

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Instrumental)

(Semester- I to II)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2025-26



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Instrumental)
(Session 2025-26)

Master of Arts (Music Instrumental) Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL -1351	Theoretical Survey of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMIL -1352	Historical Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMIP -1353	Stage Performance-I (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMIV-1354	Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
					20	400				
*Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3 Hours
IDEC-1101	Effective Communication Skills									
IDEH-1313	Human Rights and Constitutional Duties									
IDEI-1124	Basics of Computer Applications									
IDEW-1275	Indian Heritage: Contribution to the World									

* ID is an optional inter-disciplinary subject. Credits of ID courses will not be added to SGPA

C- Compulsory Subject E –Elective I- Inter-disciplinary V- Value added S-Skill enhancement

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Instrumental)
(Session 2025-26)

Master of Arts (Music Instrumental) Semester – II										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-2351	Intensive Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMIL-2352	An Analytical Study of Granthas	C	5	4-1-0	5	100	70	--	30	3
MMIP-2353	Stage Performance-II (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMIV-2354	Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
Total Credits					20	400				

Programme Specific Outcomes

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) Develop and understand the Folk Music as an Oral Tradition and its tendency to change as it is passed from one person to another.

P.S.O 7: Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

Master of Arts (Music Instrumental) Semester-I

Session 2025-26

THEORETICAL SURVEY OF INDIAN MUSIC

Course Code: MMIL-1351

Course Outcomes:

1. **CO1:** Develop comprehensive understanding of advanced technical terms, stylistic expressions, and ornamentation in Indian classical music, especially within the context of instrumental performance.
2. **CO2:** Analyze and compare the foundational concepts of *Naad*, *Swarit*, and *Swar Samvad*, along with differences between *Tantrakari* and *Gayaki Ang* approaches in instrumental music.
3. **CO3:** Demonstrate knowledge of the comparative features of Hindustani and Carnatic (Uttari and Dakshini) music systems, including notation methods and classification of Indian musical instruments.
4. **CO4:** Explore and evaluate the interdisciplinary connections of music with fine arts and psychology, emphasizing its aesthetic, therapeutic, and cultural relevance in performing arts.

Master of Arts (Music Instrumental) Semester-I
Session 2025-26
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMIL-1351

Examination Time: 3 Hours

L-T-P (Credits):4-1-0
Max. Marks: 100
Theory: 70
CA: 30

Instructions for the Paper Setters:

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

Unit-I

1. Detailed knowledge of the following technical terms: Alap, Jod, Jhalla, Triobhava, Avirbhava, Alpattva, Bahutava, Meend, Krintan, Ghaseet, Soot, Jamjama.
2. Difference between Tantrakari and Gayaki Ang in Instrumental Music.
3. Importance of swarit (keynote) and swar samvad in music.

Unit-II

4. Detailed study of Naad and Sahayak Naad.
5. Comparative study of Uttari and Dakshini system of Music.
6. Classification of Indian Musical Instruments.

Unit-III

7. A comparative study of Bhatkhande and Vishnu Digamber Notation systems.
8. Use and importance of Indian Musical Instruments in Music and Dance.

Unit-IV

9. Inter-relation of Music with Fine Arts.
10. Inter-relation of Music with Psychology.

Books Recommended

Sr. No	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. Yashpal Sharma	Bahratiya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006
5.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
6.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swaroop	Amar Granth Prakashan	2004
7.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011(IInd Edition)

Master of Arts (Music Instrumental) Semester-I
Session 2025-2026
Historical Study of Indian Music
Course Code: MMIL-1352

Course Outcomes:

- **CO1:** Understand the historical origin, structural development, and aesthetic significance of the sitar, along with major contributions by renowned instrumental maestros.
- **CO2:** Analyze the growth of instrumental Gharanas, solo performance traditions (Ekal Vadan), and the evolution of *Vrindvadan* in the context of Indian classical music.
- **CO3:** Evaluate the roles of post-independence educational institutions and regional folk traditions (e.g., Punjab) in the preservation and promotion of Indian instrumental music.
- **CO4:** Gain insight into technical aspects like *Shruti-Swar Sthapna* on Veena, various *baaj* styles, and the relevance of the **Time Theory** in shaping raga performance.

Master of Arts (Music Instrumental) Semester-I
Session 2025-2026
Historical Study of Indian Music
Course Code: MMIL-1352

Examination Time: 3 Hours

L-T-P (Credits):4-1-0
Max. Marks: 100
Theory: 70
CA: 30

Instructions for the Paper Setters:

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

UNIT – I

1. Origin and Development and Importance of Sitar.
2. Biography and contribution towards Indian Music of the following viz. Pt. Ravi Shankar, Ud. Vilayat Khan, Ud. Mushtaq Ali Khan, Pt. Nikhil Bannerjee & Dr. Lalmani Mishra.
3. Historical Development of Vrindvadan in Instrumental Music.

UNIT – II

4. Historical development of Gharanas of Instrumental music.
5. Role of Educational Institutions in promoting music after independence.
6. Folk instruments of Punjab.

UNIT – III

7. Historical development of Ekal Vadan Parampara (Solo Instrumental Tradition)
8. Description and comparative study of the following Baaj's:– Maseetkhani. Razakhani, Jaffarkhani, Ferozkhani and Sitarkhani.

UNIT – IV

9. Shruti Swar Sthapna on Veena by Srinivas and Pt. V.N. Bhatkhande.
10. Relevance of Time Theory in Indian Music.

Books Recommended

Sr.	Name of The Author	Name of the Book	Publisher	Publication Yr
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 (NE)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. Indrani Chakravarti	Music: Its Methods and Techniques of Teaching In Higher Education	Mittal Publications, New Delhi.	1996
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.	Dr. Joginder Singh Bawra	Bhartiya Sangeet KiUtpatti Evam Vikas	ABS Publication, Modern Market, Jalandhar	1994
9.	Seema Johri	Sangeetayan	Radha Publications, New Delhi	2003

Master of Arts (Music Instrumental) Semester-I
Stage Performance-I (Practical)
Session 2025-2026
Course Code: MMIP-1353

Course Outcomes:

- ☐ Demonstrate proficiency in performing prescribed Gats such as *Maseetkhani* and *Razakhani*, including appropriate use of **Alap, Jod, Jhala, Tanas, and Todi** in a chosen raga, with command over instrument-specific Vadan Shailis.
- ☐ **CO2:** Exhibit the ability to perform one Gat in a tala other than Teentaal and play **ten alankars each** from Bilawal and Khamaj Thaats, along with a **Dhun** composition based on a raga from the syllabus.
- ☐ **CO3:** Accurately perform **basic hand thekas and tabla thekas** in Ekgun and Dugun laya for **Ektal, Teental, and Rupak**, demonstrating rhythmic understanding and clarity.
- ☐ **CO4:** Show competence in the **tuning of own instrument** and understanding of instrument maintenance, which is essential for solo performance and ensemble coordination.

Master of Arts (Music Instrumental) Semester-I
Stage Performance-I (Practical)
Session 2025-2026
Course Code: MMIP-1353

Examination Time: As per Requirement

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

Instructions for the Examiners:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of vadan as prescribed in paper–IV
4. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Talas (Indian Music)
5. There should not be more than fifteen students in a batch for practical examination.
6. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
7. Basic Talas on Hand and Tabla will be compulsory.

(Practical)

To perform:

1. - One Maseetkhani Gat (with proper Vadan Shailies and Alap,Jhor Jhala)
-A Razakhani Gat (with proper Vadan shallies and Toda,Jhala)
2. - One Gat in any Tal other than Teen Tal
-Ten Alankars each of Bilawal and Khamaj That on your Instrument
-One Dhun based on any Raaga of Syllabus
3. Ability to play the Ekgun & Dugun Thekas of Ektal, Teental and Rupak on Hand and Tabla too.
4. Tuning of your Instrument.

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 Instrumental) Semester-I
Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)
Session 2025-2026
Course Code: MMIV-1354

Course Outcomes:

- ☐ **CO1:** Critically analyze and compare selected raga pairs to understand their structural, aesthetic, and emotional characteristics with reference to performance tradition and raga lakshan.
- ☐ **CO2:** Demonstrate detailed theoretical and practical knowledge of **five prescribed ragas** and general awareness of **three additional ragas**, focusing on their scale, vadi-samvadi, time theory, and mood.
- ☐ **CO3:** Perform with precision **two Maseetkhani Gats** and **five Razakhani Gats** with appropriate **vadan shailis**, including alap, toda, and jhala as per stylistic norms of instrumental music.
- ☐ **CO4:** Exhibit stage performance skills through the **presentation of a Vilambit Gat** (different from the concert raga), along with a **Drut Gat** showcasing creative improvisation with **Alap, Taan, and Jhala**.

Master of Arts (Music Instrumental) Semester-I
Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)
Session 2025-2026
Course Code: MMIV-1354

Examination Time: As per Requirement

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

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**.

Note II:

1. Detailed and critical study of the following Ragas. Select any four combinations.
 - Malkauns - Chandrakuns
 - Rageshwari - Bageshwari
 - Vibhaas - Gunkali

- Bhairav - Ramkali
 - Bihaag - Maaru Bihag
 - Kalyan - Shudh Kalyan
2. Detailed study of any five Ragas and non detailed study of three Ragas.
 3. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan.
 4. To perform One Vilambit Gat other than the Raag selected for stage performance.
Drut gat with proper Alap, toras and Jhal

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 Instrumental) Semester-II

Session 2025-2026

Intensive Study of Indian Music

Course Code: MMIL-2351

Course Outcomes:

- **CO1:** Understand and critically analyze the meaning, definitions, and core principles of **aesthetics** (*saundarya shastra*) in Indian music and their role in enhancing the quality of musical performance.
- **CO2:** Evaluate the **relationship between ragas and emotions** through concepts like *Raga-Ragini Chitran*, *Nayak-Nayika Bhed*, and the traditional theory of *Rasa*, with relevance to modern musical contexts.
- **CO3:** Examine the **seasonal and temporal connections** of ragas and explore their role in **creativity and improvisation**, contributing to both classical and contemporary performance practice.
- **CO4:** Assess the **aesthetic impact of Indian instruments** in film music and analyze the role of **Taal** and **note-based ragas** in generating nuanced emotional and artistic expression.

Master of Arts (Music Instrumental) Semester-II

Session 2025-26

Intensive Study of Indian Music

Course Code: MMIL-2351

Time: 3 Hrs

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

Total Marks: 100

Theory: 70 Marks

CA: 30

Instructions for the Paper Setters:

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

UNIT – I

1. Meaning, Definition and principles of aesthetics in the context of music.
2. The influence and Impact of Aesthetical elements in music performances.

UNIT – II

3. Relevance of Nayak–Nayika Bhed in Modern Period.
4. Relevance of Raga-Ragini Chitran in strengthening the relationship of Ragas with emotions.
5. Raga and Rasa.

UNIT – III

6. Relation of Raga with season and time.
7. Relation of Raga with creativity and improvisation.
8. Impact of Indian musical instruments (Sitar, Shehnai, Flute, Violin, Tabla, Sarangi) in film background music.

UNIT –IV

9. Aesthetic evaluation of Ragas having same notes.
10. Role of Taal in generating aesthetics in music.

Books Recommended:

Sr. No.	Name of the Book	Author	Publishers & Year of Publication
1.	Bhartia Kanth Sangeet Avam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002

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

Master of Arts (Music Instrumental)

Semester-II

Session 2025-26

An Analytical Study of Granthas

Course Code:MMIL-2352

Course Outcomes:

- **CO1:** Gain in-depth knowledge of the foundational principles of Indian music aesthetics and dramaturgy through the study of **Bharat's Natyashastra** and classical literature.
- **CO2:** Analyze the theoretical and historical contributions of key Sanskrit treatises such as **Sangeet Parijat** and **Chaturdandi Prakashika** to the evolution of raga and tala systems.
- **CO3:** Evaluate the scholarly works of **Sangeet Ratnakar** and **Sangeet Chintamani** in shaping Indian music theory and pedagogy across centuries.
- **CO4:** Understand the modern contributions of **Pt. Omkarnath Thakur** and **Pt. V. N. Bhatkhande** in the systematization, documentation, and propagation of Hindustani classical music.

Masters of Arts (MUSIC INSTRUMENTAL) Semester-II

(Session 2025-26)

An Analytical Study of Granthas

Course Code: MMIL-2352

Time: 3 Hrs

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

Total Marks: 100

Theory: 70 Marks

CA: 30

Instructions for the Paper Setters:

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

UNIT – I

1. Natya Shastra : Bharat
2. Bhartiya Sangeet Vadya : Dr. Lal Mani Mishra

UNIT – II

3. Sangeet Parijat : Pandit
4. Chaturdandi Parkashika : Pt. Vyankat Mukhi

UNIT – III

5. Sangeet Ratnakar : Pandit Sharang Dev
6. Sangeet Chintamani : Acharya Brihaspati

UNIT – IV

7. Pranav Bharti : Pt. Omkar Nath Thakur
8. Kramik Pustak Malika : Pt. V. N. Bhatkande

Books Recommended:

Sr.	Name of the Book	Author	Publishers & Year of Publication
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 and Dr. R.K. Shringi	Moti Lal Banarsi dass, New Delhi
12.	Indian Music	Edited by Dr. Prem Lata Sharma	Sangeet Research Academy, Kolkata.
13.	Dhavani & Sangeet	Lalit Kishor Singh	Bhartiya Giyaan Peeth, Kashi, 1962
14.	Pranav Bharati	Omkar Nath Thakur	NM Tripathi & Company Ltd., Bombay, 1956

Master of Arts (Music Instrumental) Semester - II
(Session 2025-26)
Stage Performance-II (Practical)
Course Code: MMIP-2353

Course Outcomes:

CO1: Demonstrate technical and aesthetic proficiency through the performance of **Maseetkhani and Razakhani Gats**, including **Alap, Jor, Jhala, Toda**, and appropriate **Vadan Shailis** on a selected Indian classical instrument.

□ **CO2:** Perform a **Gat in a Tala other than Teental**, present **ten alankars** from **Kafi and Asawari Thats**, and creatively render a **Punjabi Folk Dhun**, showing versatility in raga and regional music styles.

□ **CO3:** Exhibit rhythmic command by accurately performing **Ektal, Teental, and Rupak Thekas** on hand and tabla in **Dugun, Tigun, and Chaugun Laykari**, reflecting understanding of tempo variations and taal structure.

□ **CO4:** Show independent ability to **tune the chosen instrument** (e.g., Sitar, Tabla, etc.), which is essential for tonal precision and effective stage performance.

Master of Arts (Music Instrumental) Semester - II
(Session 2025-26)
Stage Performance-II (Practical)
Course Code: MMIP-2353

Examination Time: As par Requirement

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

Note:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of vadan as prescribed in paper-IV
4. The candidate has the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Tavs (Indian Music)
5. There should not be more than fifteen students in a batch for practical examination.
6. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
7. Basic Talas on Hand and Tabla will be compulsory.

To perform

1. i) One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala)
ii) A Razakhani Gat (with proper Vadan shallies and Toda,Jhala)
2. i) One Gat in any Tal other than Teen Tal
ii) Ten Alankars each of Kafi and Asawari That on your Instrument
iii) A Punjabi Folk Dhun Vadan
3. Ability to play the Thekas of Ektal, Teental and Rupak on Hand and Tabla with
Dugun,Tigun and Chaugun Laykari.
4. Tuning of your Instrument

Books Recommended

Sr. No.	Name of the Book	Author
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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-II
Session 2025-2026
Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)
Course Code: MMIV-2354

Course Outcomes:

- **CO1:** Demonstrate detailed and critical understanding of selected **Raga combinations** (e.g., Puriya–Kalyan, Nat Bhairav–Ahr Bhairav) through structured performance, including **Maseetkhani and Razakhani Gats**, with accurate application of *vadan shailis*, *alap*, *jor*, and *jhala*.
- **CO2:** Perform **basic Talas** such as **Teental, Ektal, and Rupak** on **hand and tabla**, showcasing control in **dugun, tigun, and chaugun laykari**, along with the **mandatory ability to tune** the chosen instrument independently.
- **CO3:** Present a **Punjabi or regional folk Dhun** and ten *alankars* on the instrument, illustrating both classical and semi-classical/fusion adaptability, as well as mastery over thaats like **Kafi** and **Asawari**.
- **CO4:** Apply performance discipline and professionalism by engaging in **evaluated stage performance** under internal and external examiners, using an instrument of choice (e.g., sitar, sarod, bansuri, etc.), while adhering to academic requirements such as **batch size, tuning, and raga selection protocols**.

Master of Arts (Music Instrumental) Semester-II
Session 2025-2026
Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)
Course Code: MMIV - 2354

Examination Time: As par Requirement

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

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**.

Note I:

- Detailed & critical study of the following Ragas. Select any four combinations.
2. There should not be more than fifteen students in a batch for practical examination.
3. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
4. Basic Talas on Hand and Tabla will be compulsory.

Note II:

1. Board of Examiners will consist of external as well as internal examiner.
2. Candidate are required to select any five detailed ragas for Razakhani gats any two for Maseetkhani gats and any three non detailed ragas
3. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar Saranda Taus (Indian Music)

a) Prescribed Ragas :–

1. Puriya Kalyan Puriya Dhanashri
2. Nat Bhairav Ahir Bhairav
3. Madhmad Sarang Megh
4. Shudh Sarang Sham Kalyan
5. Bhatiyar Lalit
6. Gaud Malhar Gaud Sarang

b) A folk Dhun

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