

UNIVERSITY OF MUMBAI

No.UG/ 30 of 2014
Mumbai-400 032
30th August, 2014

The Head,
University Department of Music,
Vidyapeeth Vidyarthee Bhavan,
University of Mumbai,
'B' Road, Churchgate
MUMBAI-400 020.

Madam,

I am to invite your attention to the Ordinances, Regulations and syllabus relating to the M.Phil program in the course of Hindustani Music and to inform you that the recommendation made by the Board of Studies in Hindustani Music at its meeting held on 30th April, 2014 has been accepted by the Academic Council at its meeting held on 7th June, 2014 **vide** item No.4.1 and subsequently approved by the Management Council at its meeting held on 7th July, 2014 **vide** item No. 24 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 54(1) & 55(1) of the Maharashtra Universities Act, 1994, the Ordinances 6131 & 6132 and Regulations 8768, 8769 and 8770 and syllabus for the M.Phil program in the course of Hindustani Music is introduced, which is available on the University's web site (www.mu.ac.in) and that the same has been brought into force with effect from the academic year 2014–2015.

Yours faithfully,
Sd/-

Deputy Registrar
Under Graduate Studies

A.C/4.1/07/06/2014
M.C/24/07/07/2014

No. UG/ 30-A of 2014

MUMBAI-400 032

30th August, 2014

Copy forwarded with compliments for information to:-

- 1) The Dean, Faculty of Fine Arts,
- 2) The Chairperson, Board of Studies in Hindustani Music,
- 3) The Director, Board of Colleges and University Development,
- 4) The Controller of Examinations,
- 5) The Co-Ordinator, University Computerization Centre.

Sd/-
Deputy Registrar
Under Graduate Studies

A.C. 7/6/2014

Item No. – 4.1

UNIVERSITY OF MUMBAI



Ordinances, Regulations & Syllabus

Programme - M.Phil (Masters in Philosophy)

Course - Hindustani Classical Music

Introduced with effect from Academic Year 2014-15

University of Mumbai
Department of Music

M. Phil in Hindustani Classical Music
Syllabus for **M. Phil** (Masters in
Philosophy) To be implemented from
2014-15

O.6131 Title :- M. Phil in Hindustani Classical Music

O.6132 Eligibility:

A candidate for being eligible for admission to M. Phil in Hindustani Music must have passed the Masters Degree examination in Music from University of Mumbai or any other University recognized by UGC with minimum of fifty five percent marks and it is fifty percent in case of the candidates from the reserved category. The Candidates admission to the course will be subject to his passing written test and audition test of 50 marks conducted by the Head of the Department where candidate seeks admission.

The allocation of the supervisor for a selected student shall be decided by the Department in a formal manner depending on the number of students per faculty member, the available specialization among the faculty supervisors, and the research interest of the student as indicated by the student during the interview.

Intake Capacity 10 students per year.
(Vocal/Instrumental/Percussion)

R.8768 Duration – 1 academic year (Extension of maximum six months can be granted subject to the approval by guide and Head of the Department)

R.8769 Fee Structure –

Item	Amount in Rs.
Tuition Fee	3000/-
Library Fee	600/-
P.G. Registration Fee	1000/-
Caution Money	125/-
Sports and Cultural Activities	50/-
E charges	20/-
Disaster relief fund	10/-

Students Group Insurance	40/-
Form price	200/-
PG registration form	25/-
Boucher	100/-
Total	5170/-

R.8770 Examination pattern & Standard of Passing:

Paper I and II will be evaluated in the following manner.

Research paper and Paper Presentation - 25 Marks

Final examination at the end of the year - 75 Marks

There will be no internal exam for papers III, IV and V.

The passing marks for each paper would be 40%. Only after passing the examinations in all the five papers the candidates dissertation would be evaluated. The dissertation should be of at least 25,000 words and should be submitted following the rules of University of Mumbai. It is mandatory for all the students to submit the dissertation in the month of February. The dissertation would be evaluated out of 100 marks (75 marks for the written dissertation and 25 marks for viva-voce.) The dissertation will be graded as per the existing guidelines of the University of Mumbai.

R_____ Paper Scheme –

Outline of papers theory and practical

Theory Paper I – Research Methodology

Max Marks 100 No. of lectures/wk - 4 Time – 3 hours
(75 External 25 Internal)

Theory Paper II – History and theory of Indian Music

Max Marks 100 No. of lectures/wk - 4 Time – 3 hours
(75 External 25 Internal)

Theory Paper III – Contemporary topics on Music

Max Marks 50 N o. of lectures/wk - 4 hours Time – 2 hours

Note :- Answering Language of the theory papers can be English, Hindi or Marathi.

Paper IV – Practical - I (Viva)

Max Marks 75

Time – 1 Hour

Paper V – Practical - II (Concert)

Max Marks 75

Time – 1 hour

Note :- Practical coaching of 12 hours per week per batch of 5 students.

Dissertation – 100 Marks (To be spread over the whole year)

The following shall be the syllabus for various papers.

Paper I – Research Methodology

- 1) Meaning of Research, its origin, Definitions, and characteristics.
- 2) Different Levels of Research and its objectives. At graduate Level, Post graduate Level and beyond.
- 3) Importance of Research in Indian Music
- 4) Various types of Research : viz Pure Descriptive, Applied, Analytical, Ex-positivo, Performance oriented etc
- 5) Research Process
- 6) Selection of Research topic and preparing synopsis
- 7) Hypothesis, its construction and importance
- 8) Literature Survey, its objective and ways to organise literature survey
- 9) Data collection and its sources
- 10) Structure of thesis

Reference Books :-

1. Shodha Nibandhachi Lekhan Paddhati, S.G. Malshe
2. Prayog Kalansathi Sanshodhan Paddhati, Dr. Milind Malshe
3. Sangeetatil Sanshodhan Paddhati, Dr Anaya Thatte
4. Sangeetik Anusandhan Prakriya, Dr. Manorama Sharma, Hindi Grantha Akademy, Panchkul
5. Research Methodology for Music, Dr. S A K Durga, Centre for Ethnomusicology, Madras, 1991
6. Anusandhan Praviti :Sidhanta and Parikriya, S N ganeshan, Lokbhrati Prakashan, Allahbad.
7. Research Methodology-Methods and Techniques , C R Kothari,1985, New Delhi, Wiley Eastern Limited.
8. Research Methodology-A Step-by-Step Guide for Beginners, (2nd.ed), Ranjit Kumar, 2005, Singapore, Pearson Education.
9. Sources of research in Indian classical music, Reena Gautam, Kanishka Publishers, New Delhi, First Edition 2002

Paper II – History and theory of Indian Music

Theory Paper – II

Marks 100

1. Development of Swara in Indian Music & study of Grama & Murchhana.
2. Evolution of Raga system from Ancient to Modern Period.
3. Evolution of percussion and Non-percussion instruments in North Indian Music.(Detailed study of any 5 out of 10 instruments)
4. Gamaka, its various forms and relationship with aesthetics of Indian Music.
5. A detailed study of Nibaddha and Anibaddha forms of Music with special reference to the contemporary Music.
6. A study of Bandish, composition and Raga structure.
7. Evolution of Indian Music through various ages & stages: Vedic, Medieval, Muslims & Modern Period.
8. Contribution of Musical treatises of musicologists of modern period.
(Study of Contribution of at least six Important Musicologists in detail.)

- 1) Pt. Tulsiram Devangan
- 2) Thakur Jaidevsingh
- 3) Dr. Premlata Sharma
- 4) Dr. Ashok Ranade
- 5) Dr. Subhadra Chaudhari
- 6) Pt. Omkarnath Thakur
- 7) Shri Tejsingh Tak
- 8) Swami Pradnyananand
- 9) Shri. Shrirang Sangoram
- 10) Pt. Govindrao Tembhe
- 11) Pt. Wamanrao Deshpande

Reference Books :-

- | | | | |
|---|--|------------------------|---|
| 1 | Bharatiya Sangeet ka Itihas | Bhagawat Sharan Sharma | Sangeet Karyalaya, Hatharas |
| 2 | Bharatiya Sangeet ka Itihas | S.S.Paranjpe | Chaukamba Sanskrit Series, Varanasi |
| 3 | Bharatiya Sangeet ka Itihas | Umesh Joshi | Mansarovar Prakashan, U.P. |
| 4 | History of Hindustani Music with particular reference to theory & practice | B.A.Pingle | Sushil Gupta, Culcutta |
| 5 | Music in Maharashtra | G.H Ranade | Maharashtra Information centre, New Delhi |
| 6 | Prachin Bharat main Sangeet | Dharmavati Shrivastav | Bhartiya Vidya Prakashan, Varanasi |
| 7 | Sangeet Shastrakar va Kalawant yancha Itihas | Laxman Joshi | Laxman Dattatraya Joshi |
| 8 | Vaidic Parampara main Saamgaan | Rajeshwar Mitra | Anand Prakashan, Varanasi |

Paper – III - Contemporary topics on Music

- 1) Use of Technology in teaching, learning, performance and research in Music.
- 2) Aesthetics of performance
- 3) New Ragas and Vaggeyakars :- Origin, Principles, Propagation, Importance, Critical Analysis (for vocal and non-percussion students) Changing aesthetics of presentation of taalas (For percussion students)
- 4) Career Avenues in the field of Music
- 5) Manufacturing and Maintenance of Musical instruments (acoustic)
- 6) Music Therapy
- 7) Music and Law- Contracts, copyrights, piracy etc.
- 8) Effect of Globalization on Indian Classical Music.

(Choose any five topics from the above list)

Reference Books :-

- 1) Aesthetic aspects of India's Musical Heritage – Dr. Ashok Ranade
- 2) Globalization and Indian Music - Seminar Proceedings of the ITC-SRA seminar held at NCPA, Mumbai
- 3) Various Periodicals, Magazines on Music
- 4) Internet and websites
- 5) Sangeet Vichar _- Dr. Ashok Ranade
- 6) Sangeet Nibhandha Sangraha – Lakshminarayan Garg
- 7) Navaraagnirmitichi Taatve- Dr. Anaya Thatte

Paper IV – Practical - Viva Voce (75 Marks)

(60 Minutes)

Ragangas :-

- 1) Bhairav 2) Kalyan 3) Todi 4) Malhar 5) Kanada
- 6) Bilawal 7) Sarang 8) Purvi 9) Kauns 10) Dhanashree
- 11) Bihag 12) Lalat 13) Bahar 14) Nat 15) Kedar 16) Shree

Detailed knowledge of any four Ragangas from the above mentioned list with one detailed Raga (Vilambit and Drut Khyal) and two non detailed (Chota Khyal) ragas with gayaki from each raganga.

Note :

- 1) Student should be able to present four Bada Khyals and 8 Chota Khyals from the chosen 4 ragangas.
- 2) At least one bandish in Rupak and Zaptala.

Paper V – Practical - II Concert (75 Marks) (60 Minutes)

Each student should perform for one hour

- 1) Vilambit Khyal and Chota Khyal from any two ragas of detailed study from Viva Voce (Examiners choice)
- 2) Madhyalaya Khyal from any Raga of students choice.
- 3) Any one semi-classical form.(Thumri and allied forms and Bhajan)

Reference Books :-

Paper IV and V

- | | |
|---|----------------------|
| 1) Sangeetanjali (part I to IV) | Pt. Omkarnath Thakur |
| 2) Raagvigyan (Part I to VII) | V.N.Patvardhan |
| 3) Kramik Pustak Malika (Part I to VII) | Pt. V.N.Bhatkhande |
| 4) Aprakashit Raag (Part I to VIII) | J.S. Patki |
| 5) Abinav Geetanjali | Pt. Ramashray Za |
| 6) Sarang Ke Prakar | Pt. Jaisukhlal Shah |
| 7) Malhar ke Prakaar | Pt.Jaisukhlal Shah |
| 8) Bhairav ke Prakaar | Pt. Jaisukhlal Shah |

Paper Pattern

1) Paper I – Research Methodology (75 Marks)

All questions are compulsory

- Q-1) General question (any one of two) 20 Marks
- Q-2) General question (any one of two) 15 Marks
- Q-3) General question (any one of two) 10 Marks
- Q-4) General question (any one of two) 10 Marks
- Q-5) General question (any one of two) 20 Marks

25 Marks Internal

Paper Presentation (Power Point) or Research Paper on any topic of students choice

2) Paper II – History and theory of Indian Music (75 Marks)

All questions are compulsory

- Q-1) General question (any one of two) 20 Marks
- Q-2) General question (any one of two) 15 Marks
- Q-3) General question (any one of two) 10 Marks
- Q-4) General question (any one of two) 10 Marks
- Q-5) General question (any one of two) 20 Marks

25 Marks Internal

Paper Presentation (Power Point) or Research Paper on any topic of students choice. (If the student opts to make a presentation in paper I, then he/she must submit the research paper in paper II and vice versa.)

3) Theory Paper III – Contemporary topics on Music (50 Marks) (2 Hours)

- Q1) Compulsory question (any one out of two) 20 Marks
- Q-2) General questions (Any three from five) 30 Marks

4) Practical Paper I - Viva Voce **75**

Marks Study of detailed Ragas

20 Marks Study of Non-detailed Ragas

15 Marks Comparative studies of Raga wherever possible

20 Marks Bandish in Rupak (Gayaki expected)

10 Marks Bandish in Zaptaal (Gayaki Expected)

10 Marks

5) Practical Paper II – Concert **75**

Marks Orderly presentation

20 Marks Raag Shuddhata

20 Marks Swar

12 Marks Taal

12 Marks Overall impression

11 Marks

6) Dissertation **100**

Marks
