

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Vocal)

(Semester I to II)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2026-27



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Vocal)
Session 2026-27

Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL -1361	Theoretical Survey of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMVL -1362	Historical Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMVP -1363	Stage Performance-I (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-1364	Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
					20	400				
* Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3
IDEC - 1101	Effective Communication Skills									
IDEH - 1313	Human Rights and Constitutional Duties									
IDEI - 1124	Basics of Computer Applications									
IDEW - 1275	Indian Heritage: Contribution to the World									

* ID is an optional inter-disciplinary subject. Credits of ID courses will not be added to SGPA
 C- Compulsory Subject E –Elective I- Inter-disciplinary V- Value added S-Skill enhancement

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Vocal)
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Semester – II										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL-2361	Intensive Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMVL-2362	An Analytical Study of Granthas	C	5	4-1-0	5	100	70	--	30	3
MMVP-2363	Stage Performance-II (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-2364	Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
Total					20	400				

Programme Specific Outcomes

Upon Successful completion of this Programme, candidate will be able to:

P.S.O. 1: understand the theoretical as well as historical aspects of Indian Music.

P.S.O. 2: understand the concept and different areas (classical, semi classical, light & folk music) of music.

P.S.O. 3: understand the scriptures reflecting the basic classical law and growth of music.

P.S.O. 4: understand the interdisciplinary / multidimensional approach of Indian music.

P.S.O. 5: understand the importance of drone and have command on their voice to sing and performed classical as well as other forms of vocal music with daily practice and extensive knowledge of raagas and taals.

P.S.O. 6: experience the two- way discussion between examiner and themselves in which they must demonstrate the concepts of music they learned and studied.

P.S.O. 7: General competence:

The candidate will be able to:

- Understand the role of music in society and know the historical development of music, its possibilities and limitations, and understands the value of lifelong learning.
- Gather, assess, and make use of new information.

Master of Arts (Music Vocal) Semester-I
Session 2026-27
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMVL - 1361

Course Outcomes:

After the completion of following course students will be able to -

CO1: Demonstrate an understanding of fundamental concepts of Indian music, including Avirbhav–Tirobhav, Alpattva–Bahutava, Khatka–Murki, and Alap–Bahlaava and explain the relationship between Classical and Folk music traditions.

CO2: Analyze and compare the theoretical aspects of Indian music, including Naad, Sahayak Naad, the importance of Swarit (Keynote) and Swar Samvad and distinguish between the Northern (Hindustani) and Southern (Carnatic) systems of music.

CO3: Develop comprehensive knowledge of the Moorchana system, Tanas and their various styles, and examine the interrelationship between vocal and instrumental music traditions.

CO4: Demonstrate an understanding of Gamaks and their types and critically evaluate the interdisciplinary relationship of music with drama and theatre, appreciating the role of music in performing arts and cultural expression.

Master of Arts (Music Vocal) Semester-I
Session 2026-27
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMVL - 1361

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Max. Marks: 100

Theory: 70

CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the Syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

UNIT I

1. Write short notes on the following:
 - a. Avirbhav–Tirobhav
 - b. Alpattva–Bahutava
 - c. Khatka–Murki
 - d. Alap–Bahlaava
2. Relation between Classical Music & Folk Music.

UNIT II

3. Detailed study of Naad and Sahayak Naad.
4. Comparative study of Uttari & Dakshini System of Music.
5. Importance of Swarit (keynote) and Swar Samvad in Music.

UNIT III

6. Detailed Study of Moorchana System.
7. Inter-relationship between Vocal & Instrument Music.
8. Detailed study of Tanas and its Styles.

UNIT IV

9. Detailed study of Gamaks and its types.
10. Inter-relation of music with drama Theatre.

BOOKS RECCOMENDED

1. Bhartiya Kanth Sangeet avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2. On Indian Music Pt. Debu Chowdhury, Roshan Press, 2005
3. Nibandh Sangeet, Lakshmi Narayan Garg, Sangeet Karyalaya, Hathras, 1989
4. Hamare Sangeet Ratan Sangeet Karyalaya, Hathras, 1989
5. Gurnat Sangeet Parbandh Dr. Gurnam Singh, Punjabi Univ., Patiala, 2002
6. Punjab ki Sangeet Parampara, Dr. Geeta Paintal, Radha Publications, New Delhi, 1998.
7. Vedic Yug Mein Sangeet, Dr. Jatinder Kaur
8. A Journey to Hindustani Music Dr. Rajiv Nayar
9. Music-Its Methods & Techniques of Teaching in Higher Education, Dr. Indrani Chakrvarti, Mittal Publications.
10. Sangeet Manjusha Dr. Indrani Chakrvarti, Mittal Publications

Master of Arts (Music Vocal) Semester-I
Session 2026-27
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMVL - 1362

Course Outcomes:

After the completion of following course students will be able to -

CO1: Demonstrate comprehensive knowledge of various Indian vocal forms and styles, including Dhrupad-Dhamar, Kajri-Hori, Sadra-Dadra, Thumri-Tappa and Drut Khayal-Tarana and analyze their distinctive musical and aesthetic characteristics and evaluate the life, contributions and musical legacy of eminent musicians and appreciate their role in the development of Indian classical music.

CO2: Analyze the historical development of Vrind Gaan and Geeti Gaan including the significance of folk music of Punjab.

CO3: Analyze the historical development of solo singing traditions and the changing scenario of Indian music after Independence, and the merits and limitations of academic training in Indian classical music.

CO4: Develop an understanding of theoretical concepts such as Shruti Swar Sthapna as propounded by eminent musicologists and critically examine the relevance of the Time Theory of Ragas in the context of Indian classical music and contemporary musical practices.

Master of Arts (Music Vocal) Semester-I
Session 2026-2027
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMVL-1362

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 70

CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

UNIT I

1. Descriptive & Comparative study of the following gayan shallies:
 - a. Drupad–Dhamar
 - b. Kajjri– Hori
 - c. Saadra–Daadra
 - d. Thumri–Tappa
 - e. Drut Khayal–Tarana
2. Biography and contribution towards Indian Music of the following viz. Pt.Rajan-SajanMishra or Pt. Bhimsen Joshi and Pt. Jasraj or Smt. Kishori Amonkar.

UNIT II

3. Historical development of Vrind Gaan in vocal music.
4. Detailed study of Geeti Gaan.
5. Folk Music of Punjab.

UNIT III

6. Historical development of solo singing and its place in Modern period.
7. Changing scenario in music after Independence.
8. Merits and De-merits of Academic training of Indian Classical Music.

UNIT IV

9. Shruti Swar Sthapna on Veena by Pt.Ahobal, Pt.Srinivas, Acharya Brihaspati & Dr.Lalmani Mishra.
10. Relevance of Time Theory in Indian Music.

Books Reccomended

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet, Dr Arun Mishra, Kanishka Publishers, New Delhi, 2002.
2. On Indian Music Pt. Debu Chowdhury, Roshan Press, 2005.
3. Nibandh Sangeet Lakshmi Narayan Garg, Sangeet Karyalaya, Hathras, 1989
4. Hamare Sangeet Ratan, Sangeet Karyalaya, Hathras, 1989
5. Gurmat Sangeet Parbandh Dr. Gurnam Singh, Punjabi Univ., Patiala, 2002
6. Punjab ki Sangeet Parampara, Dr. Geeta Paintal, Radha Publications, New Delhi, 1998.
7. Vedic Yug Mein Sangeet, Dr. Jatinder Kaur
8. A Journey to Hindustani Music Dr. Rajiv Nayar
9. Music-Its Methods & Techniques of Teaching in Higher Education, Dr. Indrani Chakrvarti, Mittal Publications.
10. Sangeet Manjusha Dr. Indrani Chakrvarti, Mittal Publications

Master of Arts (Music Vocal) Semester -I
Session 2026-2027
Stage Performance-I (Practical)
Course Code: MMVP-1363

Course Outcomes:

Students will gain confidence and competence in live stage performance with proper gayaki style, manual tanpura tuning and presentation of prescribed ragas. They will demonstrate practical command over vilambit and drut khayals, tarana, folk music, alankars and basic talas on hand and tabla.

Master of Arts (Music Vocal) Semester-I
Stage Performance-I (Practical)
Session 2026-27
Course Code: MMVP-1363

Examination Time: As per Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 70
CA: 30

NOTE I

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. A ccompaniment of Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

NoteII:

- | | | |
|----|--|---------|
| 1. | A Vilambit Khayal | 20Marks |
| 2. | A Drut Khayal | 10Marks |
| 3. | Tarana aur Chaturang | 10Marks |
| 4. | One Punjabi Folk | 10Marks |
| 5. | Ten Alankars each of Bilawal and Khamaj That | 10Marks |
| 6. | Tuning of Tanpura | 10Marks |

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali (I - VI)	Pt. Ramashraya Jha

Master of Arts (Music Vocal) Semester-I
Session 2026-2027
Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)
Course Code: MMVV-1364

Course Outcomes:

Students will be able to critically analyze and perform selected ragas through vilambit and drut khayals with appropriate gayaki styles. They will demonstrate rhythmic proficiency by performing prescribed taals on hand and tabla with ekgun and dugun laykari.

Master of Arts (Music Vocal) Semester-I
Session 2026-2027
Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)
Course Code: MMVV-1364

Examination Time: As per Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 70

CA: 30

Note I:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style gayanas prescribed in paper IV
4. Student has to perform with manual Tanpura.
5. Harmonium is allowed only for light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam
8. Basic Talas on Hand and Tabla will be compulsory

Note II:

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non-detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with Ek Gun and Dugun Laykaries.

List of Ragas (Select according to Note)

- | | |
|---|--------------------------------|
| (1) Kalyan - Shudh Kalyan | (2) Bihag, - Maaru Bihag |
| (2) Brindabani Sarang, - Madhmaadh Sarang | (4) Malkauns - Chandrakauns |
| (5) Bhairav - Ahir Bhairav | (6) Miyan Malhar - Megh Malhar |

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I - V)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
8.	Sarang Ke Prakaar	J. T. Shah
9.	Sangeetanjali	Pt. Onkar Nath Thakur
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Master of Arts (Music Vocal) Semester-II
Session 2026-27
INTENSIVE STUDY OF INDIAN MUSIC
Course Code: MMVL-2361

Course Outcomes:

After the completion of following course students will be able to -

CO1: Develop a deep understanding of aesthetics (rasa, bhava, nayak-nayika bhed, etc.) and their role in musical expression and performance.

CO2: Analyze the emotional, seasonal and temporal relevance of ragas through concepts like Raga-Ragini Chitran, Raga-Rasa and time theory.

CO3: Explore the role of creativity and improvisation in raga development and examine the use of classical ragas in Indian film music.

CO4: Gain comparative knowledge of gharana-based styles and critically study ragas with similar swaras but different identities and expressions.

Master of Arts (Music Vocal) Semester-II
Session 2026-27
INTENSIVE STUDY OF INDIAN MUSIC
Course Code: MMVL - 2361

Time: 3 Hrs

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 70

CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt Five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

Unit- I

1. Meaning, definition and principles of aesthetics in the context of music.
2. The influence and impact of Aesthetical elements in music performances.
3. Relevance of Nayak–Nayika Bhed in Modern period.

Unit- II

4. Relevance of Raga-Ragini Chitran in strengthening the relationship of ragas with emotions.
5. Rag and Rasa
6. Relation of Raga with season and time.

Unit- III

7. Relation of Raga with creativity and Improvisation.
8. Use of following Indian classical ragas (Yaman, Bhairavi, Jaijaiwanti, Shivranjani, Todi, Kalavati, Malkauns, Darbari, Khamaj and Kaafi.) in Film Music.

Unit- IV

9. Critical and Comparative study of Basic training, singing style and presentation of following Gharanas :-
(1) Gwalior (2) Delhi (3) Kirana
10. Critical and Comparative study of Ragas having same notes.

Books Recommended

Sr.	Name of the Book	Author	Publishers & Year of Publication
1.	Bhartia Kanth Sangeet Avam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002
2.	Sangeet Visharad	Basant	Sangeet Karyalya , Hathras, 2004
3.	On Indian Music	Pt. Debu Chaudhri	Roshan Press, 2005
4.	Nibandh Sangeet	Laxmi Narayan Garg	Sangeet Karyala , Hathras, 1989
5.	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Dr. Anita Gautam	Kanishka Publishers, New Delhi, 2002
6.	Bhartiya Taalon KA Shastriya Vivechan	Arun Kumar Sen	Madhya Pradesh Academy,Bhopal 2002
7.	Indian Music In Professional And Academic Institution	Dr. Manju shree Chaudhri	Sanjay Prakashan, New Delhi, 1999
8.	Indian Concept of Rythm	A.K Sen	Kanishka Publishers, New Delhi, 1994
9.	Man and Music In India	Rashmi Goswami	Indian Institute of Advance Study 1992
10.	Nayak Nayika Bhed	Dr.P.K.Dixit	
11.	Sangeet Shastra Vivechan	Shankar Lai Mishra (Dr.) Alka Katyal	Publication Beaurou, Punjabi Univ., Patiala

Master of Arts (Music Vocal) Semester-II
Session 2026-27
AN ANALYTICAL STUDY OF GRANTHAS
Course Code: MMVL-2362

Course Outcomes:

After the completion of following course students will be able to -

CO1: Demonstrate comprehensive knowledge of the historical development and fundamental principles of Indian music through the study of major musicological treatises such as the Natyashastra, Bharatiya Sangeet Vadya and Sangeet Bodh.

CO2: Analyze and evaluate the theoretical contributions of eminent musicologists such as Pandit Ahobal and Vishnu Narayan Bhatkhande through an in-depth study of their works, including the Sangeet Parijat and Bhatkhande Sangeet Shastra.

CO3: Develop an understanding of the evolution of raga and swara systems through the study of important treatises such as the Sangeet Chintamani, Rag Tarangini and Swaramelakalanidhi.

CO4: Critically examine the contribution of classical musicological texts such as the Brihaddeshi and the Sangeet Ratnakar and assess their significance in shaping the theoretical foundations of Indian classical music.

Masters of Arts (MUSIC VOCAL) Semester-II
(Session 2026-27)

AN ANALYTICAL STUDY OF GRANTHAS

Course Code: MMVL-2362

Time: 3 Hrs

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 70

CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the Syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

Unit - I

1. Natya Shastra - Bharat Muni
2. Bhartiya Sangeet Vadya-Dr.Lalmani Mishra
3. Sangeet Bodh - Sharat Chandra Shridhar Paranjpey

Unit-II

4. Sangeet Prijat - Pt. Ahobal.
5. Bhatkhande Sangeet Shastra – Pt. V. N. Bhatkhande

Unit -III

6. Sangeet Chintamani - Acharya Brihaspati.
7. Rag Trangini – Pt. Lochan
8. Swar Melakala Nidhi - Pt. Ramamatya.

Unit-IV

9. Brahdeshi – Matang Muni
10. Sangeet Ratnakar - Pt. Sharang Dev

Books Recommended

Sr.	Name of the Book	Author
1.	Tantri Naad	Dr. Lal Mani Mishr
2.	Raag Vigyaan Part IV to VII	Vinayak Rao Patwardhan
3.	Kramik Pustak Malika Parts-IVtoVI	Pt. Vishnu Narayan Bhatkhande
4.	My Music my Life	Pt. Ravi Shankar
5.	Sangeet Ratnakar	Pt. Sharang Dev
6.	Natya Shastra	Bharat
7.	Swar Male Kalanidhi	Ramamatya
8.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V. N. Bhatkhande
9.	AbhinavGeetManjariPart-I& II	Dr.S.N.Ratanjankar,Lukhnow
10.	Works of Sharang dev	Dr. Prem Lata Sharma
11.	Indian Music	Edited by Dr. Prem Lata Sharma
12.	BhatkhandeSangeetShastraPart-Ito IV	Pt. Vishnu Narayan Bhatkhande
13.	Bhartiya Sangeet Vadya	Dr.Lalmani,GyanpithPrakashan, New Delhi

Master of Arts (Music Vocal) Semester - II
(Session 2026-27)
Stage Performance-II (Practical)
Course Code: MMVP-2363

Course Outcomes:

Students will demonstrate stage performance proficiency with correct gayaki style and manual tanpura tuning in front of an audience. They will perform Vilambit and Drut Khayal, Dhrupad/Dhamar and a cinematic song with clarity and expression. Students will gain practical command over alankars in Kafi and Asawari thats and execute basic talas on hand and tabla. They will gain confidence through live performance assessment under professional evaluation by internal and external examiners.

Master of Arts (Music Vocal) Semester - II
(Session 2026-27)
Stage Performance-II (Practical)
Course Code: MMVP-2363

Examination Time: As per Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 70
CA: 30

Note I:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style gayanas prescribed in paper IV
4. Student has to perform with manual Tanpura.
5. Harmonium will allowed as base instrument in practical exam.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam
8. Basic Talas on Hand and Tabla will be compulsory
9. Accompaniment of Harmonium is allowed only for Light music performance.

Note II:

- | | |
|---|---------|
| 1. A Vilambit Khayal | 20Marks |
| 2. A Drut Khayal | 10Marks |
| 3. Dhrupad/Dhamar | 10Marks |
| 4. One Cinematic Song | 10Marks |
| 5. Ten Alankars each of Kafi and Asawari That | 10Marks |
| 6. Tuning of Tanpura | 10Marks |

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali (I - VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Master of Arts (Music Vocal) Semester-II
Session 2026-27
Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)
Course Code: MMVV-2364

Course Outcome:

Students will develop proficiency in the detailed and non-detailed study and performance of selected ragas, demonstrating appropriate gayaki in vilambit and drut khayals, presenting alap and compositions with improvisation, acquiring rhythmic competence in Ektaal, Jhaptal, Teentaal, and Rupak with various layakaris and interpreting ragas aesthetically and technically in diverse performance contexts.

Master of Arts (Music Vocal) Semester-II
Session 2026-27
Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)
Course Code: MMVV - 2364

Examination Time: As per Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 70

CA: 30

Note I :

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV with Manual Tanpura.
4. Accompaniment of Harmonium is allowed only for Light music performance.
5. There should not be more than fifteen students in a batch for practical examination.
6. Harmonium will only be allowed as base instrument in Practical Exam.
7. Basic Talas on Hand and Tabla will be compulsory.

Note II:

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. 3 non-detailed ragas (own choice) other than detailed ragas, with full definition and a few alaps.
5. Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla upto Chaugun Laykaries.

List of Ragas (Select according to Note)

- | | |
|--------------------------------------|-----------------------------|
| (1) Puriya Kalyan - Puriya Dhanashri | (2) NatBhairav - Gunkali |
| (3) Shudh Sarang - Shyam Kalyan | (4) Bageshwari - Rageshwari |
| (5) Bhimpalasi - Patdeep | (6) Shankara - HansDhawani |

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali (I - VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma