

MASTER OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)

I SEMESTER

Course - 101 (Applied Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To critically appreciate a music concert.
2. To understand and compare the ragas and talas prescribed for practical's.
3. To write compositions in the prescribed notation system.
4. To introduce students to staff notation.

Course Content:-

- I. Theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.
- II. Reading and writing of Notations of compositions Alap, Taan etc. in the Ragas and Talas with prescribed Laykraries.
- III. Elementary Knowledge of Staff Notation.
- IV. Critical appreciation of Music concert.

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya
- e. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhya Pradesh Hindi Granth.

Course - 102 (General Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To study Aesthetics in Music.
2. To appreciate the aesthetic aspects of different forms of music.

Course Content:-

- I. Definition of Aesthetics and its Application in Music.
- II. Aesthetical principles of Different Haran's.
- III. Aesthetical aspects of different forms of Music.
 - a. Dhrupad, Dhamar, Khayal, Thumri, Tappa etc.
- IV. Merits and demerits of vocalist.

Bibliographies:-

- a. Bosanquet, B. (2001). *The concept of Aesthetics*. New Delhi: Sethi Publishing Company.
- b. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- c. Dr. Garg, U. (2000). *Sangeet ka saundarya Bhodh*. Delhi: sanjay Prakashan.
- d. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- e. Mumbai Marathi Sahitya Sangh. (1983). *Saundarya Vichar*. Mumbai:: Mumbai Marathi Sahitya Sangh.
- f. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya
- g. Sharma, S. (2015). *Saundarya, Ras Evm Sangeet*. Ilahabad: Anubhav Publishing House.

Course - 103 (Practical I Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. To study prescribed ragas in detail and non detail.
2. To learn tossing and play on thumri, one bhajan, one natyageet or dhoon.
3. To learn to recite the prescribed Talas and its Dugun.

Course Content:-

- I. Detailed To study of the following ragas: (Vilambit & Drut Khayal with Alap & Taan)
 - a. Bilaskhani TPodi
 - b. Sur Malhar
 - c. Ahir Bhairav

- II. To study of the following Ragas in non details (Drut Khayal with Alap & Taan)
 - a. Komal Rishabh Asavari
 - b. Shahana Kanada
 - c. Nat Bhairav

- III. Singing/Playing of one Thumri, one Bhajan, One Natyageet, or Dhoon in case of instrument

- IV. Recitation of following Talas and its Dugun
 1. Shesha Taal
 2. Rudra Taal

Bibliographies:-

- a. Banerjee, G. Raag Shastra (Vol. 1, 2,). Sangeet Sadan Prakashan.
- b. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- c. Dr. Varma, C. L. (2009). *Raaag Tarang*. New Delhi: Kanishka Publishers and Distributors.
- d. Jha, Ramashray. Abhinav Geetanjali (Vol. 1) Illahbad:: Sangeet Sadan Prakashan.

- e. Nainpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- f. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- g. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1 - 6). Hatras:: Sangeet Karyalaya.
- h. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- i. Srivastava, H. Raag Parichay (Vol. 4) . Sangeet Sadan Prakashan.
- j. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 5)

Course - 104 (Practical II Stage Performance)

Credits: 4
Marks: 80

Internal Assessment: 20
Total: 100

Course Objectives:-

1. To know the art of performing the following on stage.
2. Raga with Vilambit and Druth khayal.
3. Sugam sangeet.

Course Content:-

Performance of One Raga with Vilambat and Drut khayal of student's choice from prescribed Ragas and one composition in Sugam Sangeet for duration of 30 to 40 minutes before the invited audience.

Course - 105 (Research Methodology)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. Define research.
2. Describe various types of research.
3. Identify related areas of research.
4. Collect data through prescribed sources of research.

Course Contents:-

- I. What is research?
- II. Types of research
 - a. Pure
 - b. Applied
 - c. Evaluation
 - d. Action
- III. Characteristics of every type
 - i. Area of research
 - ii. Sources of Research
 - a. Primary
 - b. Secondary
 - c. Tertiary
 - d. others

Bibliographies:

- a. Choudri, S. Sangeet me Anusundhan.
- b. Gautam, R. Sources of Research in Indian Music. New Delhi:: Kanishka Publishers.
- c. Mahalshe, M. Pray of Kalansathi Sanshodhan Padhati. Pune:: Suvichar Prakashan Mandal.
- d. Mhalashe, S. G. Shodh Lekhan. . Mumbai:: Lokvangmay Gruh.
- e. Shakuntala, K. Prabhandh Lakhanachi Paddhati. Pune:: Universal Prakashan.

MASTER OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
II SEMESTER

Course - 201 (Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To compare and understand the ragas and Talas prescribed for practicals.
2. To read and write compositions in the prescribed notation system.
3. To be acquainted with the Raga classification system and selected Angas.

Course Content:-

- I. Theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.
- II. Reading and writing of Notations of compositions Alap, Taan etc. in the Ragas and Talas with prescribed Laykrari's.
- III. Knowledge of Ragas classification system and intensive study of following Angas
 1. Kalyan
 2. Malhar
 3. Bhairav
 4. Bihag

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya
- e. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.

Course - 202 Musicology (General Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To describe Granthas.
2. To Understand Vedic Music.
3. Define Rasa and explain Rasa siddhant.

Course Content:-

- I. Short Introduction of following ‘ Granthas’
 - a. Bharat Natyashastra
 - b. Brihaddeshi
 - c. Sangeet Ratnakar
 - d. Sangeet Parijat
- II. Vedic Music, Music of the Ramayana and Mahabharat.
- III. Definition of Rasa, ‘Rasa Siddhant and its varieties.

Bibliographies:

- a. Chaturvedi, B. M. (1996). *Some unexplored aspect of the Rasa Theory*. Delhi:: Vidhyanidhi Prakashan;.
- b. Chaudhari, S. (2000). *Sangeetratnakar(1-4)*. New Delhi:: Radha Publication.
- c. Mishra, B. (1997). *Bharath Pranath Natyashastram*. New Delhi:: Siddharth publication;.
- d. Patnaik, P. (2004). *Rasa in Aesthetics*. New Delhi:: D.K. Printworld (P) Ltd.
- e. Sengupta, P. K. (19991). *Foundation of Indian Musicology*. New Delhi:: Abhinav Publication;.
- f. Sharma, P. L. (1994). *Brhasdesi of Matanga Muni (Vol. I - II)*. New Delhi:: Indira Gandhi National Centre for the arts.

Course - 203 (Practical -I Viva Voce& Other forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. To understand the prescribed Ragas in detail and non detail.
2. To sing and play one Dadra, One Natyageet, One Bhajan or Dhoon.
3. To recite the prescribed Talas.

Course Content:-

- I. Detailed To study of the following Ragas in details (Vilambit & Drut khayal with Alap & Taan)
 1. Gujari Todi
 2. Nayaki Kanda
 3. Nand
- II. To study the following Ragas in non details (Drut Khayal with Alap & Taan)
 1. Bibhas
 2. Madhamad Sarang
 3. Madhuvauti
- III. Singing/Playing of One Dadra, One Natyageet, One Bhajan, or Dhoon in case of instruments.
- IV. Recitation of following Talas
 1. Gajajhampa
 2. Ganesh

Bibliographies:-

- a. Garg, L. (1991). *Taal - Prakash*. Haras: Sangeet Karayalaya.
- b. Nainpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- c. Jha, Ramashray. *Abhinav Geetanjali*(Vol.1, 2, 3). Illahbad:: Sangeet Sadan Prakashan.
- d. Srivastava, H. *Raag Parichay*(Vol. 3, 4). Sangeet Sadan Prakashan.
- e. Pt. Devdhar, B. R. *Raag Bhodh*(Vol.1- 6). Mumbai:: Shrimati Rohini Gogate.

- f. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1- 6). Hatras:: Sangeet Karyalaya.
- g. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 4, 5,6)
- h. Verma, C. L. (2009,). *Raag Tarang*. New Delhi:: Kanishka Publishers and Distributors;.

Course 204 (Practical II Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To know the art of performing the following on stage.
 - a. Raga with Vilambit and Druth khayal.
 - b. Sugam sangeet.

Course Content:-

Performance of One Raga with Vilambat and Drut khayal of student's choice from prescribed Ragas and one composition in Sugam Sangeet for duration of 30 to 40 minutes before the invited audience.

Course - 205 (Research Methodology)

Credits: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. Write a review of literature with their perspective subject
2. Prepare a research proposal and research report
3. Make hypothetic conclusion
4. Prepare a bibliography.

Course Content:

- I. Review of a literature

- II. Steps in preparing a research proposal

- III. Write a research report
 - a. Hypothesis
 - b. Index
 - c. Bibliography
 - d. Foot notes
 - e. Research objective
 - f. Scope and limitations

Bibliographies:-

- a. Choudri, S. Sangeet me Anusundhan.
- b. Gautam, R. Sources of Research in Indian Music. New Delhi:: Kanishka Publishers.
- c. Mahalshe, M. Pray of Kalansathi Sanshodhan Padhati. Pune:: Suvichar Prakashan Mandal.
- d. Mhalashe, S. G. Shodh Lekhan. . Mumbai:: Lokvangmay Gruh.
- e. Shakuntala, K. Prabhandh Lakhanachi Paddhati. Pune:: Universal Prakashan.

MASTER OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
III SEMESTER

Course - 301 (Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To compare and understand the ragas and Talas prescribed for practical's.
2. To read and write compositions in the prescribed notation system.
3. To compose and notate a given text.
4. To compare ragas and Talas of Hindusthani and Carnatic Music.

Course Content:-

- I. Theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.

- II. Reading and writing of Notations of compositions like Alap, Taan etc. in the Ragas and Talas with prescribed Laykrar's.

- III. Capacity to compose and notate a given Text.

- IV. Comparison of similar Ragas & Talas of Hindustani & carnatic music.

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol.1-4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya
- e. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.

Course - 302 (General Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To understand the history behind selected musical instruments.
2. To define sound and understand its varieties.
3. To be familiar with the contribution of selected musicians.

Course Content:-

- I. Historical Knowledge of the following Musical Instruments.
Matta Kokila, chitra, Bipanchi, Ghosha, Ekatantri, Kinnari, Tritantri, Mridanga, Kansya Tala, Ghanta.
- II. Definition of sound (Naad) Varieties of Naad (Ahat, Anahat) Musical non - Musical sound, classification of sound (Pitch, Timbre, Loudness)
- III. Contribution of following musicians
 1. Rabindranath Tagore
 2. Vishnu Digambar Paluskar
 3. Vishnu Narayan Bhatkhande
 4. Pt. Omkarnath Thakur

Bibliographies:-

- a. Devdhar, B. R. *Thore sangitkar*. Mumbai:: Popular Prakashan;.
- b. Dr. Bahulkar, S. *Kalashastra Visharad (Vol. 1 4)*. Mumbai:: Sanskar Prakashan.
- c. Dr. Sharma, Y. *Bhartiya Sangeet mei Shruti*. New Delhi:: Kanishka Publishers and Distributors.
- d. Dr. Vasant. *Sangeet Visharad*. Hatras:: Sangeet Karyalaya
- e. Devdhar, B. R. (2007). *Thore sangitkaranchi Parampara*. Mumbai:: Popular Prakashan;.
- f. Rathod, B. *Thumri*. Jaipur:: University Book House Pvt. Ltd.
- g. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- h. Srivastav, H. (2006). *Hamare Priya Samgitatagnya*. Illahabad:: Sangeet Sadan Prakashan.

Course - 303 (Practical I Viva Voce & Other forms)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. To understand the prescribe Ragas in detail and non detail.
2. To sing and play one Dadra, One Natyageet, One Bhajan or Dhoon.
3. To recite the prescribed Talas

Course Content:-

- I. Detailed study of following Ragas: (Vilambit & Drut Khayal with Alap & Taan)
 - a. Bhatiyar
 - b. Gaud Malhar
 - c. Bihagada
- II. Study of following Ragas in non details (Drut khayal with Alap & Taan)
 - a. Bhairav Bahar
 - b. Lalita Gauri
 - c. Nat Bihag
- III. Singing/Playing of one Thumari, One Ragmala, One Natyageet One Bhajan, or Dhoon in case of instruments.
- IV. Recitation of following Talas
 - a. Laxmi
 - b. Brahma

Bibliographies:-

- a. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- b. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- c. Jha, Ramashray. *Abhinav Geetanjali*(Vol. 3). Illahbad:: Sangeet Sadan Prakashan.
- d. Pt. Devdhar, B. R. *Raag Bhodh*(Vol.1- 6). Mumbai:: Shrimati Rohini Gogate.

- e. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1- 6). Hatras:: Sangeet Karyalaya
- f. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- g. Srivastava, H. Raag Parichay(Vol. 3, 4). Sangeet Sadan Prakashan.
- h. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 5)
- i. Verma, C. L. (2009,). *Raag Tarang*. New Delhi:: Kanishka Publishers and Distributors;.

Course - 304 (Practical –II Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To know the art of performing the following on stage.
 - a. Raga with Vilambit and Druth khayal.
 - b. Sugam sangeet.

Course Content:-

A student has to give a concert of minimum of 55 to 60 minutes duration before the invited audience in which he/she will perform one raga with vilambit and drut kayal of his choice from the prescribed ragas and one composition in Sugam sangeet.

**Course - 305 (Methodology of research &
Contribution of musicologists)**

Credits: 4
Marks: 80
Internal Assessment: 20
Total: 100

Course Objectives:-

1. Select appropriate research design.
2. State characteristics of Research Methods
3. Identify literature in various aspects of music .
4. Write a research paper about the contribution of musicologist.
5. Work and contribution of following musicologist

Course Content:-

- I. Methodology of research (50)

Methods of research

Types:

- a) Descriptive
- b) Historical
- c) Experiment/Empirical

- II. Contribution of Musicologist (50)

- a. Pt. Bathkhande
- b. B. R. Devdhar
- c. S. N. Ratanjankar
- d. Pt.Vamanrao Deshpande
- e. Dr.Ashok Ranade

Bibliographies:

- a. Choudri, S. Sangeet me Anusundhan.
- b. Devdhar, B. R. *Thore sangitkar*. Mumbai:: Popular Prakashan,.
- c. Devdhar, B. R. (2007). *Thore sangitkaranchi Parampara*. Mumbai:: Popular Prakashan,.
- d. Gautam, R. *Sourves of Research in Indian Music*. New Delhi:: Kanishka Publishers.

- e. Mahalshe, M. Pray of Kalansathi Sanshodhan Padhati. Pune:: Suvichar Prakashan Mandal.
- f. Mhalashe, S. G. Shodh Lekhan. . Mumbai:: Lokvangmay Gruh.
- g. Shakuntala, K. Prabhandh Lakhanachi Paddhati. Pune:: Universal Prakashan.
- h. Srivastav, H. (2006). *Hamare Priya Samgitatagnya*. Illahabad:: Sangeet Sadan Prakashan.

MASTER OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
IV SEMESTER

Course - 401 (Applied Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To compare and understand the ragas and Talas prescribed for practicals.
2. To read and write compositions in the prescribed notation system.
3. To compose and notate a given text.
4. To compare ragas and Talas of Hindusthani and Carnatic Music.

Course Content:-

- I. Theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.
- II. Reading and writing of Notations of compositions like Alap, Taan etc. in the Ragas and Talas with prescribed Laykrari's.
- III. Different compositional forms of north Indian music:
Prabandh, Vastu, Rupak, Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Dadra, Tarana, Trivat, Chaturang, Hori, chaiti, Kajari, Bhajan, Kirtan, Gazal, Lokgeet, Ravindra sangeet etc.

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Bhruguvanshi, S. Sangeet Shastra Evam Sangeet Pradarshan. New Delhi:: Kanishka Publishers and Distributors.
- c. Dr. Nigam, S. Hindusthani Sangeet Main Raagvargikar. New Delhi:: Kanishka Publishers and Distributors.
- d. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- e. Garg, L. Raag Visharad (Vol. 1 2). Hatras:: Sangeet Karyalaya.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- g. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.

Course - 402 (General Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Marks: 100

Course Objectives:-

1. To understand the different waves of sound definition.
2. To compare the compositions of the Uttar Hindusthani and Dakshin Hindusthani Systems.
3. To be familiar with Margi & Deshi Sangeet.
4. To be introduced to Rabindra Sangeet.

Course Content:-

- I. Different waves of sound Definition & specifications of Ideal Auditorium.
- II. Comparative study of compositional patterns of Uttar Hindustani & Dakshin Hindusthani system.
- III. Margi & Deshi Sangeet.
- IV. Short Introduction of Rabindra Sangeet.

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Bhuguvanshi, S. Sangeet Shastra Evam Sangeet Pradarshan. New Delhi:: Kanishka Publishers and Distributors.
- c. Dr. Nigam, S. Hindusthani Sangeet Main Raagvargikar. New Delhi:: Kanishka Publishers and Distributors.
- d. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- e. Garg, L. Raag Visharad (Vol. 1 2). Hatras:: Sangeet Karyalaya.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- g. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.

Course - 403 (Practical I Viva Voce & Other forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. To understand the prescribe Ragas in detail and non detail.
2. To sing and play one Dadra, One Natyageet, One Bhajan or Dhoon.
3. To recite the prescribed Talas.

Course Content:-

- I. Detailed study of following Ragas in details (Vilambit & Drut Khayal with Alap & Taan)
 - a. Desi
 - b. Gauri
 - c. Jog
- II. To study the following Ragas in non detail (& Drut Khayal with Alap & Taan)
 - a. Abhogi
 - b. Charukeshi
 - c. Puriya Kalyan
- III. Singing/Playing of One Dadra, One Ragmala, One Natyageet, One Bhajan, or Dhoon in case of instruments.
- IV. Recitation of following Talas
 - a. Ashta Mangal
 - b. Pancham Sawari.

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Banerjee, G. Raag Shastra (Vol.1,2,4). Sangeet Sadan Prakashan.
- c. Jha, Ramashray. Abhinav Geetanjali (Vol. 3,4,5). Illahbad:: Sangeet Sadan Prakashan.
- d. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- e. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- f. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.

- g. Pt. Patwardhan, V. (1996). *Raag vidgyan*. (Vol . 4,5,6)Pune:: Dr. Madhusudhan Patwardhan.
- h. Srivastava, H. Raag Parichay(Vol. 3,). Sangeet Sadan Prakashan.

Course – 404 (Practical –II Stage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To know the art of performing the following on stage.
2. Raga with Vilambit and Druth khayal.
3. Sugam sangeet.

Course Content:-

A student has to give a concert of minimum of 55 to 60 minutes duration before invited audience in which he/she will perform one raga with vilambit and drut kayal of his/her choice from prescribed ragas and one composition in Sugam Sangeet.

Course 405 (Project Work)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

For part A – Theoretical: A student has to select a topic of his/her choice from the list of topics given by the College. The topics will be declared by the College in the semester III, after the intimation to the University. A student has to prepare a project/dissertation report of at least 25 project paper and not exceeding 30 project papers apart from preliminary pages. (75)

Part B – Composition: A student has to compose his/her own composition (bandish/Gat) in any Raga/Tala with notation and one composition in light music. The composition along with notation of Swar- Tal shall be completed. The completed project/dissertation report should be submitted at least ten days before the commencement of Annual Examination, to the Controller of Examination of Goa University. (25)

