

FACULTY OF PERFORMING & VISUAL ARTS

SYLLABUS Of MUSIC INSTRUMENTAL

**For
M.A. (Semester- I to IV)
(Under Continuous Evaluation System)**

Session: 2019-20



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

(Semester- I)

Programme specific outcomes

M.A (Instrumental)

Session- 2019-20

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

P.S.O .1 – Learn various ragas and taals for stage performance and have knowledge of viva voce .

P.S.O .2 – Raga is a specific ‘Mode’ used in Indian classical music. With daily learning and practice, the performer is capable to influence the listeners.

P.S.O. 3 – There are some ragas with strict discipline , some of having influence of other ragas and few ragas are mixture of various ragas. All of these ragas create different type of melodies. During M.A. Programme students are capable to know the intricacies of music, as performing art, both theoretically and practically.

Scheme of Studies and Examination
M.A. (Music Instrumental)
Session 2019-20

Semester I							
Course Code	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-1351	Theoretical survey of Indian Music	C	100	80	--	20	3
MMIL-1352	Historical Study of Indian Music	C	100	80	--	20	3
MMIP-1353	Stage Performance – I (Practical)	C	100	--	80	20	30 mint
MMIV12354	Critical & Comparative Study of Ragas-I(Practical Based)	C	100	--	80	20	20 mint
Total			400				

M.A. Music Instrumental Semester-I
Session 2019-20
Theoretical survey of Indian Music
Course Code: MMIL-1351

Course Outcome

M.A Music Instrumental is a post graduate course of Dept of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – I .**

Upon Completion of this course , the students would be able to:

CO1: Understand the basic knowledge of different Ragas and Taals .

CO2: To have knowledge of vadan shallies.

CO3: Students understand Gram Morchana, Which is the Classical root to understand Saptak, Tan Tora and variants used in ragas .

CO4:They Know the difference between Hindustani Sangeet padhati and karnatak Sangeet padhati.

CO4. They could also Know About the Classical Gayan Shallies.

M.A. Music Instrumental Semester-I
Session 2019-20
Theoretical survey of Indian Music
Course Code: MMIL-1351

Total Marks 100
Theory : 80
CA : 20

Time: 3 Hours

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. Use of Gayaki Ang in Tantarkari .
2. Define Swarit (Drone).Importance of Swarit in Music.

Unit -II

3. Use and importance of VOCAL AND INSTRUMENTAL in KATHAK .
4. Comparison between Hindustani and Karanatk music systems.
5. Detailed knowledge of Gram and Murchana.

Unit -III

6. Explain Melody and Harmony.
7. Describe various gayan shailies and its uses in Instrumental forms: Dharupad, Dhamar, Khayal, Thumari and Tappa.

Unit -IV

8. Relation between folk and Classical music.
9. Description of ragas prescribed in practical paper IV.
(Madhuvanti, Ahir Bhairav, Bhimplasi, Shudh Sarang)
10. Notation of Talas in Ekgun , Dugun , Tigun.,Chugun Prescribed in syllabus.

Books Recommended:

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet - Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2. Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
3. Dhvani aur Sangeet. Lalit kishor singh.
4. Sitar As i Know . Dr. Ravi Sharma
5. Bhartiya Sangeet ka Adyatmik Sawroop, Dr. Rajeev Verma and Neelam Parekh, Amar Granth Prakashan, 2004.
6. Indian Music In Professional And Academic Institution , Dr. Manju shree Chaudhri, Sanjay Prakashan, New Delhi, 1999.
7. Gyan Kala . Dr. Yashpal Sharma .
8. Hindustani Sangeet Padhatti, Vol-I and Vol- II, V N Bhatkhande
9. Shastriya Sangeet Vivechan, Dr. SL Mishra
10. Adhunik aterratryakarn mein bhartiya Sangeet Ki Bhumika, dr. Neelam Bala Mehandru

M.A. Music Instrumental Semester-I
Session 2019-20
HISTORICAL STUDY OF INDIAN MUSIC

Course Code: MMIL-1352

Course Outcome

M.A Music Instrumental is a post graduate course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental)** Sem – I.

Upon Completion of this course :

CO1: Students go through the Historical Development of Music and know its systematic evolution and growth .

CO2: To have knowledge of vadan shallies .

CO3: Students go through the shastras (Granthas) of Indian classical music and know the threads rooted in this art .

CO4: Students know about the gharans of classical music and which is the concept to evolve artistic intricacies .

CO5. Students know about the artists' life, contribution towards music and draw inspiration from their hard works.

M.A. Music Instrumental Semester-I
Session 2019-20
HISTORICAL STUDY OF INDIAN MUSIC

Course Code: MMIL-1352

Total Marks 100
Theory : 80
CA : 20

Time: 3 Hours

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. Life sketches : - Ustad Allaudeen Khan ,Ustad Bade Ghulam Ali, Pandit Bheem Sen Joshi, Pandit Hari Prasaad Chaurasiya, .
2. Complementary role of vocal music in instrumental music.

Unit -II

3. Devolvement of music during Ramayan and Mahabharat period.
4. Contribution of Pt.Vishnu Narayan Bhatkhande and and Pt. Vishnu Digamber Paluskar to institutionalised music education.
5. Origin and development of Dharupad , Dhamar, Khayal ,Sitar .

Unit -III

6. Role of Tanpura in Music.
7. Development of classical music after independence with Special reference to Radio and Television.

Unit- IV

8. Gharana Parampara (Gayan & Vadan) in Indian classical music
9. Classification of Rag -Ragini Padhtati ,Thata Padhtati & Ragang Padhtati.
10. Detailed study of Sufi Gayan in Indian music .

Books Recommended:

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet - Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2. Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
3. Punjab ki Sangeet Parampara – Dr. Geeta Paintal, Radha Publications, New Delhi, 1989
4. On Indian Music - Pt. Debu Chaudhri, Roshan Press, 2005
5. Sangeetayan- Seema Johri, Radha publications, New Delhi, 2003
6. Nibandh Sangeet – Laxmi Narayan Garg, Sangeet Karyala , Hathras, 1989
7. Hmare Sangeet Ratan- Sangeet Sangeet Karyala , Hathras, 1989
8. Gurumat Sangeet Prabandh te Prsaar, Dr. Gurnam Singh, Punjabi Univ. Patiala, 2002
9. Bhartiya Sangeet ke anmol mani : Dr. Lal Mani Mishar
10. A journey To Hindustani Music: Rajeev Nayar
11. Music Its Methods and Techniques of Teaching In Higher Education- Dr. Indrani Chakarvati, Mittal Publications.
12. Sangeet Manjusha- Dr. Indrani Chakarvati, Mittal Publication.

M.A. Music Instrumental Semester-I
Session 2019-20
Stage Performance – I (Practical)
Course Code: MMIP-1353

Course outcome

M.A Music Instrumental is a post graduate music course of Dept. of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. Upon Completion of this course , the students would be able to:

CO1: Students understand the basic knowledge of different Ragas and Taals .

CO2: To have knowledge of vadan shallies .

CO3: To Keep notations of the ragas enable the students to do practice whenever they want and need to, for future endeavours .

CO4: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music , of which master of arts students become well aware.

M.A. Music Instrumental Semester-I
Session 2019-20
Stage Performance – I (practical)
Course Code: MMIP-1353

Total Marks 100
Practical : 80
CA : 20

Time: 30 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners.

Note: Candidates are required to play a detailed Raga in proper vadan style.

1. Alaap ,Jod , Jhaala, Maseetkhani Gat .
2. One Razakhani Gat with Toaras & jhaala.
3. Five Alankars in Thata- Bilawal, Klayan, Bhairav
4. Tuning Of Sitar.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjli Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

M.A. Music Instrumental Semester-I
Session 2019-20

Critical & Comparative Study of Ragas-I

Viva-Voce (Practical Based)

Course Code: MMIV-1354

Course Outcome

M.A Music Instrumental is a post graduate course of Dept of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – I** .

Upon Completion of this course, the students would be able to:

CO1: Understand different Ragas and Taals .

CO2: To have knowledge of vadan shallies .

CO3: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music , of which master of arts students become well aware.

CO4: Folk music is a rich source of Indian classical music.Students understand the inter-relation of Folk music and classical music.

M.A. Music Instrumental Semester-I
Session 2019-20
Critical & Comparative Study of Ragas-I
Viva-Voce (Practical Based)

Course Code: MMIV-1354

Total Marks 100
Viva : 80
CA : 20

Time: 20 Minutes

Note: Candidates are required to play a detailed Raga in proper vadan style.

1. Alaap ,Jod , Jhaala, Maseetkhani Gat .
2. One Razakhani Gat With Toaras & jhaala.
(Detailed Ragas: Madhuvanti, Ahir Bhairav, Bhimplasi, Shudh Sarang)
3. Non Detailed Ragas: Nut Bhairav, Patdeep, Shyam kalyan .
4. One Folk Dhun
5. Teental, Tilwara, Kehrava, Dadra.

Books Recommended:

- 1.Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjli Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

(Semester II)

Programme specific outcomes

M.A (Instrumental)

Session- 2019-20

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

P.S.O .1 – Learn various ragas and taals for stage performance and having knowledge of viva voce .

P.S.O .2 – Raga is a specific ‘Mode’ used in Indian classical music. With daily learning and practice, the performer is capable to influence the listeners.

P.S.O. 3 – Students are capable to know the intricacies of music, as performing art, both theoretically and practically.

P.S.O.4 - Art is Beauty, this is well understood while learning Aesthetic elements of music.

Scheme of Studies and Examination
M.A. (Music Instrumental)
Session 2019-20

Semester II							
Course Code	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-2351	Intensive study of Indian Music	C	100	80	--	20	3
MMIL-2352	An Analytical study of Granthas	C	100	80	--	20	3
MMIP-2353	Stage Performance – II (Practical)	C	100	--	80	20	30 mint
MMIV-2354	Critical & Comparative Study of Ragas-II (Practical Based)	C	100	--	80	20	20 mint
Total			400				

M.A. Music Instrumental Semester-II
Session 2019-20
Intensive study of Indian Music
Course Code: MMIL-2351

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II** .

Upon Completion of this course :

CO1: Students understand the different Ragas and Taals and their aesthetic elements .

CO2: To have knowledge of vadan shallies .

CO3: Students are able to do Creativity: to make Gats i.e.vilambit and drut styles in different talas and to create various light tunes .

CO4. Students understand the Rasa-theory of Indian classical music.

M.A. Music Instrumental Semester-II

Session 2019-20

Intensive study of Indian Music

Course Code: MMIL-2351

Total Marks 100

Theory : 80

CA : 20

Time: 3 Hrs.

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. 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. Raga and Ras.
5. Relation of ragas with seasons and time.

Unit- III

6. Relation of raga with creativity and improvisation .
7. Study of following ragas used in film music: Bhairavi, Piloo , Khamaj, Shivranjani, Pahadi

Unit- IV

8. Critical and comparative study of ragas having same notes.
9. Swar Sthapna on strings of veena by shriniwas Ji.

Books Recommended:

1. Bhartiya 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. Sangeet Bodh- Dr. Sharatchander Prajapaye , Madhya Pradesh Academy, Bhopal.
6. Shastriya Ragao Mein Sharaj Gandhar Bhva Ki Mahata- Dr. Ashwani Udiniya.

7. Bhartiya Taalon ka Shastriya Vivechan –Arun Kumar Sena Madhya Pradesh Academy, Bhopal,2002
8. Indian Music In Professional And Academic Institution , Dr. Manju shree Chaudhri, Sanjay Prakashan, New Delhi, 1999.
9. Indian Conceptof Rythem- A.K Sen, Kanishka Publishers, New Delhi, 1994
10. Man and Music In India- Rashmi Goswami Indian Institute of Advance Study 1992
11. Adhunik ateratriyakarn mein bhartiya Sangeet Ki Bhumika, Dr. Neelam Bala Mehandru.
12. Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan – Prof. I Chakarvarti, Chaukhambha Parkashan, New Delhi

M.A. Music Instrumental Semester-II
Session 2019-20
An Analytical study of Granthas
Course Code: MMIL-2352

Course Outcome

M.A Music Instrumental is a post graduate course of Dept. of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II.**

Upon Completion of this course students would be able to:

CO1: Understand different Ragas and Taals .

CO2: To have knowledge of vadan shallies .

CO3: Students go through the shastra (Granthas) of Indian classical music and know the age_old traditional .

CO4: This course prepare the students to learn and perform the art keeping in mind all the theoretical aspects. It also prepares them to do qualifying exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-II
Session 2019-20
An Analytical study of Granthas
Course Code: MMIL-2352

Total Marks 100
Theory : 80
CA : 20

Time: 3 Hrs.

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

Unit -II

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

Unit -III

5. Rag Tatvvibhod- Shri Niwas
6. Sangeet Chintamani- Acharya Brihaspati

Unit-IV

7. Pranav Bharati- Omkar Nath Thakur
8. Dhavani & Sangeet- Lalit Kishor Singh

Books Recommended:

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 (VN 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
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. Dhavani & Sangeet- Lalit Kishor Singh
14. Pranav Bharati- Omkar Nath Thakur

M.A. Music Instrumental Semester-II
Session 2019-20
Stage Performance – II (Practical)
Course Code: MMIP-2353

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – I**).

Students would be able to:

CO1: Understand different Ragas and taals.

CO2: To have knowledge of vadan shallies .

CO3: In the modern scenario, globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather in Music i.e Fusion Music, of which students of music are well aware.

CO4: Students are able to play ragas while understanding peculiarities of ragas both theoretically and practically.

CO5: This course prepare the students to learn and perform the art keeping in mind all the theoretical aspects. it also prepares them to do qualifying exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-II
Session 2019-20
Stage Performance – II (Practical)
Course Code: MMIP-2353

Total Marks 100
Practical : 80
CA : 20

Time: 30 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 may be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Note: Candidates are required to play A detailed Raga in proper vadan style.

1. Alaap ,Jod , Jhaala, Maseetkhani Gat .
2. One Razakhani Gat with Toaras & jhaala.
3. Five Alankars on The basis of Thatas(Bilawal, Klayan, Bhairav)
4. Tuning Of Sitar.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjali Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

M.A. Music Instrumental Semester-II
Session 2019-20
Critical & Comparative Study of Ragas-II (Practical Based)
Course Code: MMIV-2354

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a disciplined art at an advanced level. After completion of **M.A (Music Instrumental) Sem –II**.

Students would be able to:

CO1: Understand different Ragas and Taals .

CO2: To have knowledge of vadan shallies.

CO3: Students mind is quite open now to grasp the raga structure.

CO4: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather in Music i.e Fusion Music of which students of M.A are well aware.

CO5: This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects also. it prepares them to do qualifying exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-II
Session 2019-20
Critical & Comparative Study of Ragas-II (Practical Based)
Course Code: MMIV-2354

Total Marks 100

Time: 30 Minutes

Viva : 80

CA : 20

Note: Candidates are required to play a detailed Raga in proper gayan and vadan style. 1. Alaap ,Jod , Jhaala, Maseetkhani Gat .

2. One Razakhani Gat with Toaras & jhaala
(Detailed Ragas: Puriya Kalyan, Maru Bihag, Bilaskhani Todi, Rageshwari)
3. Non Detailed Ragas: Puriya Dhanashree, Bageshwari, Bihag, Gujri Todi
4. One Gat in Other than Teentaal
5. Teental, Tilwara, Kehrava, Dadra.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjli Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

(Semester III)

Programme specific outcomes

M.A (Instrumental)

Session- 2019-20

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

P.S.O .1 – Learn various ragas and taals for stage performance and having knowledge of viva voce .

P.S.O .2 – Raga is a specific ‘Mode’ used in Indian classical music. With daily learning and practice, the performer is capable to influence the listeners.

P.S.O. 3 – During M.A. Programme students are capable to know the intricacies of music, as performing art, both theoretically and practically

Scheme of Studies and Examination
M.A. (Music Instrumental) Session 2019-20

Semester III							
Course Code	Course Name	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	Stage Performance – III (Practical)	C	100	--	80	20	30 mint
MMIV-3354	Critical & Comparative Study of Ragas-III (Practical Based)	C	100	--	80	20	20 mint
Total			400				

M.A. Music Instrumental Semester-III
Session 2019-20
Scientific Study of Indian Music
Course Code: MMIL-3351

Course Outcome

M.A Music Instrumental is a post graduate music course of Dept of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II** .

Upon Completion of this course :

CO1: Students understand the accompaniment of Tabla with classical item and the formation of Tihai .

CO2: To have a command on Instrumental styles i.e sitar ka Baaj.

CO3: Students Learn to Create Gat styles in different talas and various tunes while being in continuous practice .

CO4. Students understand the Rasa-theory involved in Indian classical music.

M.A. Music Instrumental Semester-III
Session 2019-20
Scientific Study of Indian Music
Course Code: MMIL-3351

Total Marks 100
Theory : 80
CA : 20

Time: 3 Hrs.

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. Write Short notes on the following in the context of Musicology : -
Creativity – Imagination – Imitation
Sangatkari – Tihai – Appreciation of Classical Ragas
Environment – Aptitude – Interest
2. Mood & Expression in musical performance.

Unit -II

3. Relation of Music and Allied Sciences.
4. Role of Mathematics in Music.

Unit -III

5. Origin and Development of Percussion instruments & their Importance in music.
6. Technique and sound production of stringed instrument used in classical music.
7. The role of laya in different Vadan Shallies.

Unit- IV

8. Correction Intonation of Swaras in Various ragas.
9. Melody & Harmony & its implication in Music performance.
10. Voice culture and its Importance in lysnx.

Books Recommended:

1. Bhartiya 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 Conceptof Rythem- A.K Sen, Kanishka Publishers, New Delhi, 1994
9. Man and Music In India- Rashmi Goswami Indian Institute of Advance Study 1992
10. Gurumat Sangeet Prabandh te Prsaar, Dr. Gurnam Singh, Punjabi Univ. Patiala, 2002

M.A. Music Instrumental Semester-III
Session 2019-20
Music as A Commercial art
Course Code: MMIL-3352

Course Outcome

M.A Music Instrumental is a post graduate course of Dept. of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental)** Sem – II.

Upon Completion of this course students would be able to:

CO1: Students understand different Ragas and Taals .

CO2: Student go through the media sources employing in music industry

CO3: Students go through the Shastra of Indian classical music and know the depth of Indian Classical music.

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 exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-III

Session 2019-20

Music as A Commercial Art

Course Code: MMIL-3352

Total Marks 100

Time: 3 Hrs.

Theory : 80

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. Various methods of Teaching music With the help of audio visual aids.
2. Role of A.I.R in promoting Regional Folk, Devotional & Film Music.
3. Explain digital sound Recording System.

Unit -II

4. Describe orchestration in Indian music.
5. Basic principles of thematic music.

Unit -III

6. Job Oriented field in Indian classical music.
7. Role of computer in Music.
8. Role of Multimedia in promoting Indian Classical Music.

Unit- IV

9. Role of music in popularizing commercial advertisement
10. Describe Fine Arts and Relation of music with Other Fine arts.

Books Recommended:

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 (VN 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. Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan – Prof. I Chakarvarti, Chaukhambha Parkashan, New Delhi
7. Works of Sharang dev-Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
8. Works of Matang Brighdeshi- Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
9. Sangeet Ratnakar- Dr. Prem Lata Sharma and Dr. R.K.Shringi Moti Lal Banarsi dass, New Delhi
10. Bharat ke Sangeet Sidhant- Acharaya Brihaspati
11. Sangeet Chinta mani I- II, Acharaya Brihaspati
12. Bhartiya Sangeet- Thakur Jaidev Singh,
13. Indian Music Edited by Dr. Prem Lata Sharma, Sangeet Research Academy, Kolkata.
14. Tan Tantri Man Kinnari – Dr. Indrani Chakaravarti, Madhya Pradesh, Hindi Granth Academy, Bhopal

M.A. Music Instrumental Semester-III
Session 2019-20
Stage Performance –III (Practical)
Course Code: MMIP-3353

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II.**

Students would be able to:

CO1: Understand different Ragas and taals.

CO2: To have a command on vadan shallies in music instrumental.

CO3: In the modern scenario, globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music, of which Master of Arts students become well aware.

CO4: Students are able to play ragas while understanding peculiarities of ragas both theoretically and practically.

CO5: 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 exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-III
Session 2019-20
Stage Performance –III (Practical)
Course Code: MMIP-3353

Total Marks 100
Practical : 80
CA : 20

Time: 30 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 may be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Note: Candidates are required to play a detailed Raga in proper vadan style.

1. One maseetkhani Gat in proper vadan styles.
2. One Razakhani Gat with Toaras & jhaala.
3. Five Alankars on The basis of Thatas(Assawari, Bhairavi)
4. Tuning of Sitar.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjli Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

M.A. Music Instrumental Semester-III
Session 2019-20
Critical & Comparative Study of Ragas-III (Practical Based)
Course Code: MMIV-3354

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem –II.**

students would be able to:

CO1: Understand different Ragas and Taals .

CO2: To have a command on vadan shallies in music instrumental.

CO3: Students mind is quite open now to grasp the raga structure.

CO4: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music, of which Master of Arts students become well aware.

CO5: This course prepare the students to learn and perform the art keeping in mind all the theatrical aspects also it prepares them to do qualifying exams like: UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-III
Session 2019-20
Critical & Comparative Study of Ragas-III (Practical Based)
Course Code: MMIV-3354

Total Marks 100
Viva : 80
CA : 20

Time: 30 Minutes

Note: Candidates are required to play a detailed Raga in proper vadan style.

1. Alaap ,Jod , Jhaala, Maseetkhani Gat.
2. One Razakhani Gat with Toaras & jhaala.

Detailed Ragas:(Puriya Dhanashree, Bihag, Gujri Todi, Jog , Nat Bharav)

3. Non Detailed Ragas: Puriya , Bilawal, Miya ki Todi , Tilang, Bharav.
4. One Gat in Other than Teentaal
5. Ability to play Teental and Kehrava tal on Tabla.

Books Recommended:

- 1.Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjli Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

(Semester IV)

Programme specific outcomes

M.A (Instrumental)

Session- 2019-20

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

P.S.O-1.Teaching profession ,AIR or doordarshan as music director, music producer, staff artist (Instrumentalist) etc.

P.S.O-2. Students are capable to know the intricacies of music, as performing art, both theoretically and practically.

P.S.O-3.Stage performance and background Music, performances overseas, cultural exchange Programme, Music Direction, opening of a private Academy of Music.

P.S.O-4. Art is Beauty, this is well understood while learning Aesthetical elements of Music.

Scheme of Studies and Examination
M.A. (Music Instrumental) Session 2019-20

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	Stage Performance – IV (Practical)	C	100	--	80	20	40 Min per Student
MMIV-4354	Critical & Comparative Study of Ragas-IV (Practical Based)	C	100	--	80	20	40 Min per Student
MMID-4355	Research Project	C	50	--	40	10	
Total			400				

M.A. Music Instrumental Semester-IV
Session 2019-20
Gurmat Sangeet (Theory)
Course Code: MMIL-4351

Course outcome:

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – III**.

CO1: The course will give an extensive Knowledge of the Technical Termiology and Musicology of Gurmat Sangeet.

CO2: The Course will add to the knowledge of student,the wider scope of devotional music.

CO3: The course will provide the knowledge of various instruments used in Gurmat Sangeet.

M.A. Music Instrumental Semester-IV

Session 2019-20

Gurmat Sangeet (Theory)

Course Code: MMIL-4351

Total Marks 75

Time: 3 Hrs.

Theory : 60

CA : 15

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.

Section -A

1. Technical Terminology : Shaan, Jodi, Reet, Manglacharan, Guldasta
2. Musicology of Shri Guru Granth Sahib.
3. Contribution of Sri Guru Nanak Dev Ji and Sri Guru Gobind Singh Ji towards Music.

Section -B

4. Significance and study of following Tanti Saaj in the context of Gurmat Sangeet :-
Rabab, Saranda, Taus, Dilruba, Israj.
5. Detailed study of classification of Ragas in Sri Guru Granth Sahib Ji.

Section -C

6. Elements of Classical and Folk Music in Gurmat Sangeet.
7. Contribution and Biography of following Keertankaars :-
 - a. Bhai Mardana
 - b. Mahant Gajja Singh
 - c. Sant Sarwan Singh Gandharb

Section -D

8. Various Keetran trends of Gurmat Sangeet.
9. Dhaadi and Kavishar tradition of Gurmat Sangeet.

Books Recommended:

- | | |
|---------------------------------------|--|
| 1. Gurmat Sangeet Prabandh Ate Parsar | Dr. Gurnam Singh |
| 2. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 3. Gurmat Sangeet Darpan | Prof. Kartar Singh |
| 4. Gurmat Sangeet Ank | Sangeet Karyalaya Hathras 1997 |
| 5. Sikh Musicology | Dr. Gurnam Singh |
| 6. Punjab Ki Sangeet Parampara | Dr. Geeta Pental, Radha Publication, New Delhi. 1989 |
| 7. Musicology of Shree Guru | Dr. Gurnam Singh |
| 8. Granth Sahib | Kanishka Publishers, New Delhi, 2002. |

M.A. Music Instrumental Semester-IV

Session 2019-20

Essays on Indian Music and Research in Music (Theory)

Course Code: MMIL-4352

Course outcome:

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – III**.

CO1: the course will enhance the research interests of the students.

CO2: The course will add to the knowledge of student ,the wider scope of research in music.

CO3: The course will give an extensive cknowledge of other continents in which research of music developed.

M.A. Music Instrumental Semester-IV

Session 2019-20

Essays on Indian Music and Research in Music (Theory)

Course Code: MMIL-4352

Total Marks 75

Time: 3 Hrs.

Theory : 60

CA : 15

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.

Section -A

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

Section -B

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

Section -C

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

Section -D

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

Books Recommended:

1.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
2.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
3.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
4.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
5.	Research Methodology	Dr. B.M. Jain
6.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
7.	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
8.	Foundation of Behavioral Research IInd Edition	Fred N.Kerlinger
9.	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
10.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
11.	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook

12.	Research Methodology	Ranjit Kumar
13.	Research in Education	John W. Best, James V. Kahan
14.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
15.	Shaikshik Anusandhan	Dr. Lokesh Kaul
16.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
17.	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta
18.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
19.	Man And Music in India	Rashmi Goswami, Indian Institute at Advance Study.1992.
20.	Dhawani Aur Sangeet	Lalit Kishore Singh

M.A. Music Instrumental Semester-IV
Session 2019-20
Stage performance –IV(Practical Based)
Course Code: MMIL-4353

Course outcome:

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – III**.

CO1:The course will add to the knowledge ofv student ,the practical knowledge of instrumental Music(Ragas and talas).

CO2: The course will give an extensive knowledge of different vaadan shallies.

CO3: With the study of this course students have a vider view and vision about music exclusively throughout the world.\

CO4:This course prepare the students to learn and perform he art keeping in mind all the theoretical aspects.it also prepares them to do qualifying exams like: UGC (NET),JRF and entrance level exams for research career.

M.A. Music Instrumental Semester-IV
Session 2019-20
Stage performance –IV (Practical Based)
Course Code: MMIL-4353

Total Marks 100
Practical: 80
CA : 20

Time: 40 Min.

Note I :

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of 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
5. There should not be more than fifteen students in a batch for practical examination.
6. Tuning of Instruments Sitar/Tabla is mendatory in all syllabus.
7. Basic Talas on Hand and Tabla will be compulsory.

Note II:

To perform

1. i) One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jod, Jhala)
ii) A Razakhani Gat (with proper Vadan shallies and Toda,Jhala)
2. i) Thumri
ii) Ten Alankars each of Marva, Purvi and Todi That on your Instrument
iii) One Cinematic Song.
iv) Tuning of your instrument
3. Ability to play the Thekas of Jhumra, Dhamar, Ada Choutal on Hand and Tabla with Ekgun, Dugun, Tigun and Chaugun Laykaries.

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I– VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanankar (Lkw)
4. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
5. Abhinav geetanjali Part I to V – Pt. Ram Ashray Jha
6. Raga Rahasya – Acharya Brihaspati

M.A. Music Instrumental Semester-IV
Session 2019-20
Critical & Comparative Study of Ragas–IV (Practical)
Course Code: MMIL-4354

Course outcome:

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – III**.

CO1: The course will add to the knowledge ofv student ,the practical knowledge of instrumental Music(Ragas and talas).

CO2: The course will give an extensive knowledge of different vaadan shallies.

CO3: With the study of this course students have a wider view and vision about music exclusively throughout the world.

CO4:This course prepare the students to learn and perform he art keeping in mind all the theoretical aspects.it also prepares them to do qualifying exams like: UGC (NET),JRF and entrance level exams for research career.

M.A. Music Instrumental Semester-IV

Session 2019-20

Critical & Comparative Study of Ragas–IV (Practical)

Course Code: MMIL-4354

Total Marks 100

Time: 40 Min.

Practical: 80

CA : 20

Note I:

- 1) Board of Examiners will consist of external as well as internal examiner.
- 2) Tuning of Instruments Sitar/Tabla is mandatory.
- 3) Basic Talas on Hand and Tabla will be compulsory.

Note II:

- 1) 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.

1. Jaunpuri

Asawari

2. Sohni

Marva

3. Bhairvi

Bilaskhani Todi

4. Kedar

Kamodh

5. Darbari

Adana

6. Kirvani

Shivranjani

a. Detailed study of any five Ragas and non detailed study of three Ragas.

b. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan.

c. To perform One Vilambit Gat other than the Raag selected for stage performance.

Drut gat with proper Alap, toras and Jhala

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanankar (Lkw)
4. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
5. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
6. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC
7. Sangeet Anjali : Pt. Omkar nath Thakur
8. Tantri Nada : Pt. Lalmani Mishra

M.A. Music Instrumental Semester-IV
Session 2019-20
Research Project
Course Code: MMID-4355

Course outcome:

CO1: The course will enhance the research interest of the students.

CO2: The course will add to the knowledge of student, the wider scope of research in music.

CO3: The course will give an extensive Knowledge of other continents in which research of music developed.

M.A. Music Instrumental Semester-IV
Session 2019-20
Research Project
Course Code: MMID-4355

Total Marks 50
Practical: 40
CA: 10

Note:

Student is required to prepare one research project. Submitted projects must reach to the Examination Branch of Kanya Maha Vidyalaya, Jalandhar in time i.e. 30 April of the IV semester.

- Research project should be based 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.