



Date :- 01/08/2024

NOTIFICATION

Sub :- CBCS Syllabi of B. A. in Music (Sem. III & IV)

Ref. :- Decision of the Academic Council at its meeting held on 27/07/2024.

The Syllabi of B. A. in Music (Third and Fourth Semesters) as per **NATIONAL EDUCATION POLICY – 2020 (2023 Pattern)** and approved by the Academic Council as referred above are hereby notified for implementation with effect from the academic year 2024-25.

Copy of the Syllabi Shall be downloaded from the College Website
(www.kcesmjcollege.in)

Sd/-
Chairman,
Board of Studies

To :

- 1) The Head of the Dept., M. J. College, Jalgaon.
- 2) The office of the COE, M. J. College, Jalgaon.
- 3) The office of the Registrar, M. J. College, Jalgaon.

Knowledge is Power

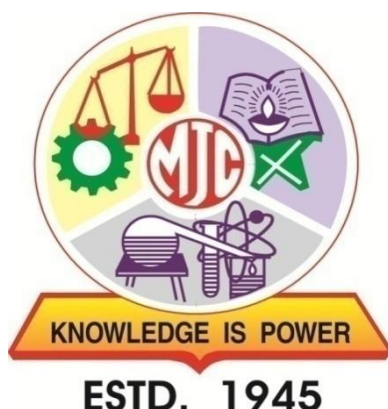
Khandesh College Education Society's
Moolji Jaitha College, Jalgaon

An "Autonomous College"

Affiliated to

Kavayitri Bahinabai Chaudhari

North Maharashtra University, Jalgaon-425001



STRUCTURE AND SYLLABUS

**B.A. Honours/Honours with Research
(S.Y.B.A.Music)**

Under Choice Based Credit System (CBCS)

and

as per NEP-2020 Guidelines

[w.e.f.Academic Year:2024-25]

Preface -

The Faculty of Arts at Moolji Jaitha College (Autonomous) aims to implement a department-specific model aligned with UGC, NEP-2020, and Maharashtra Government guidelines. The Board of Studies in Music has designed a comprehensive first-year undergraduate syllabus in Music, fostering a strong foundation and deep understanding of the discipline. The program's outcome-based curriculum caters to current student needs for higher education and employment. The Department of Performing Arts seeks to provide holistic education, nurturing future artists to achieve professional excellence, emphasizing universal human values through Performing Arts. The Music Department offers a specialized bachelor's degree in Hindustani Vocal Music, producing competent musicians and musicologists, well-versed in theory and practice, appreciating the aesthetic and social significance of musical art forms. The Department endeavors to preserve and propagate classical music arts through the Guru-Sishya Parampara, encouraging innovation while maintaining the essence of beauty, harmony, and spiritual evolution. It aspires to become a center of excellence in performing arts, bridging the gap between ancient traditions and modern ingenuity, contributing to India's cultural heritage and global relevance. The Department aims to provide world-class education, aligning with industry demands and promoting overall student development.

Program Specific Outcome PSO (B.A.Music):

After completion of this course, students are expected to learn/understand the:

PSO No.	PSO
1	These courses will definitely be beneficial to those students who want to pursue Music as a profession.
2	These courses will enhance the capabilities of students in other fields too, with aptitude and interest in music.
3	With this course students will be able to achieve their graduation degrees besides improving their skills in Music.
4	They can go for higher studies in performing arts.
5	They can become Music Teachers, Instructors.
6	Students can also become professionals and pursue their careers as professional artists.

Multiple Entry and Multiple Exit options:

The multiple entry and exit options with the award of UG certificate/ UG diploma/ or three-year degree depending upon the number of credits secured;

Levels	Qualification Title	Credit Requirements		Semester	Year
		Minimum	Maximum		
4.5	UG Certificate	40	44	2	1
5.0	UG Diploma	80	88	4	2
5.5	Three Year Bachelor's Degree	120	132	6	3
6.0	Bachelor's Degree- Honours Or Bachelor's Degree- Honours with Research	160	176	8	4

S. Y. B. A. Music Course Structure

Semester	Course Module	Credit	Hours/ week	TH/ PR	Code	Title
III	Major	4	4	TH	MUS.DSC.231	Hindustani Music Vocal & Instrumental – I (T)
	Major	2	4	PR	MUS.DSC.232	Practice of ragas –I (P)
	Major	2	2	TH	MUS.DSC.233	Theoretical Study of Semi Classical Music –I (T)
	Minor	4	4	TH	MUS.MIN.231	Theory of Applied music – I (T)
	Minor	2	4	PR	MUS.MIN.232	Light Vocal Music (P)
	OE	2	2	TH	MUS.OE.231	Introduction to Musicology–I (T)
	AEC	2	2			
	CC	2	2			
	CEP	2	4		MUS.CEP.231	Community Engagement Programme
IV	Major	4	4	TH	MUS.DSC.241	Hindustani Music Vocal & Instrumental - II (T)
	Major	2	4	PR	MUS.DSC.242	Practice of ragas - II (P)
	Major	2	2	TH	MUS.DSC.243	Music in IKS (T)
	Minor	4	4	TH	MUS.MIN.241	Theory of Applied music – II (T)
	OE	4	4	TH	MUS.OE.241	Introduction to Musicology–II (T)
	AEC	2	2			
	CC	2	2			
	FP	2	4		MUS.CEP.241	Field Project

DSC : Department-Specific Core course
DSE : Department-Specific elective
GE/OE : Generic/ Open elective
SEC : Skill Enhancement Course
MIN : Minor course
AEC : Ability Enhancement Course
VEC : Value Education Courses
ENG : English
ES : Environmental studies
CI : Constitution of India
IKS : Indian Knowledge System
CC : Co-curricular course
TH : Theory
PR : Practical

S.Y.B.A
SEMESTER - III
MUS.DSC.231 Hindustani Music Vocal & Instrumental – I (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To introduce the students to ragas and talas. - To introduce the students to 72 Thaats concept. - To introduce the students to Gharanas. - To introduce the students to of biographies significant music artists.	
Course outcomes	Upon successfully completing the course, students will be able to: - Students will be able to compose ragas and Talas. - Students will be able to Gharanas concepts. - Students will be able to Pt. Bhatkhande Swarlipi and Taallipi System . - Students will be able to write biographies of significant music artists.	
Unit	CONTENTS	Hours
Unit I	Transcription of <i>Bada Khayal</i> and <i>Chhota Khayal</i>. <i>Raga- Kedar ,Bihag ,Malkauns</i> Transcription of <i>Talas</i>.(<i>Dugun , Tigun & Chaugun</i>) <i>Tala- Jhaptaal, Rupak , Chautal.</i>	15
Unit II	- Origin and development of music. - History of Indian Music Pre-Independence Period (1850-1947) - Brief knowledge of the Concept of : Raga, Gram, Moorchhna. - Relationship between Swar and Shruti.	15
Unit III	72 Thaats concept of <i>Pt.Vyankat makhi</i>. - Classification of Ragas.(<i>Rag Vargikaran</i>) - Naad and Characteristic.	15
Unit IV	- Gharanas – Khayal (Gwalior, Agra, Kirana) and their significant features regarding techniques. <i>Pt. Bhatkhande Swarlipi and Taallipi System</i> - Significant music artists. 1) <i>Tansen</i> 2) <i>Amir Khusro</i> 3) <i>Pt. Bhimsen Joshi</i> 4) <i>Swami Haridas</i>	15
Study resources	- Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. - Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P - Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune - Shrivastav Pt. Harishchandra, 2009, <i>Raga Parichay (Vol. 1 to 4)</i> Sangeet	

	Sadan Prakashan, Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan, Mumbai. • Prof. Mrs. Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakashan, Nagpur. • Dr. Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan, Mumbai. Dr. Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan, Sambhaji Nagar.	
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S.Y.B.A
SEMESTER - III
MUS.DSC.232 Practice of ragas – I (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

(w.e.f.Academic Year:2024- 25)

Learning objectives	- To provide students with exposure to the composition and presentation of ragas. - To provide practice in <i>saragamgeet and lakshangeet</i>. - To train the students in <i>talas</i>. - To provide practice in ten <i>alankars</i>.	
Course outcomes	Upon successfully completing the course, students will be able to: - Students will be able to Bada Khayal and chotakhayal present the composition. - Students will be able to demonstrate various characteristics of singing. - Students will be able to demonstrate saragamgeet and lakshangeet. - Students Will be able to do aalap, laykari, sargam, bol aalap, bol tana in chota khayal.	
Unit	CONTENTS	Hours
Unit I	- Perform <i>Badakhyal Chhotekhyal</i> with <i>Alaap and Tanas</i>. 1) <i>Kedar</i> 2) <i>Bihag</i> 3) <i>Malkauns</i>	15
Unit II	<i>Sargam Geet</i>, in two ragas <i>Lakshan Geet</i> in one raga.	15
Unit III	<i>Dugun, Tigun and Chaugun with Tali</i>. <i>Tala-</i> 1) <i>Jhaptaal</i>. 2) <i>Rupak</i> 3) <i>Chautal</i>.	15
Unit IV	- Comparative study of Ragas and identification of <i>Ragas</i> by given <i>Swar Samooh</i>. - Introduction to following musical forms: - vocal students only :- Tarana, Dhrupad with dugun.	15

S.Y.B.A
SEMESTER - III

MUS.DSC.233 Theoretical Study of Semi Classical Music –I (T)

Credits : 2

Internal Mark : 20

Mark : 50

External Mark : 30

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To develop Semi Classical gayaki - To learn different types of semi classical gayakis like Thumri, Dadra, Hori, - To introduce the students to of biographies significant music artists. - Developing the sense of Music Composing.
Course outcomes	- Students will able to develop semi classical gayaki by learning Thumri, Dadra, Hori. - Students will able to Perform semi classical music effectively - Students will able to Compose any song by using their sense of composing. - Students will able to foundation to become a great composer.
Unit	Hours
Unit I	- Vocal Forms (Semi-Classical) - Dadra, Chaiti, Hori, Kajari, Jhoola,etc. 08
Unit II	- Origin of Thumri. - Detailed Knowledge of Thumri Gayaki (Purab ang, Punjab ang) - Thumri in Raga Khamaj, Kafi or Bhairavi. - Influence of Thumri gayaki on film music. 08
Unit III	- Influence of Thumri gayaki on film music. - Composing music for jingles or advertisements. - Basic knowledge of Tappagayaki. 08
Unit IV	Significant music artists. - Girija Devi - Bade Gulam Ali - Shobha Gurtu - Sidhleshwari Devi 06
Study resources	- Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. - Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P - Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune - Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> Sangeet Sadan Prakashan, Allahabad - Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. - Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay

	Prakshan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A
SEMESTER - III
MUS.MIN.231 Theory of Applied music – I (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To introduce the students to ragas and talas. - To introduce the students to basic Basic introduction of Light Music. - To write biographies of significant music artists. - To introduce the students to the Light music forms.	
Course outcomes	Upon successfully completing the course, students will be able to: - Students will be able to compose ragas and Talas. - Students will be able to explain basic concepts. - Students will be able to percussion and non-percussion instruments. - Students will be able to write biographies of significant music artists.	
Unit	CONTENTS	Hours
Unit I	Transcription of one <i>Badakhya</i> and all <i>Chhota Khayal</i>. 1) <i>Sarang</i> 2) <i>Yaman</i> 3) <i>Khamaj</i>	15
Unit II	Transcription of <i>Talas</i>.(<i>Dugun</i> , <i>Tigun</i> & <i>Chaugun</i>) 1) <i>Kerava</i>, 2) <i>Bhajani</i> 3) <i>Khemata</i>. - History and developmental changes and relation with music	15
Unit III	Basic introduction of Light Music forms - Bhavgeet , Gazal , folk song , patriotic song , Bhajan , filmy classical song. Biography of playback singer and composer. 1) Ashok Patki 2) Suresh Wadkar 3) Lata Mangeshkar 4) Hrudaynath Mangeshkar	15
Unit IV	Introduction to percussion and non-percussion instruments. 1) Satar 2) Sarod 3) Pakhavaj 4) Flute Essay Writing 1) Music and Literature 2) Music for development of the society 3) Music Therapy 4) Music and spirituality	15
Study resources	- Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. - Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. - Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. - Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai.	

S.Y.B.A
SEMESTER - III
MUS.MIN.232 Light Vocal Music (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

(w.e.f.AcademicYear:2024- 25)

Learning objectives	• To introduce students to the forms of Light Music like Patriotic Songs, Prayers, Bhajan, • To introduce Filmy classical song, Devotional songs etc • To give basic knowledge of important features of Light Music • To give detail knowledge of singing & performing style of Light Music like Voice production, Voice Modulation etc.	
Course outcomes	• Students will be able to Explore and examine basic elements of Light Music • Students will be able to Evaluate singing style of Light Music • Students will be able to Sing & perform Light Music moreefficiently • Students will be able to Differentiate between Hindustani Classical Music & Light Music.	
Unit	CONTENTS	Hours
Unit I	• Basic introduction of Light Music • Study of different forms of Light Music	15
Unit II	• Practicing 2 Bhajans, 1 filmy classical song with improvisations & • study of performing style • Bhavgeet , Gazal , Devotional songs etc	15
Unit III	• Study of Taalas & Rhytm patterns used in Light Music • Practising 1 patriotic song, 1 prayer	15
Unit IV	• Practising 2 Bhajans, in any regional language, 2 filmy classical song with • improvisations & study of performing style	15

S.Y.B.A
SEMESTER - III
MUS.OE.231 Introduction to Musicology – I

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

(w.e.f.AcademicYear:2024- 25)

Learning objectives	• To introduce the students to basic concepts • To introduce the students aims and objectives of voice culture • To introduce the students various types of Taanas (ornamental patterns) including <i>Sapat</i>, <i>Khatka</i>, <i>Murki</i>, and <i>Gamak</i>.	
Course outcomes	• Students will be able to Understand the characteristics and stylistic elements of Semi-Classical forms. • Students will be able to Gain familiarity with traditional musical instruments such as Jaltarnag , Shahanai , Sarangi. • Students will be able to Merits and demerits of a singer.	
Unit	CONTENTS	Hours
Unit I	Transcription of <i>Chhota Khayal</i>. • Raga- 1) <i>Bhairav</i>. 2) <i>Bhimpalsi</i>	08
Unit II	Transcription of <i>Talas</i>.(<i>Dugun</i> , <i>Tigun</i> & <i>Chaugun</i>) • Tala- 1) <i>Teental</i> 2) <i>Dadara</i>.	08
Unit III	• Basic Concepts Shruti , Raga ,Purvanga Raga, Uttaraanga Raga, Nyas Swara , Nibaddha Gaan, Anibaddha Gaan, Gayaki, Nayaki. • Introduction to musical instruments Jaltarnag , Shahanai , Sarangi.	08
Unit IV	• The merits, aims, methods of voice culture and voice • Merits and demerits of a singer. • Types of <i>Taanas</i>.	06
Study resources	• Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. • Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P • Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune	

	• Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> Sangeet Sadan Prakashan, Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan, Mumbai. • Prof. Mrs. Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakashan, Nagpur. • Dr. Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan, Mumbai. Dr. Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan, Sambhaji Nagar.	
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S.Y.B.A
SEMESTER - III
CEP-1 MUS 231 Community Engagement Programme

Credits : 2

Mark : 50

(w.e.f.AcademicYear:2024- 25)

Learning objectives	• To introduce the students to Explore research abilities. • To introduce the students to Apply knowledge of Research methodology. • To introduce the students to Enhance scientific writing skills. • To introduce the students to Develop Communication Skill. • To introduce the students to Improve self confidence.	
Course outcomes	• Students will be able to Explore research abilities • Students will be able to Apply knowledge of Research methodology. • Students will be able to Enhance scientific writing skills. • Students will be able to Develop Communication Skill. • Students will be able to Improve self confidence.	
Unit	CONTENTS	Hours
Unit I	• Broad Areas for Field Project: • Survey of musical concerts. • Data collection of musical concerts. • Presentation of field project	15
Unit II	• Survey of Indian Folk Music • Data collection of Indian folk music • Presentation of field project	15
Unit III	• Reviewing local organizations, schools and community centers to identify needs and opportunities for music projects.	15
Unit IV	• Creating projects with students performing in community settings such as nursing homes, schools or local festivals. • Participating in music workshop and presenting field project.	15

S.Y.B.A
SEMESTER – IV
MUS.DSC.241 Hindustani Music Vocal & Instrumental-II

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

(w.e.f.Academic Year:2024- 25)

Learning objectives	- To introduce the students structure and components of Bada Khayal and Chhota Khayal. - To introduce the students ability to transcribe melodies accurately in ragas. - To introduce the students evolution of Indian music from medieval to modern times. - To introduce the students principles and practices of Vrundgayan and Vrundvadan.	
Course outcomes	- Students will be able to accurately transcribe melodies in ragas. - Students will proficiently transcribe rhythmic patterns and compositions in Talas - Students will gain knowledge about the historical progression of Indian music from medieval to modern times. - Students will be able to classify musical instruments into categories such as wind, percussion, and strings.	
Unit	CONTENTS	Hours
Unit I	- Transcription of <i>Bada Khayal</i> and <i>Chhota Khayal</i>. <i>Raga- Shankara, Miya malhar, Bageshri,</i> - Transcription of <i>Talas</i>.(<i>Dugun , Tigun & Chaugun</i>) <i>Tala- Tilwada , Dhamar , Ada Chautal.</i>	15
Unit II	- Brief knowledge about Medieval History of Indian music. - Brief knowledge about Modern History of Indian music.	15
Unit III	<i>Raga Samaya Siddhant.</i> <i>Vrundgayan –Vrundvadan.</i> - Classification of Indian Instruments: Sushir (Wind) ,Tantu (String),Avanaddha (Percussion),Ghan (Solid)	15
Unit IV	- North Indian and South Indian music <i>Swara</i> system. - Gharanas – Khayal (Jaipur, Patiala,Atrauli) and their significant features regarding techniques. - Contribution of Ancient and Medieval Scholars to Indian Music : Bharat, Narad, Sharang Dev, Ahobal , Lochan, Shrinivas, Venkatmukhi	15
Study resources	- Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. - Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P - Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet	

	Gaurav Grantha Mala ,Pune • Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) Sangeet Sadan Prakashan, Allahabad • Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A
SEMESTER - IV
MUS.DSC.242 Practice of ragas – II (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To provide students with exposure to the composition and presentation of ragas. - To provide practice in <i>saragamgeet and lakshangeet</i>. - To train the students in <i>talas</i>. - To provide practice in ten <i>alankars</i>.	
Course outcomes	Upon successfully completing the course, students will be able to: - Students will able to Bada Khayal and chotakhya present the composition. - Students will able to demonstrate various characteristics of singing. - Students will able to demonstrate saragamgeet and lakshangeet. - Students Will be able to do aalap, laykari, sargam, bol aalap, bol tana in chota khayal.	
Unit	CONTENTS	Hours
Unit I	Perform <i>Badakhya Chhotekhya</i> with <i>Alaap and Tanas</i>. <i>Shankara</i> <i>Miya malhar</i> <i>Bageshri</i>	15
Unit II	<i>Sargam Geet</i>, in two ragas <i>Lakshan Geet</i> in one raga. - vocal students only :- Tarana, Dhrupad with dugun.	15
Unit III	<i>Dugun, Tigun and Chaugun</i> with <i>Tali</i>. <i>Tala-</i> <i>Tilwada</i> <i>Dhamar</i> <i>Ada Chautal</i>,	15
Unit IV	Comparative study of Ragas and identification of Ragas by given <i>Swar Samooh</i>. Introduction to following musical forms: - vocal students only :- Tarana, Dhrupad with dugun.	15

S.Y.B.A
SEMESTER - IV
MUS.DSC.243 Music in IKS (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To provide students with knowledge of Shruti, Swara, Saptaka, Tal etc. - To provide students with the origins of Indian music. - To provide students with the characteristics of clans and styles of music, their lineage - To provide students with information about sound and laykari. - To provide students with the classification of instruments used in Indian classical music (strings, wind, percussion).	
Course outcomes	- Students will be able to knowledge of Shruti, Swara, Saptaka, Tal etc. - Students will be able to the origins of Indian music. - Students will be able to the characteristics of clans and styles of music, their lineage - Students will be able to information about sound and laykari. - Students will be able to the classification of instruments used in Indian classical music (strings, wind, percussion).	
Unit	CONTENTS	Hours
Unit I	Fundamentals of Music - Swaras (Notes): Sa, Re, Ga, Ma, Pa, Dha, Ni and their variations. - Shrutis: Microtones and their classification. - Saptak (Octave): Understanding the division of the octave in Indian music. - Talas: Rhythmic cycles, including common talas like Teentaal, Dadara,kerava,bhajani etc.	08
Unit II	Historical Development - Origin of Indian Music: - Gharanas: Schools or styles of music, their lineage, and distinctive features.	08
Unit III	Musicology and Aesthetics. - Nada and Dhvani: Theories of sound and resonance in Indian music aesthetics. - Laya and Layakari: Study of rhythm and rhythmic variations.	08
Unit IV	- Classification: Types of instruments used in Indian classical music (string, wind, percussion). - Veena, Plain-drum, Maddalam, violin, morsing, Tambura.	06
Study resources	- Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. - Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika</i>	

	(Vol. 1 to 6) , Sangeet Karyalaya Hathras, U.P • Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) Sangeet Gaurav Grantha Mala ,Pune • Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) Sangeet Sadan Prakashan, Allahabad • Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A
SEMESTER - IV
MUS.MIN.241 Theory of Applied music – II (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

(w.e.f.AcademicYear:2024- 25)

Learning objectives	• To understand the structure and characteristics of chota khayal structures in these ragas. • Transliteration of compositions in these rhythms focusing on Dugun, Tigun and Chaugun subdivisions. • Understanding musical structure, lyrical content, and stylistic elements of each form. • To understand the fundamentals of Western music notation and its application in vocal and instrumental performance.	
Course outcomes	• Students will be able to learn the structure and characteristics of Chhota Khayal compositions in these ragas. • Students will be able to transcribe compositions in these rhythms focusing on Dugun, Tigun and Chaugun subdivisions. • Students will be able to understand musical structure, lyrical content and stylistic elements of each form. • Students will be able to understand the fundamentals of Western music notation and apply it to vocal and instrumental performance.	
Unit	CONTENTS	Hours
Unit I	• Transcription of <i>Chhota Khayal</i>. • <i>Ahir Bhairav</i> • <i>Maru Bihag</i>	15
Unit II	• Transcription of <i>Talas</i>.(<i>Dugun</i> , <i>Tigun</i> & <i>Chaugun</i>) • <i>Tilawada</i> • <i>Rupak</i>	15
Unit III	• Knowledge of Vocal Forms • Tarana, Chaturang, Trivat, Saragam, Ragma, Lakshangeet • Carnatic Music - Swar, Forms, Mela system. • Carnatic Music - Tala system, Instruments Eminent personalities.	15
Unit IV	• Haveli Sangeet • Rabindra Sangeet – Forms, Tala System, Instruments. • Western Music -Staff Notation system, • Vocal and Instrumental forms of Western music	15

Study resources	• Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai.	
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S.Y.B.A
SEMESTER - IV
OE/GE MUS 241 Introduction to Musicology – II

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To introduce students to develop proficiency in transcribing compositions in the Bada Khayal and Chhota Khayal genres. - To introduce students to explore the fundamental principles and aesthetics of Indian performing arts as described in the text of Natyashastra. - To introduce students to analyzing their musical characteristics, lyrical content and cultural contexts. - To introduce students to the spiritual and cultural significance of Abhang, Ovi, Bhajan.	
Course outcomes	- students will be able to develop proficiency in transcribing compositions in the Bada Khayal and Chhota Khayal genres. - students will be able to explore the fundamental principles and aesthetics of Indian performing arts as described in the text of Natyashastra. - students will be able to analyzing their musical characteristics, lyrical content and cultural contexts. - students will be able to cultural significance of Abhang, Ovi, Bhajan.	
Unit	CONTENTS	Hours
Unit I	Transcription of <i>Bada Khayal</i> and <i>Chhota Khayal</i>. Raga- 1) Des. 2) Kafi 3) Multani	15
Unit II	Transcription of <i>Talas</i>.(<i>Dugun</i> , <i>Tigun</i> & <i>Chaugun</i>) Tala- 1) Ektal 2) Dadara. 3) Kerava	15
Unit III	- Study of <i>Natyashastra Granth</i>, <i>Rag Samay Siddhant</i> - Rasa: Emotional aesthetics and the expressive qualities of ragas.	15
Unit IV	Biographies and contribution - Ut. Allauddin Khan, 2) Ut. Vilayat Khan , 3) Pt. Ravi Shankar. Essay Writing - Music and Sadhana - Organizing music concerts - Raga and Rasa - Importance of music in Human life.	15

Study resources	• Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. • Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P • Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune • Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> Sangeet Sadan Prakashan, Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A
SEMESTER - IV
CEP-2 MUS 241 Field Project –II

Credits : 2

Mark : 50

(w.e.f.AcademicYear:2024- 25)

Learning objectives	- To introduce students to Find placements . - To introduce students to Get field experience . - To introduce students to Develop performing skills . - To introduce students to Develop Communication Skill . - To introduce students to Improve their self-confidence .	
Course outcomes	- Students will able to Find placements . - Students will able to Get field experience . - Students will able to Develop performing skills . - Students will able to Develop Communication Skill . - Students will able to Improve their self-confidence.	
Unit	CONTENTS	Hours
Unit I	Agencies for Field project : - Music circles - Press and Music journals	15
Unit II	- Aakashwani - Primary and secondary Schools	15
Unit III	- Recording studios - Music shops	15
Unit IV	- Libraries and Archives - Private Music Institutions	15

M. J. College (Autonomous), Jalgaon
BoS in MUSIC

अ.क्र.	नाव	पदनाम	पत्ता
1.	प्रा.कपिल ना.शिंगाणे	चेअरमन	मूळजी जेठा महाविद्यालय ,जळगाव
2.	प्रा.डॉ.संगीता बापट	विषय तज्ञ	एस.एन.डी.टी.महिला विद्यापीठ,मुंबई
3.	प्रा.डॉ.अविराज तायडे	विषय तज्ञ	एस.एम.आर.के.महाविद्यालय, नाशिक
4.	प्रा.राजेश पुराणिक	कुलगुरू नामनिर्देशित केलेले सदस्य	पी.ओ.नाहटा महाविद्यालय,भुसावळ
5.	श्री.आनंद मोरे	पदव्युत्तर गुणवत्ताधारक माजी विद्यार्थी	केरळ