

FACULTY OF PERFORMING & VISUAL ARTS

**SYLLABUS
Of
MUSIC INSTRUMENTAL
For
B.A. (Semester- I to VI)
(Under Continuous Evaluation System)
(12+3 System of Education)**

Session: 2021-22



**The Heritage Institution
KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-I) Music Instrumental

Session 2021-22

Bachelor of Arts Semester - I							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -1357	Music Inst.	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-II) Music Instrumental

Session 2021-22

Bachelor of Arts Semester - II							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -2357	Music Inst.	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-III) Music Instrumental

Session 2021-22

Bachelor of Arts Semester - III							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -3357	Music Inst.	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-IV) Music Instrumental

Session 2021-22

Bachelor of Arts Semester - IV							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -4357	Music Inst.	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-V) Music Instrumental

Session 2021-22

Bachelor of Arts Semester - V							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -5357	Music Inst.	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-VI) Music Instrumental

Session 2021-22

Bachelor of Arts Semester - VI							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -6357	Music Inst.	Elective	100	40	40	20	3

B.A. Semester-I (Session 2021-22)

Music Instrumental

Course Code: BARM-1357

Theory & Practical

Course Outcomes

Music instrumental as a elective subject in B.A Sem – I

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO1. Proficiency in playing Alankar , which are helpful in further learning of ragas.

CO2. To know the lives of great musician who are torch-bearers of Indian classical music.

CO3. To know about your instrumental in structure, its sound Producing system and tuning of the instrumentals.

B.A. Semester-I (Session 2021-22)
Music Instrumental
Course Code: BARM-1357
Theory

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

Instructions given to the examiners are as follows:

The paper setter will set eight questions of equal marks. 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 into 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.

Unit-I

1. Sangeet, Naad , Shruti , Alankar ,That , Raag , Aroh –Avroh- Pakad , Saptak.
2. Detailed Study of Thaata.

Unit -II

3. Define Raga. Explain Jaatis of Raags.
4. Historical Development of Sitar
5. Define Music and its types. What is the importance of music in human life?

Unit - III

6. Contribution of Pt. Ravi Shankar, Ustad Allaadin Khan towards Indian Classical Music.
7. Classification of Indian Music Instruments.

Unit- IV

8. Notation of any Gat with Toraas of a raga prescribed in syllabus). Yaman, Bhupali, Bilawal
9. Recognize the Ragas.(Prescribed in syllabus)
10. Notation of Taals (Prescribed in syllabus). Teen Tal, Dadra, Keharva.

B.A. Semester - I (Session 2021-22)
Music Instrumental
Course Code: BARM-1357
Practical

Total Marks: 40

Time: 20 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit-I

1. A Vilambit Gat with Toras and Razakhani Gat in each raga: Yaman, Bhupali, Bilawal.
2. Taals : Teen Taal, Dadra Taal, Keharva Taal.(on hand in Ekgun & Dugun Laykari)
3. Play five Alankars in Shudh Swaras.
4. Ability to play five Alankars on Harmonium in Shudh Swaras.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop- Dr. Davinder Kaur
2.	Sangeet Saar- Veena Mankaran
3.	Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
4.	Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
5.	Hamare Sangeet Ratan- Sangeet Karyalya , Hathras, 2004
6.	Sangeet Subodh-Dr. Davinder Kaur
7.	Gurmat Sangeet Vishesh Ank - Amrit Kiratan Trust 422,15/A Chandigarh.
8.	Sangeet Nibandhawali- Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.

B.A. Semester-II (Session 2021-22)
Music Instrumental
Course Code: BARM-2357
Theory & Practical

Course Outcomes

Music instrumental as a elective subject in B.A Sem – II

Upon successfully completion of this course student will be able to know the basic concepts of music, which are -

- CO 1.** To understand the basic swars played on Tanpura and basic swara tuned on sitar.
- CO 2.** Sa- Pa Samvaad is appealing to students in well tuned instrument.
- CO 3.** Students are required to play Composition in Teental.

B.A. Semester-II (Session 2021-22)
Music Instrumental
Course Code: BARM-2357
Theory

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

Instructions given to the examiners are as follows:

The paper setter will set eight questions of equal marks. 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 into 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.

Unit-I

1. Vadi-Samvadi-Vivadi-Anuvadi, Meend, Kan, Krintan, Zamjama, Murki.
2. Different Vadan Shaillies of Sitar: Maseetkhani, Razakhani, Sitarkhani.

Unit - II

3. Rules of Ragas and Formation of 484 Ragas.
4. Tanpura and Sahayak Naad.
5. Contribution of Ustad Vilayat Khan, Ustad Inayat Khan towards Indian Classical Music

Unit -III

6. Define Notation System. Describe fully Bhatkhande Notation System.
7. Notation of any Gat with Toras of ragas prescribed in syllabus): Bhairav, Kafi, Bhupali
8. Describe Alaap, Jod-Alaap, Jhalla & Bol of Mizrab .

Unit- IV

9. Recognize the Ragas.(Prescribed in syllabus) Bhairav, Kafi, Bhupali
10. Notation of Taals (Prescribed in syllabus) Ek Taal, Jhap Taal, Rupak Taal.

B.A. Semester-II (Session 2021-22)
Music Instrumental
Course Code: BARM-2357
Practical

Total Marks: 40

Time: 20 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit-I

1. A Vilambit Gat with toras and fast Gat in each raga: Bhairav, Kafi, Bhupali.
2. Taals : Ek Tal, JhapTal, Rupak Taal.(on hand in Ekgun Dugun Laykaries)
3. Play five alankars in Kafi That.
4. Ability to play alankars on Harmonium.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop- Dr. Davinder Kaur
2.	Sangeet Saar- Veena Mankaran
3.	Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
4.	Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
5.	Hamare Sangeet Ratan- Sangeet Karyalya , Hathras, 2004
6.	Sangeet Subodh-Dr. Davinder Kaur
7.	Gurmat Sangeet Vishesh Ank Amrit Kirtan Trust 422,15/A Chandigarh.
8.	Sangeet Nibandhaval- Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet shastra Darpan- Shanti Govardhan

B.A. Semester-III (Session 2021-22)
Music Instrumental
Course Code: BARM- BARM-3357
Theory & Practical

Course Outcomes

Music instrumental as a elective subject in B.A Sem – III

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO 1.To Understand the basic swars played on Tanpura and basic note tuned on sitar.

CO 2. Sa- Pa Samvaad is appealing to students in well tuned instrument.

CO 3. Students are required to do Composition in Teental.

B.A. Semester-III (Session 2021-22)
Music Instrumental
Course Code: BARM- BARM-3357
(Theory)

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

Instructions given to the examiners are as follows:

The paper setter will set eight questions of equal marks. 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 into 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.

Unit-I

1. Historical Development of India Music during Vedic Period.
2. Life Sketch and Contribution towards music by Ustad Abul Haleem Jafer Khan , Ustad Vilayat Khan.

Unit - II

3. Contribution of Shree Guru Nanak Dev Ji towards Indian Music.
4. Describe Shabad Gayan Shailly. It's Importance in Gurmat Sangeet and use of Instruments in Shabad Gayan shailly.
5. Brief history of Folk Instruments of Punjab: Toombi - Sarangi, Dhol - Dadh, Sapp - Chimta, Algoza – Vanjhli.

Unit –III

6. Describe Short Notes on Vadan Kriyas-: Meend, Ghaseet, Kan, Karintan, Khatka & Gamak.
7. Technique and Method of Tuning of Sitar.

Unit- IV

8. Description and Notation of following Ragas: Jai-Jaiwanti, Asawari, Barindavani Sarang.
9. Brief Knowledge of following Ragas: Khamaj, Jaupuri, Madhyamand Sarang.
10. Description and Notation of following Talas : Chaar Taal, Sool Taal.

B.A. Semester-III (Session 2021-22)

Music Instrumental

Course Code: BARM-3357

Practical

Total Marks: 40

Time: 20 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit-I

1. A Vilambit Gat with toras and fast gat in each raga: Jai-Jaiwanti, Asawari, Brindavani Sarang.
2. Taals: Chaar Taal, Sool Taal. (on hand in Ekgun Dugun Laykaries)
3. Play five alankars in Khamaz Thata.
4. Ability to play alankars on Harmonium.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop- Dr. Davinder Kaur
2.	Sangeet Saar- Veena Mankaran
3.	Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
4.	Sangeet Visharad – Basant, Sangeet Karyalya , Hathras, 2004
5.	Hamare Sangeet Ratan- Sangeet Karyalya , Hathras, 2004
6.	Sangeet Subodh-Dr. Davinder Kaur
7.	Gurmat Sangeet Vishesh Ank Amrit Kirtan Trust 422,15/A Chandigarh.
8.	Sangeet Nibandhawali- Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet shastra Darpan- Shanti Govardhan

B.A. Semester-IV (Session 2021-22)
Music Instrumental
Course Code: BARM-4357
Theory & Practical

Course Outcomes

Music instrumental as an elective subject in B.A SEM – IV

Upon successfully completion of this course student will be able to know the basic concepts of music, which are -

- CO 1.** To understand the basic swars played on Tanpura and basic swara tuned on sitar.
- CO 2.** Sa- Pa Samvaad is appealing to students in well tuned instrument.
- CO 3.** Students are required to play Composition in Teental.

B.A. Semester-IV (Session 2021-22)
Music Instrumental
Course Code: BARM-4357

Theory

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

Instructions given to the examiners are as follows:

The paper setter will set eight questions of equal marks. 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 into 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.

Unit-I

1. Historical Development of India Music During Medieval Period.
2. Life Sketch and Contribution towards music by Ustad Ali Akbar Khan , Ustad Inayat Khan.

Unit - II

3. Detailed Knowledge of the following musical terms: - Shudh Raag, Chayalag Raag, Sankiran Raag , Ashyara Raag , Janya Raag .
4. Describe in detail: Alaap and Jod Alaap in Instrumental Music.
5. Brief knowledge of - Maihar Ghrana, Imdadkhani Ghrana and Jaipur - Sainia Ghrana.

Unit –III

6. Describe Short Notes on Vadan Kriyas:- Meend, Ghaseet, Kan, Karintan, Khatka, Gamak.
7. Technique and Method of Tuning of Sitar.

Unit- IV

8. Description and Notation of following Ragas:- Malkuans , Puriya Kalyan , Bhairvi
9. Brief Knowledge of following Ragas: Chandarkauns, Puriya Dhanashree.
10. Description and Notation of following Talas: Jhap Tal, Ada Chautaal.

B.A. Semester-IV (Session 2021-22)
Music Instrumental
Course Code: BARM-4357
Practical

Total Marks: 40

Time: 20 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit- I

1. A Vilambit Gat with toras and fast gat in each raga: Malkuans, Puriya Kalyan, Bhairvi
2. Taals: Jhap tal, Ada Chautaal. (on hand in Ikgun Dugun Laykaries)
3. Play five alankars in Asawari Thata.
4. Ability to play Dadra Taal on Tabla.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop- Dr. Davinder Kaur
2.	Sangeet Saar- Veena Mankaran
3.	Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
4.	Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
5.	Hamare Sangeet Ratan- Sangeet Karyalya , Hathras, 2004
6.	Sangeet Subodh-Dr. Davinder Kaur
7.	Gurmat Sangeet Vishesh Ank Amrit Kirtan Trust 422,15/A Chandigarh.
8.	Sangeet Nibandhawali- Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet shastra Darpan- Shanti Govardhan

B.A. Semester-V (Session 2021-22)
Music Instrumental
Course Code: BARM-5357
Theory & Practical

Course Outcomes

Music instrumental as a elective subject in B.A. Sem – V

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

- CO1. Proficiency in playing Alankar , which are helpful in further learning of ragas.
- CO2. To know the lives of great musician who are torch-bearers of Indian classical music.
- CO3. To Know about your instrumental in structure, its sound Producing system and tuning of the instrumentals.

B.A. Semester-V (Session 2021-22)
Music Instrumental
Course Code: BARM-5357
(Theory)

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

Instructions given to the examiners are following-

The Paper setters will set eight questions of equal Marks. 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 into 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.

Unit - I

1. Development of Music during Modern Period.
2. Comparative study of Avirbhava & Tirbhava with illustrations.

Unit – II

3. Relevance of Time Theory in Music.
4. Life Sketch & Contribution of the following Musicians:
Ustad Bishmillah Khan, Nikhil Banerjee.
5. Study of Electronic Musical instruments.

Unit-III

6. Inter Relation between Folk & Classical Music.
7. Study of Keertan Choukies in Gurmat Sangeet.

Unit- IV

8. Detailed description and notation of Prescribed ragas:
Darbari Kanhra, Todi, Puriya Dhanashree
9. Brief knowledge of following ragas: Multani, Adhana
10. Detailed knowledge of following Taals- Deepchandi, Tilwara.

B.A. Semester-V (Session 2021-22)
Music Instrumental
Course Code: BARM-5357
(Practical)

Total Marks -40

Time – 20 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit- I

1. A Vilambit/Maseetkhani Gat with toras any Raag Prescribes in Course:
Darbari Kanhra, Todi, Puriya Dhanashree
2. Drut/RazaKhani Gat in Each Raga.
3. One Gat in Ektal in any raga Prescribed in course.
4. Non Detail Rag: Adhana, Multani.
5. Recite on hand Deepchandi and Tilwara Tal in Ekgun and DugunLayakaries.
6. Ability to two play Alankar in That Bilawal accompany with harmonium and Tabla.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bhartiyasangeetkaitihaas- sharatchanderParanjpay
2.	RaagParichaya Part I, II , III – Shri HarishchanderShrivstava
3.	Sangeet Shastra Darpan –II Punjanbi Published by Punjabi UniverstyPatiyala
4.	Sangeetvisharad - SangeetKaryalayHathras
5.	SaneetshastraDarpan- Shanti Govardhan
6.	HamareSangeet Rattan- Laxmi Narayan Garg sangeetKaryalaHathras.
7.	GurmatSangeetPrabhandh ate Pasaar- Dr. Gurnamsingh
8.	KramikaPustikaMalika – Pt. Vishnu Narayan Bhathkhande
9.	SangeetNibandhavalı – Published by Punjabi UniverstyPatiyala.
10.	Gurmatsangeet(VishashAnk) - AmritKirtan trust, 422,15/ A, Chandigarh.

B.A. Semester-VI Session 2021-2022
Music Instrumental
Course Code: BARM-6357
Theory & Practical

Course Outcomes

Music instrumental as a elective subject in B.A Sem – VI

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

- CO1. Proficiency in playing Alankar, which are helpful in further learning of ragas.
- CO2. To know the lives of great musician who are torch-bearers of Indian classical music.
- CO3. To Know about your instrumental in structure, its sound producing system and tuning of the instrumentals.

B.A. Semester-VI (Session 2021-22)
Music Instrumental
Course Code: BARM-6357
(Theory)

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

Instructions given to the examiners are following-

The Paper setter will set eight questions of equal Marks. 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 into 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

Unit - I

1. Impact of Popular Music on Society.
2. Classification of Folk Instruments of Punjab.

Unit - II

3. Life and contribution of following Musicians: Pannalal Gosh, Niladhari Kumar.
4. Formation of 72 Thatas by Pt. VyankatMukhi.
5. Essay on Stage Performance.

Unit-III

6. Study of string instruments of Hindustani Music.
7. Role of Instruments in Bhakti Sangeet.

Unit- IV

8. Detail description and notation of prescribed ragas: Hameer, Sohani, Bageshari
9. Detail knowledge of following raagas- Kedar, Marwa.
10. Detail knowledge of following taals- Jhumra, Dhammar

B.A. Semester-VI (Session 2021-22)
Music Instrumental
Course Code: BARM-6357
(Practical)

Total Marks: 40

Time: 20 Minutes

Instructions for the Paper setter:

Question paper is to be set on the spot jointly by the internal and external. Two copies of the same should be submitted for the record to COE office KanyaMahaVidyalay Jalandhar.

Unit -I

1. A Vilambit/ Maseetkhani Gat with toras any Raag Prescribes in course. (Hameer, Sohani, Bageshari)
2. Drut /RazaKhani Gat in Each Raga.
3. One Gat in Char taal on the Prescribed ragas (up to Dugun).
4. Non Detail Raga: Kedar, Marwa.
5. Recite Jhumra and Dhammar Tal EkGun and Dugun Laykareies.
6. Ability to sing light music composition.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bhartiyasangeetkaitihaas- sharatchanderParanjpay
2.	RaagParichaya Part I, II , III – Shri HarishchanderShrivstava
3.	Sangeet Shastra Darpan –II Punjanbi Published by Punjabi UniverstyPatiyala
4.	Sangeetvisharad - SangeetKaryalayHathras
5.	SaneetshastraDarpan Shanti- Govardhan
6.	HamareSangeet Rattan- Laxmi Narayan Garg sangeetKaryalaHathras.
7.	GurmatSangeetPrabhandh ate Parshar- Dr. Gurnamsingh
8.	kramikaPustikaMalika – Pt. Vishnu Narayan Bhathkhande
9.	SangeetNibandhavalı – Published by Punjabi UniverstyPatiyala.
10.	Gurmatsangeet (VishashAnk)- AmritKirtan trust, 422,15/ A Chandigarh.

Faculty of Performing & Visual Arts

**SYLLABUS
Of
M. A. (Music Instrumental)
(Semester-I to IV)
(Under Continuous Evaluation System)**

Session: 2021-22



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Programme Specific Outcomes

M.A (Music Instrumental)

Session 2021-22

Upon Successful completion of this programme, students will be able to:

P.S.O. 1) Understand various Raagas & Taalas and knowledge of Viva Voce.

P.S.O. 2) Know the intricacies of Music, as performing Art, both theoretically & practically.

P.S.O. 3) Influence the audience with daily learning and practice of Raagas.

P.S.O. 4) Have command on their voice to sing classical as well light music.

P.S.O. 5) Music Direction, Stage Performances, Voice Coach, Show Host, Music Academies or studios etc.

**SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE
PROGRAMME**

**Master of Arts (Music Instrumental)
(Session 2021-22)**

Master of Arts (Music Instrumental) Semester I							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-1351	Theoretical Survey of Indian Music (Theory)	C	100	80	--	20	3
MMIL-1352	Historical Study of Indian Music (Theory)	C	100	80	--	20	3
MMIP-1353	Practical-I (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMIV-1354	Practical - II (Viva –Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

(Semester- II)

Session: 2021-22

Programme Specific Outcomes

M.A Music (Instrumental)

Session 2021-22

Upon Successful completion of this programme, students will be able to:

P.S.O. 1) Understand various Raagas & Taalas and knowledge of Viva Voce.

P.S.O. 2) Know the intricacies of Music, as performing Art, both theoretically & practically.

P.S.O. 3) Influence the audience with daily learning and practice of Raagas.

P.S.O. 4) Have command on their voice to sing classical as well light music.

P.S.O. 5) Music Direction, Stage Performances, Voice Coach, Show Host, Music Academies or studios etc.

**SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE
PROGRAMME**

Master of Arts (Music Instrumental)

Session 2021-2022

Master of Arts(Music Instrumental)Semester II							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-2351	Aesthetic study of Indian Music	C	100	80	--	20	3
MMIL-2352	An Analytical study of Granthas	C	100	80	--	20	3
MMIP-2353	Practical- III (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMIV-2354	Practical – IV (Viva Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

(Semester- III)
Session: 2021-22
Programme Specific Outcomes
M.A Music (Instrumental)
Session 20-21

Upon Successful completion of this programme, students will be able to:

P.S.O. 1) Understand various Raagas & Taalas and knowledge of Viva Voce.

P.S.O. 2) Know the intricacies of Music, as performing Art, both theoretically & practically.

P.S.O. 3) Influence the audience with daily learning and practice of Raagas.

P.S.O. 4) Have command on their voice to sing classical as well light music.

P.S.O. 5) Music Direction, Stage Performances, Voice Coach, Show Host, Music Academies or studios etc.

**SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE
PROGRAMME**

Master of Arts (Music Instrumental)

Session 2021-2022

Master of Arts (Music Instrumental) Semester III							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-3351	Scientific Study of Indian Music (Theory)	C	100	80	--	20	3
MMIL-3352	Music As A Commercial Art (Theory)	C	100	80	--	20	3
MMIP-3353	Practical – V (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMIV-3354	Practical – VI (Viva –Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

(Semester- IV)
Session: 2021-22
Programme Specific Outcomes
M.A Music (Instrumental)
Session 20-21

Upon Successful completion of this programme, students will be able to join:

Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

**SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE
PROGRAMME**

Master of Arts (Music Instrumental)

Session 2021-2022

Master of Arts (Music Instrumental) Semester IV							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-4351	Gurmat Sangeet (Theory)	C	75	60	--	15	3
MMIL-4352	Essays on Indian Music and Research in Music (Theory)	C	75	60	--	15	3
MMIP-4353	Practical-VII (Stage Performance)	C	100	--	80	20	40 Minutes Per Student
MMIV-4354	Practical – VIII (Viva Voce)	C	100	--	80	20	40 Min Per Student
MMID-4355	Research Project	C	50	--	40	10	
Total			400				

Master of Arts (Music Instrumental) Semester-I
Session 2021-2022
THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-1351

Course Outcomes

CO1: This course will give an extensive knowledge of different theoretical aspects of Hindustani Music.

CO2: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-I
Session 2021-22
THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-1351

Examination Time: 3 Hours

Maximum Marks : 100

Theory: 80

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

Unit-I

1. Detailed study of Naad and Sahayak Naad.
2. Concept of Swar, Shruti and Saptak.

Unit-II

3. Study of Swarit (Drone) and its importance in Music (with special ref. to Tanpura).
4. Importance of Swar Samvaad in Hindustani Music.
5. Brief knowledge of following terms:
 - a) Kan - Krintan - Zamzma .
 - b) Khatka - Murki - Meend.
 - c) Ghaseet - Gamak - Jhala.

Unit-III

6. Study of Gram and Moorchana System along with their practical use in Raagas.
7. Knowledge of the following:
 - (a) Alaap (b) Jod alaap (c) Jod Jhalla

Unit-IV

8. Detailed Study of Taan/ Tora and its types.
9. Exploration of new possibilities in Raag Vargikaran Paddti while doing critical study of following Paddaties:-
 - a. Shudh -Chayalag -Sankeern Raag Paddati
 - b. Thaata Raag Classification Paddati
 - c. Raagang Padhati Paddati
10. Detailed Descriptions of the following : -
 - a) Ragas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan,
 - b) Talas (From Thah to Chaugun Layakari): Teentaal, Ektaal, Kehrava, Dadra

Books Recommended

Sr.	Author	Book	Publisher	Publication
1.	Dhawani aur Sangeet	Lalit Kishore Singh	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
5.	Dr. Yashpal Sharma	Gayana Kala	Punjabi University, Patiala.	2011 (2nd Edition)
6.	Dr. Yashpal Sharma	Bhartiya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006
7.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swarup	Amar Granth Prakashan	2004

Master of Arts (Music Instrumental) Semester-I
Session 2021-22
HISTORICAL STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-1352

Course Outcomes:

CO1: The course will give an extensive knowledge of Historical Development and systematic evolution of Indian Classical Music.

CO2: The course will add to the knowledge of students about the musical journeys and contribution of eminent musicians, scholars and artists towards Hindustani Music.

CO3: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-I
Session 2021-2022
HISTORICAL STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-1352

Examination Time: 3 Hours

Total Marks: 100

Theory: 80

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

Unit-I

1. Historical development of Music during Ramayan & Mahabharat Period.
2. Comparative Study of Hindustani and Karanatk Music Systems.

Unit-II

3. Development and Contribution of following Ghranas:
(i) Gwalior Ghrana (Vocal) (ii) Kirana Ghrana (Vocal) (iii) Punjab Ghrana (Tabla)
(iv) Maihar Ghrana (Instrumental) (v) Itava Ghrana(Instrumental)
4. Contribuion of : Ustad Bade Ghulam Ali, Ustad Ameer Khan, Pandit Ravi Shankar, Ustad Vilayat Khan
5. Knowledge and comparison of following Vadan Shailies:
 - a. Massetkhani Gat/ Vilambit Gat
 - b. Razakhani Gat/ Drut Gat
 - c. Thumari/ Dhun

Unit-III

6. Relationship between Vocal Music & Instrumental Music.
7. Development of Indian Classical Music in Post Independence Era.
8. Contribution of Punjab in the field of Indian Classical Music.

Unit-IV

9. Contribution of V.N.Bhatkhande &V.D.Paluskar in popularising IndianClassical music.
10. Merits and Demerits of teaching of classical music in universities /colleges Institutional system.

Books Recommended

Sr.	Author	Book	Publisher	Publication
1.	Dhawani aur Sangeet	Lalit Kishore Singh	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004(NewEdition)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. Indrani Chakravarti	Music: Its Methods &	Mittal Publications, New Delhi.	1996

		Techniques of Teaching In Higher Education		
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Pt. Debu Chaudhry	On Indian Music	Roshan Press, Delhi	2005
8.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003

Master of Arts (Music Instrumental) Semester
Session 2021-2022
PRACTICAL-I (STAGE PERFORMANCE)
Course Code: MMIP-1353

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan/Vadan Shaillies along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
- 3) This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-I
Session 2021-2022
PRACTICAL-I (STAGE PERFORMANCE)
Course Code: MMIP-1353

Examination Time: 40 students per Student

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

Note: Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Alap, Jod jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

1) Raga Performance:

i) Maseetkhani Gat

ii) Razakhani Gat

2) Five Alankars in Bilawal, Klayan & Bhairav Thatas each (Accompanied with Harmonium and Tabla).

3) Tuning of your own Instrument.

Books Recommended

Sr.	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 Geetanجلي(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranجلي	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-I
Session 2021-2022
PRACTICAL – II (VIVA- VOCE)
Course Code: MMIV-1354

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: Now After this course, students are able to understand the Inter Relationship between Folk Music & Classical Music.

CO3: This course prepares the students to understand practical as well as theoretical aspects of Raagas.

CO4: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-I
Session 2021-2022
PRACTICAL – II (VIVA- VOCE)
Course Code: MMIV-1354

Examination Time: 40 Minutes per student

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **performance and viva-voce**.

- a. **Candidate required to present One Raga of his/ her own choice** from the Raagas mentioned below with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala **other than the Raaga selected for Stage Performance**.
- b. **Razakhani Gats are compulsory** in all Raagas from the mentioned below.
- c. **One Folk Dhun**
- d. Demonstration of given Taals by Hands in Dugun: Teental, Ektaal, Keherva, Dadra.

Raagas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan

Books Recommended

Sr.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhattachande
2.	Naveen Khyal 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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-II
Session 2021-2022
AESTHETIC STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-2351

Course Outcomes

CO1: This course will give an extensive knowledge of different Aesthetical aspects of Hindustani Music in general along with the study of Folk Music of Punjab.

CO2 : This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-II
Session 2021-2022
Aesthetic Study of Indian Music (Theory)
Course Code: MMIL-2351

Time: 3 Hrs

Total Marks: 100
Theory: 80 Marks
CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

Unit- I

1. Define Aesthetics and explain its principles in the context of Music.
2. The influence and impact of Aesthetical elements in music performance.

Unit - II

3. Relevance of raag raagini chitran in the relationship of raga with emotions.
4. Relationship of Ras in Raga.
5. Relation of Ragas with Seasons and Time.

Unit –III

6. Creativity and Improvisation in Raaga.
7. Use of following ragas in film music: Bhairavi, Pilloo , Khamaj, Shivranjani, Pahadi

Unit –IV

8. Critical and comparative study of ragas having same notes.
9. Swar Sthapna on strings of Veena by Pt. Srinivas.
10. Study of Folk Music of Punjab.

Books Recommended:

Sr.	Book	Author & Publisher
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 Sena9 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 Rhythm	A.K Sen, Kanishka Publishers, New Delhi, 1994
9.	Man and Music In India	Rashmi Goswami Indian Institute of Advance Study 1992

Master of Arts (Music Instrumental) Semester-II
Session 2021-2022
AN ANALYTICAL STUDY OF GRANTHAS (THEORY)
Course Code: MMIL-2352

Course Outcomes

CO1: Students go through the Shastra (Granthas) of Indian Classical Music and know the threads rooted in this traditional art.

CO2: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Masters of Arts (MUSIC INSTRUMENTAL) Semester-II
Session 2021-2022
AN ANALYTICAL STUDY OF GRANTHAS (THEORY)
Course Code: MMIL-2352

Time: 3 Hrs

Total Marks: 100

Theory: 80 Marks

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

Unit - I

- Natya Shastra-Bharat Muni.
- Sangeet Ratnakar- Pt. Sharang Dev

Unit-II

- Sangeet Priyat- Pt. Ahobal.
- Swar Melakala Nidhi- Pt. Ramamatya.

Unit -III

- Rag Tatavvibod – Pt. Shri Niwas.
- Sangeet Chintamani- Acharya Brihaspati.

Unit-IV

- Pranav Bharati- Pt. Omkar Nath Thakur
- Dhawani & Sangeet- Lalit Kishor Singh

Books Recommended

Sr.	Book	Author & Publisher
1.	Sangeet Ratnakar	Pt. Sharang Dev, Sangeet Karyalya , Hathras, 1964
2.	Brighdeshi	Matang Publication Scheme, Jaipur, 1972
3.	Uttar Bhartiya Sangeet-Paddatiyon Ka Tulnatamak Adhyayan	V. N. Bhatkhande, Sangeet Karyalya , Hathras,UP- 1965
4.	Swar Male Kalanidhi	Ramamatya, Sangeet Karyalya , Hathras, 1967
5.	Natya Shastra	Bharat, Chaukhambha Sanskrit Sansthan, Varanasi,UP 1985
6.	Works of Sharang dev	Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
7.	Works of Matang Brighdeshi	Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
8.	Sangeet Ratnakar	Dr.PremLataSharma&Dr. R.K.Shringi Moti Lal Banarsi dass,New Delhi
9.	Bharat ke Sangeet Sidhant	Acharaya Brihaspati
10.	Sangeet Chinta mani I- II	Acharaya Brihaspati
11.	Bhartiya Sangeet	Thakur Jaidev Singh,
12.	Indian Music	Edited by Dr. Prem Lata Sharma, Sangeet Research Academy, Kolkata.
13.	Dhawani & Sangeet	Lalit Kishor Singh

14.	Pranav Bharati	Omkar Nath Thakur
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Master of Arts (Music Instrumental) Semester - II
Session 2021-22
PRACTICAL – III (STAGE PERFORMANCE)
Course Code: MMIP-2353

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan/ Vadan Shaillies along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
- 3) This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester - II
Session 2021-22
PRACTICAL – III (STAGE PERFORMANCE)
Course Code: MMIP-2353

Time: 40 students per Student

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Candidates are required to demonstrate one Raga of own choice from the ragas mentioned below with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala.

1) Raga Performance:

i) Maseetkhani Gat

ii) Razakhani Gat

2) Five Alankars in Kafi & Khmaaj Thatas each (Accompanied with Harmonium and Tabla).

3.) One Bandish /Gat in other than Teentaal.

Books Recommended

Sr.	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 Geetanjli(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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill
10.	Sitar as I know	Dr. Ravi Sharma

Master of Arts (Music Instrumental) Semester-II
Session 2021-22
PRACTICAL – IV (VIVA-VOCE)
Course Code: MMIV-2354

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas.

CO3: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-II
Session 2021-22

PRACTICAL – IV (VIVA-VOCE)
Course Code: MMIV-2354

Time: 40 Minutes per student

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **performance and viva-voce**.

1. **Candidate will required to present One Raga of his/her own choice** From the Raagas mentioned below with with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala **other than the Raaga selected for Stage Performance.**
2. **Razakhani Gats are compulsory** in all Raagas prescribed in the syllabus.
3. **One Cinematic/ Soofi Song**
4. Demonstration of given Taals on Hands in Thah and DugunTilwara, Roopak, Jhaptaal.

Raagas: GujarīTodi, Shudh Sarang, Puriya Kalyan, Rageshwari

Books Recommended

Sr.	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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022
SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-3351

Course Outcomes

CO1: This course will give an extensive knowledge of scientific aspects of Hindustani Music, enabling students to explore Physics and other related aspects of the subject.

CO2: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022
SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMIL-3351

Time: 3 Hours

Maximum Marks: 100

Theory: 80

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

Unit –I

1. Short notes on the following in the context of Music: - Imagination, Imitation, Environment, Accompaniment, Appreciation.
2. Role of Mood & Expression in musical performance.

Unit –III

3. Critical evaluation of Electronic Gadgets used for accompaniment in the field of Music.
4. Role of Mathematics in Music.

Unit -III

5. Historical and Structural development of Tabla along with its Importance in Music.
6. Use and Importance of Vocal Music and Instrumental Music in Kathak.
7. Aesthetical difference between various Gayan Shailies on the basis of Laya and Layakari.

Unit- IV

8. Correct Intonation of Swaras in various ragas.
9. Concept of Melody & Harmony in context of Hindustani Music.
10. Importance of Voice Culture in Hindustani Music.

Books Recommended

Books Recommended

Sr.	Author	Book	Publisher	Year
1.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
4.	Pt. Debu Chaudhri	On Indian Music	Roshan Press	2005
5.	Dr. Yashpal Sharma	Gayana Kala	Punjabi University, Patiala.	2011(Ind Edition)
6.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal	2002
7.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
8.	Dr. Manju shree Tyagi	Indian Music In Professional & Academic Institution	Sanjay Prakashan, New Delhi	1999
9.	A.K. Sen	Indian Concept of Rythm	Kanishka Publishers, New Delhi	1994
10.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

Master of Arts (Music Instrumental) Semester-III

Session 2021-2022

MUSIC AS A COMMERCIAL ART (THEORY)

Course Code: MMIL-3352

Course Outcomes:

CO 1: This course includes a comprehensive and thorough study of Music as a discipline at an advanced level.

CO2: The course will add to the knowledge of students about the different perspectives of Indian Classical Music.

CO3: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022
MUSIC AS A COMMERCIAL ART (THEORY)
Course Code: MMIL-3352

Examination Time: 3 Hours

Total Marks: 100

Theory: 80

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

Unit -I

1. Traditional and Contemporary methods of Teaching Music.
2. Evaluation the Role of Akaashvani & Doordarshan in promoting Hindustani Classical Music.
3. Impact of Globalization on Indian Music.

Unit -II

4. Importance of background Music in Hindi Cinema.
5. Analytical study of emerging trends in popular music and their impact on social values.

Unit -III

6. Various aspects of Music as a Profession.
7. Role of Multimedia in promotion and propagation of Music.
8. Role of Fusion Music in popularizing Hindustani Music.

Unit- IV

9. Role of Music in popularizing Commercial Advertisements.
10. Relationship of other Fine Arts (Literature, Painting, Sculpture) with Music and Dance.

Books Recommended:

Sr.	Name of the Book	Author
1.	Sangeet Ratnakar	Pt Sharang Dev
2.	Natya Shastra	Bharat
3.	Hindustani Music	G.H. Ranade
4.	Indian Music	Dr. Prem Lata Sharma
5.	Bhartiya Sangeet	Thakur Jaidev Singh
6.	Brighdeshi	Matang
7.	Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan	Prof. Indrani Chakarvarti
8.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V.N. Bhatkhande
9.	The Story of Indian Music	O. Goswami

10.	Sangeet Sidhant ate Suhaj Shastar	Darshan Singh Narula
11.	Tan Tantari Man Kinnari	Dr. Indrani Chakarvarti

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022
PRACTICAL- V (STAGE PERFORMANCE)
Course Code: MMIP-3353

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Vadan Shaillies along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
- 3) This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022
Practical - V (Stage Performance)
Course Code: MMIP-3353

Time: As par Requirement

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

Note: Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala.

- 1) Raga Performance:
 - i) Maseetkhani Gat
 - ii) Razakhani Gat
- 2) One Gat in Dharupad Style.
- 3) One Dhun in Raag: Mishr Peelu/ Pahadi/ Khmaaj
- 4) Five Alankars on the basis of That Asawari & Bhairavi each accompanied with Harmonium and Tabla.
- 4) Demonstration of following Taals on Tabla with dugun layakari:
Teental, Ektaal, Chaartal

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022
PRACTICAL -VI (VIVA- VOCE)
Course Code: MMIV-3354

Course Outcome:

CO1: The course will add to the knowledge of the students, the practical knowledge of Vocal Music. (Raagas & Taalas)

CO 2: The course will give an extensive knowledge of different Gayan Shaillies.

CO 3: With the help of this course students have a wider view and vision about music exclusively throughout the world.

CO4: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-III
Session 2021-2022

Practical - VI (Viva Voce)

Course Code: MMIV-3354

Examination Time: 40 Minutes per student

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks should be awarded on the basis of **performance and viva-voce**.

1. Candidates are required to demonstrate **One Raga of their own choice** (From the following Raagas,) with Alap, Jod jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala **other than the Raaga selected for Stage Performance**.
2. **Razakhani Gats are compulsory** in rest of three Raagas prescribed in the syllabus.
3. **Detailed Raagas:** Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi
4. **Comparative Study of :** Nat Bhairav / Aheer Bhairav, Shudh Kalyan / Shyam Klayan, Maru Bihag / Bihag, Bhimplasi / Patdeep.
5. Comparative Study of Taalas of Hindustani Music having equal number of Matraas.
6. Two Power Point Presentations on Topics prescribed in Theory Syllabus.
7. Each student will require Two live stage performance in each semester .(III & IV)

Books Recommended

Sr.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika	V.N. Bhatkhande
2.	Naveen Khayaal Rachnavali	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjri (Part I and II)	Dr. S.N. Rattanankar
4.	Raag Parichay	Sh. Harish Chandar Srivastava
5.	Raag Rehasya	Acharya Brehspati
6.	Gurmat Sangeet Prabandh	Dr. Gurnam Singh
7.	Avhinav Geetanjali Part I-V	Pt. Ramashraya Jha
8.	Swarannjali	Prbha Attre

Master of Arts (Music Instrumental) Semester-IV

Session 2021-2022

Course Code: MMIL-4351

GURMAT SANGEET (Theory)

Course Outcome

CO 1: This course will give an extensive knowledge of Technical Terminology and Musicology of Gurmat Sangeet.

CO 2: This course will add to the knowledge of the students, the wider scope of Devotional Music.

CO 3: This course will provide the knowledge of various Instruments used in Gurmat Sangeet.

CO:4 This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-IV

Session 2021-2022

Course Code: MMIL-4351

GURMAT SANGEET (Theory)

Time: 3 Hrs

Total Marks: 75

Theory: 60 Marks

CA: 15

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Units (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit. Each question carries 12 marks.

Unit - I

1. Musicology of Shri Guru Granth Sahib.
2. Contribution of Shri Guru Nanak Dev Ji towards Music.
3. Contribution of Shri Guru Gobind Singh Ji towards Music.

Unit - II

4. Technical Terminology: Shaan, Jodi, Reet, Manglacharan, Guldasta
5. Significance and Study of following Tanti saaz in the context of Gurmat Sangeet:- Rabab, Sarnada, Taus, Dilruba, Israj.
6. Classify the ragas mentioned in Gurmat Sangeet.

Unit - III

7. Elements of Classical and folk music in Gurmat Sangeet.
8. Contribution and biography of following Keertankaars :-
(i)Bhai Mardana (ii)Mahant Gajja Singh (iii) Sant Sarvan Singh Gandarabh

Unit - IV

9. Various Keertan Trends of Gurmat Sangeet.
10. Dhaadhi and Kavishar traditions of Gurmat Sangeet.

Books Recommended

Sr.	Name of Book	Author& Publisher
1.	Gurmat Sangeet Prabandh Ate Parsar	Dr. Gurnam Singh
2.	Gurmat Sangeet Darpan	Prof. Kartar Singh
3.	Gurmat Sangeet Vishesh Ank	Sangeet Karyalaya Hathras (U.P) 1997
4.	Sikh Musicology	Dr. Gurnam Singh
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental Radha Publication, New Delhi.1989
6.	Musicology of Shree Guru Granth Sahib	Dr. Gurnam Singh Kanishka Publishers, New Delhi.2002

Master of Arts (Music Instrumental) Semester-IV

Session 2021-2022

ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)

Course Code: MMIL-4352

Course Outcome

CO 1: This course will enhance the research interests of the students.

CO 2: This course will add to the knowledge of the students, the wider scope of Research in Music.

CO 3: This course will give an extensive knowledge of other continents in which research of music developed.

CO4: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-IV
Session 2021-2022
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)
Course Code: MMIL-4352

Time: 3 Hrs

Total Marks: 75

Theory: 60

CA: 15

Instructions for the Paper Setters

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Units (A-D). Questions may be subdivided into parts (not exceeding four).

Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit. Each question carries 12 marks.

Unit – I

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.

Unit – II

3. Concept and Pre Requirement of Selection of a Topic.
4. Preparation of Synopsis and Research Proposal.

Unit-III

5. Interrelationship study of Music and Yoga.
6. Music & Mass Media.

Unit - IV

7. Relationship of Music with Physics.
8. Interrelationship of Music with Theatre.

Books Recommended

Sr.	Name of Book	Author& Publisher
1.	Sangeet Main Shodh Pravidhi	Dr. Ravi Sharma
2.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
3.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H.Publishing Corporation. Dariya Ganj, 2005
4.	Dhwani Aur Sangeet	Lalit Kishor Singh
5.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
6.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
7.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
8.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
9.	Research Methodology	Dr. B.M. Jain
10.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
11.	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma

12.	Foundation of Behavioral Research IIInd Edition	Fred N.Kerlinger
13.	Behavioral Research -A Conceptual Approach	Fred N.Kerlinger
14.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
15.	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
16.	Research Methodology	Ranjit Kumar
17.	Research in Education	John W. Best, James V. Kahan
18.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
19.	Shaikshik Anusandhan	Dr. Lokesh Kaul
20.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
21.	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta

Master of Arts (Music Instrumental) Semester-IV
Session 2021-2022
PRACTICAL- VII (STAGE PERFORMANCE)
Course Code: MMIP-4353

Course Outcomes:

1. The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Vadan Shaillies along with the knowledge of Taalas.
2. This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
3. This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-IV
Session 2021-2022
PRACTICAL- VII (STAGE PERFORMANCE)
Course Code: MMIP-4353

Time: 40 students per Student

Total Marks: 100

Practical: 80

CA: 20

Note I:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities of Vadan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai, Guotar and Saranda. Tunning of Instruments Sitar/ Tabla is mandatory in all syllabus. Basic Taalas on Hand & Tabla will be compulsory.

1.Raaga Performance

- Maseetkhani Gat
- Razakhani Gat

2. Thumari

3. Ten Alankars in Marwa, Poorvi & Todi Thatas each (Accompanied with Harmonium and Tabla).

4. One Cinematic Song.

5.Tuning of Instrument.

6. Ability to play the Thekas of Jhumra, Dhamaar, Ada Chautal on hand and Tabla up to chaugun Layakaries.

Books Recommended

Sr.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhattachande
2.	Naveen Khyaal Rachnavali (Part I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari (Part I &II)	Dr. S.N. Ratanjankar
4.	Raag Parichay (Part I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanji(Part 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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill
10.	Sitae As I know	Dr. Ravi Sharma

Master of Arts (Music Instrumental) Semester-IV
Session 2021-2022
PRACTICAL -VIII (VIVA- VOCE)
Course Code: MMIV-4354

Course Outcome:

CO1: The course will add to the knowledge of the students, the practical knowledge of Vocal Music. (Raagas & Taalas)

CO 2: The course will give an extensive knowledge of different Gayan Shaillies.

CO 3: With the help of this course students have a wider view and vision about music exclusively throughout the world.

CO4: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester-IV
Session 2021-2022
PRACTICAL – VIII (VIVA-VOCE)
Course Code: MMIV-4354

Time: 40 Minutes per student

Total Marks: 100
Practical: 80
CA: 20

Note I:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities of Vadan). Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

Note II:

1. Detailed and Critical Study of following Raagas, select any four combinations.
 - I. Jaunpuri/Asawari
 - II. Sohni/Marwa
 - III. Bhairavi/ Bilaskhani Todi
 - IV. Kedar/ Kamod
 - V. Darbari/Adana
 - VI. Kirvani/Shivranjini
2. Detailed Study of any five raagas and Non detailed study of three ragas.
3. Any two Maseetkhani Gats and five Razakhani Gats with proper style of singing.
4. To perform one Vialmbit Gat other than the raga selected for stage performance .Drut Gat with proper Alap, Toras & Jhala.

Books Recommended

Sr.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V. N. Bhattachande
2.	Naveen Khyal 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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-IV

Session 2021-2022

RESEARCH PROJECT

Course Code: MMID-4355

Course Outcome

CO 1: This course will enhance the research interests of the students.

CO 2: This course will add to the knowledge of the students, the wider scope of Research in Music.

CO 3: This course will give an extensive knowledge of other continents in which research of music developed.

CO4: This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Instrumental) Semester – IV
Session 2021-2022

COURSE CODE: MMID-4355

Course Title: Research Project

Total Marks 50

Practical: 40

CA: 10

Note:

Student is required to prepare one research project. Submitted projects must reach to the Secrecy Branch of **Kanya Maha Vidyalaya, Jalandhar in time i.e. 30 June** of the IV Semester.

- Research project should base on any topic prescribed in the syllabus of Semester I to IV of M. A.
- Project should not be less than 25-30 pages.
- Research Methodology to be duly adopted in the project properly.
- The viva of the same will be conducted by practical Examiner in the presence of open audience.