

FACULTY OF PERFORMING & VISUAL ARTS

**SYLLABUS
Of
MUSIC VOCAL
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 Vocal

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 -1366	Music Vocal	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-II) Music Vocal

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 -2366	Music Vocal	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-III) Music Vocal

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 -3366	Music Vocal	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester - IV) Music Vocal

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 - 4366	Music Vocal	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-V) Music Vocal

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 -5366	Music Vocal	Elective	100	40	40	20	3

SCHEME AND CURRICULAM OF EXAMINATION OF THREE YEAR DEGREE PROGRAMME

Bachelor of Arts (Semester-VI) Music Vocal

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 -6366	Music Vocal	Elective	100	40	40	20	3

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

Music Vocal

Course Code: BARM-1366

Theory & Practical

Course Outcomes

Upon successful 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 Tanpura, its structure, its sound Producing system and tuning of the instrument.

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

Music Vocal

Course Code: BARM-1366

(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 Indian Music in Vedic Period.
2. Definition and Explanation of following musical terms:
Sangeet, Naad, Sharuti, Swar, Saptak, Varna, Alankar, Arov, Avroh, Pakar.

Unit - II

3. Life Sketches: Tansen, Pt. Vishnu Narayan Bhattachande, Swami Haridas
4. Contribution of Shree Guru Nanak dev Ji towards Indian Music.
5. Define Music. Explain the types of Music.

Unit - III

6. Definition and Explanation of the following terms in the context of Gurmat Sangeet:
Raag, Rahao, Mohalla, Rabab.
7. Define Ragas: Yaman, Bahirav, Bilawal

Unit -IV

8. Non detail Ragas: Deshkaar , Khmaaj (Description)
9. Description and Notation of following Taalas: Teental and Keherva.
10. Method of tuning Tanpura.

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

Music Vocal

Course Code: BARM-1366

(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. Ragas: Yaman, Bahirav, Bilawal (Drut Khyaal)
2. Non detail Ragas: Deshkaar , Khmaaj (Descriptions)
3. Ability to recite following Talas on Hand in Ekgun and Dugun: Teental and Kehrva.
4. Any Song.

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 Nibandhavali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala

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

Music Vocal

Course Code: BARM-2366

Theory

Course Outcomes

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

- CO 1. Understand the basic Swars played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , are able to perform.
- CO 4. Harmonium Can be Used as helpful device.

B.A. Semester-II (Session 2021-22)
Music Vocal
Course Code: BARM-2366
(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. Definition and Explanation of the following musical terms: Meend, Murki, Kan, Gamak, Khatka, Laya, Theka.
2. Contribution and life sketches of the following Musicians: Pt. Onkar Nath Thakur, Pt. V. D Paluskar.

Unit- II

3. Salient features of Time Theory in Indian Music.
4. Merits and Demerits of Gayak.
5. Detailed Knowledge of Punjabi Marital (Wedding) Songs SUHAAG.

Unit - III

6. Definition and Explanation of the following musical terms in the context of Gurmat Sangeet : Ashtpadi, Ang, Keertaniya, Pad
7. Contribution of Bhai Mardana ji towards Indian Music.

Unit - IV

8. Description and Notation of following Talas: Ek-Tal, Chartaal.
9. Description and Notation of following Ragas: Asawari , Kafi , Bhupali
10. Elementary knowledge of following Ragas : Jaunpuri, Deshkar , Bhimplasi.

B.A. Semester-II (Session 2021-22)
Music Vocal
Course Code: BARM-2366
(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. One Drut Khyaal in each of the following Raga with simple alaap and tanas.:
Asawari, Kafi, Bhupali
2. One Shabad or Bhajan in prescribed Raga.
3. Knowledge of Non Detail Ragas: Jaunpuri, Deshkar, Bhimplasi
4. Recitation of Suhag.
5. Ability to recite following Talas on Hand in Ekgun and Dugun: Ek Taal & Chaar Taal.

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 Kiratn Trust 422,15/A Chandigarh.
8.	Sangeet Nibandhawali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet shastra Darpan - Shanti Govardhan
10.	Gurmat Sangeet Parband Te Parsar - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala

B.A. Semester-III (Session 2021-22)
Music Vocal
Course Code: BARM-3366
Theory

Course Outcomes

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

- CO 1. Understand the basic Swars played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , are able to perform.
- CO 4. Harmonium Can be Used as helpful device.

B.A. Semester-III (Session 2021-22)
Music Vocal
Course Code: BARM-3366
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. Definition and Explanation of the following musical terms: Bdat, Alap, Swar Alap, Bol Alap, Sargam, Taan, Bol Taan, Avirbhaav, Tirobhaav, Sthayee.
2. Contribution and Life Sketches of Pt. Bheem Sen Joshi, Bade Gulam Ali Khan.

Unit- II

3. Detailed Study of Tanpura. (Its Formation and Importance in Classical Music)
4. Definition and Importance of Laya and Taal in Music.
5. Development of Indian Classical Music during Medieval Period.

Unit - III

6. Salient Features of Kitan Chaukis of Gurmat Sangeet.
7. Detailed Knowledge of Khyal Gayan Shallies.

Unit - IV

8. Description and Notation of following Talas: Jhaptal, Dadra.
9. Description and Notation of following Ragas: Bhimplasi, Des, Brindavani Sarang.
10. Elementary Knowledge of following Ragas: Dhnashri, Sorath, Madhmaad sarang.

B.A. Semester-III (Session 2021-22)
Music Vocal
Course Code: BARM - 3366
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.

1. One Vilumbit Khyal in Any Following mentioned Ragas:
Bhimplasi, Des, Brindavani Sarang
2. One Drut Khyal in each prescribed ragas.
3. Five Alankars with laya on Harmonium.
4. One Lakshangeet in prescribed ragas.
5. Ability to play Theka of Dadra Taal on Tabla.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Sangeet Vishard, Sangeet Karayalya, Hathras.
2.	Sangeet Shastra Darpan, Shanti Govardhan.
3.	Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
4.	Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5.	Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
6.	Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7.	Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8.	Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
9.	Rag Parichya Part – I, II, and III by Shri Harish Chander Srivastava.
10.	Sangeet Shastra Darpan Part – II (Punjabi) published by PunjabiUniversity, Patiala.

B.A. Semester-IV (Session 2021-22)
Music Vocal
Course Code: BARM-4366
Theory

Course Outcomes

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

- CO 1. Understand the basic Swars played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa - Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , are able to perform.
- CO 4. Harmonium can be Used as helpful device.

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

Music Vocal

Course Code: BARM-4366

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. Definition and Explanation of the following Musical Terms: Vadi Swar, Samvadi Swar, Anuvadi Swar, Vivadi Swar, Alpatva, Bhutava, Greh, Ansh, Niyaas, Upnyaas.
2. Contribution and Life Sketches of the following Musicians:
Ustad Amir Khan Sahib, Pt. Jasraj, S. Sohan Singh.

Unit-II

3. Formation of 484 Ragas from a Thata by Pt. Vyankata Mukhi in Chaturdandi Prakashika.
4. Detailed knowledge of Dhrupad and Dhamaar styles of singing.
5. Detailed Knowledge of Raag Vargikaran System.

Unit-III

6. Detailed knowledge of Folk singing styles of Gurmat Sangeet.
7. Detailed knowledge of Devotional Music.

Unit- IV

8. Elementary Knowledge of following Ragas: Chandarkauns, Tilang, Adana.
9. Description and Notation of the following Ragas: Malkauns, Darbari Kanhra, Bhairavi.
10. Description and Notation of the following Talas: Ada Chautal and Dhamaar.

B.A. Semester-IV (Session 2021-22)
Music Vocal
Course Code: BARM-4366
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.

1. One Vilumbit Khyal in any of the following ragas:
Malkauns, Darbari Kanhra, Bhairavi
2. One Drut Khyal in each Prescribed ragas.
3. One Cinematic song on harmonium.
4. Ability to recite Ada-Chautal and Dhamaar on hand motion in Ekgun, Dugun layakaries.
5. Ability to Play National Anthem on harmonium.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2.	Rag Parichya Part – I, II, and III by Shri Harish Chander Srivastava.
3.	Sangeet Shastra Darpan Part – II (Punjabi) published by PunjabiUniversity, Patiala.
4.	Sangeet Vishard, Sangeet Karayalya, Hathras.
5.	Sangeet Shastra Darpan, Shanti Govardhan.
6.	Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
7.	Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
8.	Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
9.	Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
10.	Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh

B.A. Semester-V (Session 2021-22)
Music Vocal
Course Code: BARM-5366
Theory

Course Outcomes

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

- CO 1. Understand the basic Swars played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , are able to perform.
- CO 4. Harmonium Can be Used as helpful device.

Bachelor of Arts (Semester-V)
Session 2021-22
Course Code: BARM-5366
Course Title: MUSIC VOCAL (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. Detailed knowledge of Thumri, Tappa, Tarana & Chaturang Gayan Shailies.
2. Contribution and Life Sketches of following Musicians :
Pt. Dalip Chander Bedi, Bibi Surinder Kaur.

Unit-II

3. Development of Indian Notation System and its Merits and Demerits.
4. Explain the types of Alaap and Tanas in Indian Music.
5. Write an essay on the following topics:
Kanth Sadhna (Voice Culture), Manch Pradarshan (Stage Performance).

Unit-III

6. Detailed Knowledge of Folk Music of Punjab.
7. Define Classical Gayan Shailies in Gurmat Sangeet.

Unit-IV

8. Descriptions and Notations of Following Talas : Deepchandi, Tilwara.
9. Descriptions and Notations of following Ragas : Tilang, Kedar, Bihag.
10. Elementary Knowledge of the following Ragas: Kamod, Yaman Kalyan, Jog.

Bachelor of Arts (Semester-V)
Session 2021-22
Course Code: BARM-5366
Course Title: MUSIC VOCAL (PRACTICAL)

Total Marks-40

Time- 20 Minutes

Instructions for the Paper setters:

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 Kanya Maha Vidyalaya, Jalandhar.

1. One Vilambit Khyal in any of the following Mentioned Ragas: Tilang, Kedar, Bihag.
2. One Drut Khayal in each prescribed Ragas.
3. One Gazal/Geet.
4. Five Alankars on Harmonium based on Asawari Thaata.
5. Ability to recite Taal Deepchandi & Tilwara on hand with Ekgun and Dugun Layakaries.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bharatiya Sangeet ka Itihaas - Sharat Chandra Paranjpay.
2.	Rag Parichya Part-I, II and III - Shri Harish ChanderSrivastava.
3.	Hamare Sangeet Ratan - SangeetKaryalaya,Hathras.
4.	Kramik Pustak Malika - Vishnu Narayan Bhathkhande.
5.	SangeetNibandhawali - Dr. Gurnam Singh, Published by Punjabi university,Pataila.
6.	GurmatSangeet, Prabandh ate Pasaar - Dr. Gurnam Singh.
7.	GurmatSangeet (VisheshAnk) - AmritKirtan Trust, 422,15/A, Chandigarh.
8.	AbhinavGeetanjali - Pt. Ramashryajha I,II,III,IV,V.
9.	Tantri Nada - Pt. Lalmani Mishra.

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

Music Vocal

Course Code: BARM-6366

Theory

Course Outcomes

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

- CO 1. Understand the basic Swars played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , are able to perform.
- CO 4. Harmonium can be Used as helpful device.

Bachelor of Arts (Semester-VI)
Session 2021-22
Course Code: BARM-6366
Course Title: MUSIC VOCAL (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. Definition and Explanation of the following musical terms :
Sargam Geet, Lakshanget, Sadhra, Raag malika.
2. Contribution and Life sketches of the following Musicians:
Vidushi Girija Devi, Ustad Faiyaz Khan.

Unit-II

3. Detailed Knowledge of Gamak and its types.
4. Detailed Knowledge of the following Gharanas of Khayal Gayaki:
Gwalior, Kirana, Agra, Patiala, Delhi.
5. Essay on Role of Devotional Music.

Unit-III

6. Contribution of Guru Gobind Singh ji towards Gurmat Sangeet.
7. Essay on the following Topics: Raag and Rasa, Music and Aesthetics.

Unit-IV

8. Descriptions and Notations of the following Talas: Jhumra, Sooltal.
9. Descriptions and Notations of the following Raags: Jaunpuri, Bhageshri, Madhuwanti.
10. Elementary knowledge of the following Ragas: Asawari, Rageshwri, Multani.

Bachelor of Arts (Semester-VI)
Session 2021-22
Course Code: BARM-6366
Course Title: MUSIC VOCAL (Practical)

Total Marks: 40

Time: 20 Minutes

Instructions for the Paper setters:

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 Kanya Maha vidyalaya, Jalandhar.

Unit-I

1. One Vilambit Khayal in any of the following Mentioned Ragas:
Jaunpuri, Madhuwanti, Bageshri.
2. One Drut Khayal in each prescribed Ragas.
3. One Shabad /Bhajan in any of the prescribed Ragas in Course.
4. One Dhammar in any of the Ragas in the Syllabus.
5. Ability to recite Jhumra Taal and Sooltal by hands in Ekgun and Dugun Layakaries.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Bharatiye Sangeet ka Itihaas, (Sharat Chandra Paranjpay)
2.	Rag Parichya Part-I,II and III (Shri Harish Chander Srivastava)
3.	Hamare Sangeet Rattan, Sangeet Karyalaya,Hathras.
4.	Kramik Pustak Malika (Vishnu Narayan Bhathkhande)
5.	Sangeet Nibandhawali, (Dr. Gurnam Singh), Published by Punjabi university,Pataila.
6.	Gurmat Sangeet, Prabandh ate Pasaar, (Dr. Gurnam Singh)
7.	Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422,15/A, Chandigarh.
8.	Abhinav Geetanjali (Pt. Ramashrya jha) I,II,III,IV,V.
9.	Tantri Nada (Pt. Lalmani Mishr)

Faculty of Performing & Visual Arts

**SYLLABUS
Of
Master of Arts (Music Vocal)
(Semester- I to IV)
(Under Continuous Evaluation System)**

Session: 2021-22



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Programme Specific Outcomes

Master of Arts (Music Vocal)

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 Trainer, Show Host, Music Academies or studios etc.

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

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

Master of Arts (Music Vocal) Semester I							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-1361	Theoretical Survey of Indian Music (Theory)	C	100	80	--	20	3
MMVL-1362	Historical Study of Indian Music (Theory)	C	100	80	--	20	3
MMVP-1363	Practical- I (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMVV-1364	Practical- II (Viva -Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

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

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

Master of Arts (Music Vocal) Semester II							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-2361	Intensive study of Indian Music	C	100	80	--	20	3
MMVL-2362	An Analytical study of Granthas	C	100	80	--	20	3
MMVP-2363	Practical-III (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMVV-2364	Practical – IV (Viva Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

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

Master of Arts (Music Vocal)

Session 2021-22

Master of Arts (Music Vocal) Semester III

Master of Arts (Music Vocal) Semester III							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-3361	Scientific Study of Indian Music (Theory)	C	100	80	--	20	3
MMVL-3362	Music As A Commercial Art (Theory)	C	100	80	--	20	3
MMVP-3363	Practical –V (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMVV-3364	Practical – VI (Viva -Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

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

Master of Arts (Music Vocal)

Session 2021-22

Master of Arts (Music Vocal) Semester IV							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-4361	Gurmat Sangeet (Theory)	C	75	60	--	15	3
MMVL-4362	Essays on Indian Music and Research in Music (Theory)	C	75	60	--	15	3
MMVP-4363	Practical -VII (Stage Performance)	C	100	--	80	20	40 Minutes Per Student
MMVV-4364	Practical -VIII (Viva Voce)	C	100	--	80	20	40 Min Per Student
MMVD-4365	Research Project	C	50	--	40	10	
Total			400				

Master of Arts (Music Vocal) Semester-I
Session 2021-22
THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-1361

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 National Eligibility Test.

Master of Arts (Music Vocal) Semester-I
Session 2021-22
THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-1361

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 sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks. 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. Detailed study of Naad and Sahayak Naad.
2. Concept of Shruti, Swar 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: Kan, Khatka, Murki, Meend, Gamak, Meend

Unit-III

6. Study of Gram and Moorchana System along with their relevance in modern times.
7. Knowledge of the following technical terms:
 - a) Alaap – Behlava
 - b) Avirbhav -Tirobhav
 - c) Alaptava – Bahutava

Unit-IV

8. Detailed Study of Taan and its types.
9. Exploration of new possibilities in Raag Vargikaran Paddati while doing critical study of following Raag Vargikaran Paddaties:-
 - a. Shudh-Chayalag -Sankeern Raag Paddati
 - b. Thaata Raag Paddati
 - c. Raagang Paddati

10. Detailed Descriptions of the following : -

Ragas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan,

Talas (From Thah to Chaugun Layakari): Teentaal, Ektaal, Kehrava, Dadra

Books Recommended

Sr.	Name of The Author	Name of the Book	Publisher	Year of 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	Gayan Kala	Punjabi University, Patiala.	2011(IInd Edition)

6.	Dr. Yashpal Sharma	Bahrtiya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006
7.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swaroop	Amar Granth Prakashan	2004

Master of Arts (Music Vocal) Semester-I
Session 2021-22
HISTORICAL STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-1362

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 National Eligibility Test.

Master of Arts (Music Vocal) Semester-I
Session 2021-2022
HISTORICAL STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-1362

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 sections, 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 Section. The fifth question may be attempted from any Section.

Unit-I

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

Unit-II

3. Development and contribution of following Ghranas:
(i)Gwalior Ghrana (Gayan) (ii) Kirana Ghrana (Gayan) (iii) Punjab Ghrana(Tabla)
(iv)Maihar Ghrana (Instrumental) (v) Itava Ghrana (Instrumental)
4. Contribution of : Ustad Bade Ghulam Ali, Ustad Amir Khan, Pandit Ravi Shankar, Ustad Vilayat Khan
5. Knowledge and comparison of following Gayan Shailies:
 - a. Dharupad - Dhamar
 - b. Thumari - Tappa
 - c. Geet - Ghazal
 - d. Bhajan - Shabad

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 Indian Classical music
10. Merits and Demerits of Institutional teaching of Indian classical music .

Books Recommended

Sr.	Name of The Author	Name of the Book	Publisher	Publication
1.	Lalit Kishore Singh	Dhawani aur Sangeet	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.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. Indrani Chakravarti	Music: Its Methods and	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 Vocal) Semester-I
Session 2021-2022
PRACTICAL-I (STAGE PERFORMANCE)
Course Code: MMVP-1363

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan 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. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester-I
PRACTICAL-I (STAGE PERFORMANCE)
Session 2021-2022
Course Code: MMVP-1363

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.

Note: Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

i) Vilambit Khyaal

ii) Drut Khyaal

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

3) Tuning of your Tanpura.

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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Vocal) Semester-I
Session 2021-2022
PRACTICAL - II (VIVA –VOCE)
Course Code: MMVV-1364

Course Outcomes:

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. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester-I
Session 2021-2022
PRACTICAL – II (VIVA -VOCE)
Course Code: MMVV-1364

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. **One Raga (own choice)** (From following Raagas) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan, **other than the Raaga selected for Stage Performance**).
- b. **Drut khayals are compulsory** in all Raagas prescribed in the syllabus.
- c. **One Folk Song / Folk Dhun**
- d. Demonstration of following Taals by Hands in Dugun:
Teental, Ektaal, Keherva, Dadra.

Raagas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan

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.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Vocal) Semester-II
Session 2021-2022
INTENSIVE STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-2361

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 Vocal) Semester-II
Session 2021-22
INTENSIVE STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-2361

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 sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks.

Instructions for the candidates:-

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. 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. Inter Relationship of Raga and Rasa.
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, Shivrangani, Pahadi

Unit - IV

8. Critical and Comparative study of Raagas having same notes.
9. Swar Sthapna on strings of Veena by Pt.Sriniwas.
10. Study of Folk Music of Punjab.

Books Recommended

Sr.	Book	Author	Publisher
1.	Bhartia Kanth Sangeet evam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002
2.	Sangeet Visharad	Vasant	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 & Academic Institution	Dr. Manjushree 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

Master of Arts (Music Vocal) Semester-II
Session 2021-22
AN ANALYTICAL STUDY OF GRANTHAS (THEORY)
Course Code: MMVL-2362

Course Outcomes

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

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

Masters of Arts (MUSIC VOCAL) Semester-II
(Session 2021-22)
AN ANALYTICAL STUDY OF GRANTHAS (THEORY)
Course Code: MMVL-2362

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 sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks. 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. Natya Shastra-Bharat Muni
2. Sangeet Ratnakar- Pt. SharangDev

Unit-II

3. Sangeet Prijat- Pt. Ahobal.
4. Swar Melakala Nidhi-Pt. Ramamatya.

Unit -III

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

Unit-IV

7. Pranav Bharati- Pt. Omkar Nath Thakur
8. 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. Prem Lata Sharma Dr. R.K.Shringi	Moti Lal Banarsi dass, New Delhi
9.	Bharat ka Sangeet Sidhant	Acharaya Brihaspati	Brihaspati Publication, 2010
10.	Sangeet Chinta mani I- II	Acharaya Brihaspati	Sangeet Karyalya, Hathras, 1989
11.	Bhartiya Sangeet	Thakur Jaidev Singh	

12.	Indian Music	Edtd.- Dr. Prem Lata Sharma	Sangeet Research Academy, Kolkata.
13.	Dhavani & Sangeet	Lalit Kishor Singh	Bhartiya Gyanpeeth, New Delhi 2006
14.	Pranav Bharati	Pt. Omkar Nath Thakur	Pilgrims Publishing,2014

Master of Arts (Music Vocal) Semester - II
(Session 2021-22)
PRACTICAL-III (STAGE PERFORMANCE)
Course Code: MMVP-2363

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan 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. This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Vocal) Semester - II
(Session 2021-22)
PRACTICAL-III (STAGE PERFORMANCE)
Course Code: MMVP-2363

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 Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

i) Vilambit Khyaal

ii) Drut Khyaal

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

3) One Bandish (Drut Khyaal) 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 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 Vocal) Semester-II
Session 2021-2022
PRACTICAL – IV (VIVA -VOCE)
Course Code: MMVV-2364

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

Master of Arts (Music Vocal) Semester-II
Session 2021-2022
PRACTICAL – IV (VIVA -VOCE)
Course Code: MMVV-2364

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. **One Raga (own choice)** (From the following Raagas,) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaant etc.) of Gayan **other than the Raaga selected for Stage Performance**.
2. **Drut khayals are compulsory** in all Raagas prescribed in the syllabus.
3. **One Cinematic/ Soofi Song**
4. Demonstration of following Taals by Hands in Thah and Dugun:
Tilwara, Roopak, Jhaptaal.

Raagas: Gujaritodi, Shudh Sarang, Puriya Kalyan, Rageshwari

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
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 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

Master of Arts (Music Vocal) Semester-III
Session 2021-2022
SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-3361

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 Vocal) Semester-III
Session 2021-2022
SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)
Course Code: MMVL-3361

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 sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks.

Instructions for the Candidates:-

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. Role of Music in creating harmony in the Society.
2. Relation between Music and Psychology.
3. Importance of Electronic Gadgets in the promotion of Indian Classical Music.

Unit –II

4. Role of Music in Physical fitness.
5. Role of Mathematics in Music.

Unit –III

6. Music as a Therapy for Mental Health.
7. Concept of Melody & Harmony in context of Hindustani Music.
8. Correct Intonation of Swaras in various ragas.

Unit –IV

9. Historical and Structural development of Tabla along with its Importance in Music.
10. Aesthetical difference between various Gayan Shailies on the basis of Laya and Layakaries.

Books Recommended

Sr.	Author	Book	Publisher	Publication
	Vasant	Sangeet Visharad	Sangeet Karyalaya, Hathras.	2004 (New Edition)
1.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
2.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
3.	Pt. Debu Chaudhri	On Indian Music	Roshan Press	2005
4.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011(IInd Edition)
5.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam	Kanishka Publishers, New Delhi.	2002

		Vadya Sangeet		
7.	Dr. Manju shree Tyagi	Indian Music In Professional & Academic Institution	Sanjay Prakashan, New Delhi	1999
8.	A.K. Sen	Indian Concept of Rythm	Kanishka Publishers, New Delhi	1994
9.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

Master of Arts (Music Vocal) Semester-III
Session 2021-22
MUSIC AS A COMMERCIAL ART (THEORY)
Course Code: MMVL-3362

Course Outcomes:

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

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

Master of Arts (Music Vocal) Semester-III
Session 2021-22
MUSIC AS A COMMERCIAL ART (THEORY)
Course Code: MMVL-3362

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 sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks. 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. Traditional and Contemporary methods of Teaching Music.
2. Evaluation of 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 Music in popularizing Commercial Advertisements.

Unit- IV

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

Books Recommended

Sr. No.	Name of the Book	Author
1.	Sangeet Ratnakar	Pt. Sharang Dev
2.	Natya Shastra	Bharat
3.	Hindusatani 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 Vocal) Semester-III
Session 2021-2022
PRACTICAL - V (STAGE PERFORMANCE)
Course Code: MMVP-3363

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan 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. This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Vocal) Semester-III
Session 2021-22
PRACTICAL –V (STAGE PERFORMANCE)
Course Code: MMVP-3363

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.

Note: Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

- i) Vilambit Khyaal
- ii) Drut Khyaal

2) Dharupad Gayan with proper Gayaki .

3) Geet/ Ghazal

4) Demonstration of given Taals on Tabla with dugun layakari: Teental, Ektaal, Chaartal

Master of Arts (Music Vocal) Semester-III

Session 2021-2022

PRACTICAL - VI (VIVA -VOCE)

Course Code: MMVV-3364

Course Outcomes:

1. The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shailies 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. This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Vocal) Semester-III
Session 2021-22
PRACTICAL –VI (VIVA -VOCE)
Course Code: MMVV-3364

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.

Note: Candidates are required to demonstrate **One Raga of their own choice** (From the following Raagas,) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. **other than the Raaga selected for Stage Performance. Drut khayals are compulsory** in rest of three Raagas prescribed in the syllabus. Marks should be awarded on the basis of performance and viva-voce.

1. **Detailed Raagas:** Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi
2. **Comparative Study of :** Nat Bhairav / Aheer Bhairav, Shudh Kalyan / Shyam Klayan, Maru Bihag / Bihag, Bhimplasi / Patdeep.
3. Comparative Study of Taalas of Hindustani Music having similar number of Matraas.
4. Two Power Point Presentation on Topics prescribed in Theory Syllabus.
5. One live performance

Books Recommended

Sr. No.	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. Rattanjanekar
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 Vocal) Semester-IV
Session 2021-22

Course Code: MMVL-4361

GURMAT SANGEET (THEORY)

Course Outcomes:

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.

Master of Arts (Music Vocal) Semester-IV

Session 2021-22

Course Code: MMVL-4361

GURMAT SANGEET (THEORY)

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 Sections (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 Section. The fifth question may be attempted from any Section. Each question carries 12 marks. Unit - A

Unit -A

1. Musicology of Gurmat Sangeet.
2. Critical & Comparative Study of classical and folk singing styles of Gurmat Sangeet
3. Contribution of Bhagats and Bhatta Bani towards Gurmat Sangeet.

Unit -B

4. Musical Elements in raga mala in context of Guru Granth Sahib Ji.
5. Contribution of Sri Guru Nanak Dev Ji towards Music.
6. Contribution of Sri Guru Gobind Singh Ji towards Music.

Unit -C

7. Contribution and biography of following Keertankaars :-
 - (i) Bhai Mardana
 - (ii) Prof. Tara Singh
 - (iii) Giani Gyan Singh Abtabaad
8. Detailed knowledge of instruments used in Gurmat Sangeet.

Unit -D

9. Classify the Ragas mentioned in Sri Guru Granth Sahib Ji.
10. Various Keertan trends of Gurmat Sangeet.

Books Recommended

Sr. No.	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 Kanishka Publishers, NewDelhi.2002
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental, Radha Publication, New Delhi.1989

Master of Arts (MUSIC VOCAL) Semester-IV
Session 2021-22
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)
Course Code: MMVL-4362

Course Outcomes:

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.

Master of Arts (MUSIC VOCAL) Semester-IV
Session 2021-22
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)
Course Code: MMVL-4362

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 Sections (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 Section. The fifth question may be attempted from any Section. Each question carries 12 marks.

Unit – A

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

Unit – B

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

Unit – C

5. Different Gayan shallies of sufi music.
6. Interrelationship study of Music and Yoga.

Unit – D

7. Relationship of Music with Physics.
8. Interrelationship of Music and Psychology. Unit - I

Books Recommended

Sr.	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 IInd 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
22.	Sangeet main shodh Pravidhi	Dr. Ravi Sharma

Master of Arts (Music Vocal) Semester-IV
Session 2021-2022
PRACTICAL - VII (STAGE PERFORMANCE)
Course Code: MMVP-4363

Course Outcomes:

1. The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shailies 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. This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

Master of Arts (Music Vocal) Semester-IV
Session 2021-2022
PRACTICAL -VII (STAGE PERFORMANCE)
Course Code: MMVP-4363

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 (accompanied with Manual Tanpura) of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

Note II:

1. Vilambit Khyaal
2. Drut Khyaal
3. Thumari/ Tappa
4. Ghazal with accompaniment of Harmonium to be played by the candidate.
5. Ten Alankars in Marwa, Poorvi & Todi Thatas each (Accompanied with Harmonium and Tabla).
6. Tuning of Tanpura.

Books Recommended

Sr. No.	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 Geetanjali(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

Master of Arts (Music Vocal) Semester-IV
Session 2021-2022
PRACTICAL -VIII (VIVA -VOCE)
Course Code: MMVV-4364

Course Outcomes:

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 prepares the students to learn and perform the art keeping in mind all the theoretical aspects. It also prepares them to do qualifying exam like NET(UGC)JRF etc.

Master of Arts (Music Vocal) Semester-IV
Session 2021-2022
PRACTICAL -VIII (VIVA -VOCE)
Course Code: MMVV-4364

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 (accompanied with Manual Tanpura) of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. 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.
- 2) Detailed Study of any five raagas and Non detailed study of three ragas.
- 3) Any two Vilambit khyaaals and five Drut khyaaals with proper style of singing.
- 4) Three non-detailed ragas with full descriptions and a few alaap/tans, other than detailed ragas selected by the candidate.
- 5) Ability to play Tilwara, Chautal, Dhmaar, Kehrwa on Hand and Tabla with Ekgun & Dugun Layakaries.

List of Raagas (Select according to Note I & II)

1. Bhatiyar/Lalit
2. Puriya/ Marwa
3. Gujri Todi/Bilaskhani Todi
4. Hameer/Kamod
5. Darbari/Adana
6. Kirvani/Sindh Bhairavi

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 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

Master of Arts (MUSIC VOCAL) Semester – IV
Session 2021-2022
RESEARCH PROJECT
Course Code: MMVD-4365

Course Outcomes:

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.

Master of Arts (MUSIC VOCAL) Semester – IV
Session 2021-2022
RESEARCH PROJECT
Course Code: MMVD-4365

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 April** 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.