CO4	PSO2	"		
REFERENCES									
1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV								
2.	Ustad Bhikankhan, Ahmedraza khan Sitar Darpan								
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV								
4.	Raja Nawab Ali : Marifunnagamat								
5.	Pt.Ramashraya Jha Abhinav Geetanjali								
6.	Pt. S. N. Ratanjankar: Abhinav Geet Manjari Part I to III								

 सत्यं शिवां सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)	Academic Year	2019-20
M.P.A.(Music): Regular Program			
Year	2	Core / Elective / Foundation MVI 2419 : Practical Tradition and Composition of Ragas IV Violin	Credits / Hours per week 05
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade 100
Mode of Transaction		Lectures and Tutorials	
Course Outcome (CO) MVI 2416 CO1 Students will get the deep knowledge about raagas theoretically as well as practically CO2 Students will get the deep knowledge about raagas theoretically as well as practically CO3 Students will acquire the deep knowledge about raagas to improvise it in different taalas CO4 Students will get the introductory knowledge about the 'Anvatraagas' which are prescribed			

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	One BadaKhyal or Maseetkhani Gat and one Chhotakhyal or Razakhani Gat with Alap and Tana in Nat Bihag, Gunkri Practical knowledge in reference to theoretical aspects Theoretical aspects of Ragas. Theoretical aspects in solo playing & singing. Theoretical aspects of Padhant. Theoretical aspects of different Bandishes / Gatas. Theoretical aspects of playing style of different Gharana. Theoretical Techniques of Riyaz. (Note: All theoretical aspects of this practical paper included in first unit)	25	30	1& 2	CO1	PSO2	SD	L,N,R	PE
2	One more ChhotaKhyal or Razakhani Gat, with Alap and Tana in GurjariTodi , Gawati	25	30	1,2&3	CO2	PSO2			

	Elementary knowledge of solo performance in Zaptaal Vilambeetlayabandishes with paltas ended with Tihai. Madhya layabandishes with paltas ended with tihai. Drutlayabandishes:								
3	Detailed and intensive study of the following raga One Thoomari or bandish or RazakhaniGat, Parameshwari, SalagVarali, LalitaGauri	24	20	1,2&3	CO3	PSO2			
4	Introductyion to Four Scales / Ragas out of which study of any one sacle/Ragawithbandish /Gat fronm following Savani,BhairavBhar, Dhanikaounse, paraj-Kalingada.	24	20	1,2&3	CO3	PSO2			
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV								
2.	UstadBhikankhan, Ahmedraza khan Sitar Darpan								
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV								
4.	Raja Nawab Ali : Marifunnagamata								
5.	Pt.RamashrayaJhaAbhinavGeetanjali								
6.	Pt. S. N. Ratanjankar: AbhinavGeetManjari Part I to III								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal & Instrumental)		Academic Year				2019-20			
M.P.A.(Music): Regular Program										
Year	2	Core / Elective / Foundation MVI 2420 : Stage Performance IV Violin	Credits / Hours per week				03			
Semester	4	Year of Introduction: 2016-17 Year of Syllabus Revision:	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) MVI 2417 CO1 Students will develop skill to Practically improvise the Raga. CO2 Students will be prepared themselves to perform on the stage as an artist. CO3 Students will be prepared themselves to perform on the stage as an artist. CO4 Students acquire the basic knowledge about accompaniment with vocal or Instrumental music.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and

									d Professi o nal Ethics (PE)
1	For stage performance any five ragas can be chosen from core elective I & core elective II, being most popular and suitable for performance in vocal as well as Instrumental music. The students will have to prepare at least 5 Ragas out of the prescribed Ragas for their own choice and the examiner's choice. The total duration of the third paper will be 30mts. Introduction of stage performance in reference to theoretical aspects Stage manners. Theoretical aspects in solo playing and Accompaniment. System of solo playing of different Gharana. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	15	25	1& 2	CO1	PSO8, 9	SD	L,N.R	PE
2	<u>Solo Performance:</u> Candidate choice of any one taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes .	15	25	1,2&3	CO2	PSO8, 9			
3	<u>Solo Performance:</u> c) Candidate choice of any one Raga from syllabus. d) Examiners choice of any one Raga from syllabus.	15	25	1,2&3	CO3	PSO8, 9			

4	<u>Basic knowledge of Accompaniment with Instrumental and Vocal Music:</u> Basic Knowledge of accompaniment.	15	25	1,2&3	CO4	PSO2, 6			
REFERENCES									
1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV								
2.	Ustad Bhikankhan, Ahmedraza khan Sitar Darpan								
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV								
4.	Raja Nawab Ali : Marifunnagamat								
5.	Pt.Ramashraya Jha Abhinav Geetanjali								
6.	Pt. S. N. Ratanjankar: Abhinav Geet Manjari Part I to III								