

# **Faculty of Performing and Visual Arts**

## **SYLLABUS**

### **Master of Arts (Music Instrumental)**

(Semester- I to II)

**Credit Based Continuous Evaluation Grading System (CBCEGS)**

**Session: 2024-25**



**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 2024-25)**

<b>Master of Arts (Music Instrumental) Semester - I</b>										
<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Hours Per Week</b>	<b>L-T-P</b>	<b>Credit</b>	<b>Marks</b>				<b>Examination time (in Hours)</b>
						<b>Total</b>	<b>Theory</b>	<b>Practical</b>	<b>CA</b>	
<b>MMIL -1351</b>	<b>Theoretical Survey of Indian Music</b>	C	4	4-1-0	5	100	70	--	30	<b>3</b>
<b>MMIL -1352</b>	<b>Historical Study of Indian Music</b>	C	4	4-1-0	5	100	70	--	30	<b>3</b>
<b>MMIP -1353</b>	<b>Stage Performance-I (Practical)</b>	C	8	0-2-3	5	100	--	70	30	As per Requirement
<b>MMIV-1354</b>	<b>Critical &amp; Comparative Study of Ragas-I Viva-Voce (Practical Based)</b>	C	8	0-2-3	5	100	--	70	30	As per Requirement
*Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3 Hours
<b>IDEC-1101</b>	<b>Effective Communication Skills</b>									
<b>IDEH-1313</b>	<b>Human Rights and Constitutional Duties</b>									
<b>IDEI-1124</b>	<b>Basics of Computer Applications</b>									
<b>IDEW-1275</b>	<b>Indian Heritage: Contribution to the World</b>									
<b>Total Credits</b>				<b>20</b>	<b>500</b>					

\* 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 2024-25)**

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

## **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 2024-25**

## **THEORETICAL SURVEY OF INDIAN MUSIC**

**Course Code: MMIL-1351**

### **Course Outcomes:**

- CO1:** This Course will give an extensive knowledge of different theoretical aspects of Naad.  
**CO2:** This Course will give deep knowledge of technical terms of Hindustani Music.  
**CO3:** This Course will help the students to know the ancient music system and its importance in modern times.  
**CO4:** This Course will help the students to learn the various Ragas & Talas (Theoretically & Practically).

### **Master of Arts (Music Instrumental) Semester-I**

**Session 2024-25**

## **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 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:
  - a) Kan - Khatka - Zmzama

- b) Khatka - Murki - Meend
- c) Ghaseet - Gamak - Jhala

### Unit-III

- 6. Detailed Study of Gram and Moorchana System along with their relevance in modern times.
- 7. Knowledge of the following technical terms:
  - a) Alaap b) Jod Alaap c) Jod Jhala

### Unit-IV

- 8. Detailed Study of Taan and its types.
- 9. Critical analysis of Thaata-Raga Padhiti and its comparison with Ragaang Padhiti.
- 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. 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	Bahrtiya 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 2024-25

### Historical Study of Indian Music

Course Code: MMIL-1352

#### Course Outcomes:

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

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

**CO3:** The course will give an extensive knowledge of relation between Instrumental & Vocal music and development of classical music in post independence period.

**CO4:** This course will highlight the features of Institutional teaching of Indian Classical music.

### Master of Arts (Music Instrumental) Semester-I

Session 2024-2025

### Historical Study of Indian Music

Course Code: MMIL-1352

**Examination Time: 3 Hours**

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

**Total Marks: 100**

**Theory: 70**

**CA: 30**

**Instructions for the Paper Setters:**

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

**Unit-I**

1. 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) Kirana Ghrana (Gayan) (ii) Punjab Ghrana (Tabla) (iii) Maihar Ghrana (Instrumental)
4. Contribution of : Ustad Bade Ghulam Ali, Ustad Ameer Khan, Ustad Vilayat Khan
5. Knowledge and comparison of following Vadan Shailies:
  - a. Maseet khani/ Vilambit Gat
  - b. Razakhani/ Drut Gat
  - c. Thumari / Dhun

**Unit-III**

6. Relationship between Instrumental Music & Vocal 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 and V.D. Paluskar in popularising Indian Classical music.
10. Merits and Demerits of teaching of Classical Music in Universities/Colleges Institutional system.

**Books Recommended**

Sr. No.	Name of The Author	Name of the Book	Publisher	Year of 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	Sangeet 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 Techniques of Teaching In Higher Education	Mittal Publications, New Delhi.	1996
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet	Kanishka Publishers,	2002

		Evam Vadya Sangeet	New Delhi.	
7.	Pt. Debu Chaudhry	On Indian Music	Roshan Press, Delhi	2005
8.	Bhartiya Sangeet Ki Utpatti Evam Vikas	Dr. Joginder Singh Bawra	ABS Publication, Modern Market, Jalandhar	1994
9.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003
10.	Ustad Amir Khan Jeevanate Kala	Publication Bureau, Punjabi Univ., Patiala	Publication Bureau, Punjabi Univ., Patiala	2023

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2024-2025**  
**Stage Performance-I (Practical)**  
**Course Code: MMIP-1353**

**Course Outcomes:**

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical) along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

**Master of Arts (Music Instrumental) Semester-I**  
**Stage Performance-I (Practical)**  
**Session 2024-2025**  
**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:**

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.

Question paper is to be set on the spot.

Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - II (Viva -Voce)** with Alaap, Jod Jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

Harmonium is allowed only for light music performance.

1. Raga Performance:

- i) Two Maseetkhani Gat
- ii) Razakhani Gats in all Ragas.

2. One Folk Song / Folk Dhun

3. Tuning of your own Instrument.

4. Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Keherva, Dadra.

**Books Recommended**

<b>Sr. No.</b>	<b>Name of the Book</b>	<b>Author</b>
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 Instrumental) Semester-I**  
**Session 2024-2025**  
**Critical & Comparative**  
**Study of Ragas-I Viva-**  
**Voce (Practical Based)**  
**Course Code: MMIV-1354**

**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 National Eligibility Test.

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2024-2025**  
**Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)**  
**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**.

1. Critical & Comparative demonstration of following Ragas :

**Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan**

2. Candidate has to answer all the queries put by the examiner.

**Books Recommended**

<b>Sr. No.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanجلي(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	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 2024-2025**  
**Intensive Study of Indian Music**  
**Course Code: MMIL-2351**

**Course Outcomes:**

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

**CO2:** This course will give an extensive knowledge of process of Raag Vistaar alongwith its relation with emotions and Rasas.

**CO3:** This course will provide the knowledge about creative use of Ragas in Film Music.

**CO4:** This course will clear the concepts of Samprakritik Ragas along with Role of laya to beautify a Musical Composition and traditional methods of Music Teaching.

**Master of Arts (Music Instrumental) Semester-II**  
**Session 2024-25**  
**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. 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. Elements of Raag Vistaar: An Aesthetical Study.

**Unit –III**

6. Principles of Good Composition.
7. Use of following Ragas in Film Music: Bhairavi, Pilloo, Khamaj, Shivranjani, Pahadi

**Unit –IV**

8. Define Samparkirtik Ragas prescribed syllabus.
9. Aesthetical difference between various Gayan Shaillies.
10. Relevance of Guru Shishya Parampara in Modern times.

**Books Recommended:**

<b>Sr. No.</b>	<b>Name of the Book</b>	<b>Author</b>	<b>Publishers &amp; Year of Publication</b>
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 2024-25**

**An Analytical Study of Granthas**

**Course Code:MMIL-2352**

**Course Outcomes:**

**CO1:** Students will go through the Fundamental Granthas; Natya Shastra and Sangeet Ratnakar of Indian Classical Music and know the threads rooted in this traditional Art.

**CO 2:** Students will get an extensive knowledge of Granthas, Sangeet Parijat and Swar Mele Kalanidhi.

**CO 3:** Students will get an extensive knowledge of Granthas, Raag Tatav Vivodh and Sangeet Chintamani.

**CO 4:** Students will get an extensive knowledge of Granthas, Pranav Bharati and Dhawani & Sangeet.

**Masters of Arts (MUSIC INSTRUMENTAL) Semester-II**  
**(Session 2024-25)**

**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 Muni
2. Sangeet Ratnakar- Pt. SharangDev

**Unit-II**

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

**Unit -III**

5. Rag Tatav Vibod - 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. No.	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 2024-25)**  
**Stage Performance-II (Practical)**  
**Course Code: MMIP-2353**

**Course Outcomes:**

**CO 1:** The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical)along with the knowledge of Taalas.

**CO 2:** This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

**Master of Arts (Music Instrumental) Semester - II**  
**(Session 2024-25)**  
**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**

**Instructions for the Examiners:**

**Note:** 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. Question paper is to be set on the spot.

Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - IV (Viva -Voce)** with Alaap, Jod Jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

Harmonium is allowed only for light music performance.

1. Raga Performance:

- i) Two Maseetkhani Gat
- ii) Razakhani Gats in all Ragas.

2. One Cinematic/ Soofi Song

3. One Bandish /Gat in other than Teentaal.

4. Demonstration of following Taals by Hands in Thah and Dugun: Tilwara, Roopak, Jhaptaal.

**Books Recommended**

<b>Sr. No.</b>	<b>Name of the Book</b>	<b>Author</b>
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 2024-2025**  
**Critical & Comparative Study of Ragas-II Viva-Voce (Practical Based)**  
**Course Code: MMIV-2354**

**Course Outcomes:**

**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 National Eligibility Test.

**Master of Arts (Music Instrumental) Semester-II**

**Session 2024-2025**

**Critical & Comparative Study of Ragas-II Viva-Voce (Practical Based)**

**Course Code: MMIV - 2354**

**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**.

1. Critical & Comparative demonstration of following Ragas :

**GujariTodi, Shudh Sarang, Puriya Kalyan, Rageshwari**

Candidate has to answer all the queries put by the examiner.

**Books Recommended**

<b>Sr. No.</b>	<b>Name of the Book</b>	<b>Author</b>
<b>1.</b>	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
<b>2.</b>	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
<b>3.</b>	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
<b>4.</b>	Raag Parichay (I-VI)	Harish Chandar Srivastava
<b>5.</b>	Avhinav Geetanجلي(I-VI)	Pt. Ramashraya Jha
<b>6.</b>	Raag Rehasya	Acharaya K.C.D. Brahaspati
<b>7.</b>	Swaranjali	Dr. Prabha Attre
<b>8.</b>	Sarang Ke Prakaar	J.T.Shah
<b>9.</b>	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill