

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Instrumental)

(Semester- III & IV)

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)

Master of Arts (Music Instrumental) Semester – III										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-3351	Scientific Study of Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIL-3352	Music As A Commercial Art	C	4	4-0-0	4	100	80	--	20	3
MMIL-3353	Raag and Taal : Their Science and Aesthetics	C	4	4-0-0	4	100	80	--	20	3
MMIP-3354	Practical-V (Stage Performance)	C	8	0-0-4	4	100	--	80	20	As par Requirement
MMIV-3355	Practical - VI (Viva Voce)	C	8	0-0-4	4	100	--	80	20	As par Requirement
*Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	80	--	20	3 Hours
IDEC-3101	Effective Communication Skills									
IDEH-3313	Human Rights and Constitutional Duties									
IDEI-3124	Basics of Computer Applications									
IDEW-3275	Indian Heritage: Contribution to the World									
Total Credits				20						

* 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)

Master of Arts (Music Instrumental) Semester - IV										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-4351	Gurmat Sangeet	C	4	4-0-0	4	100	80	--	20	3
MMIL-4352	Essays on Indian Music and Research in Music	C	4	4-0-0	4	100	80	--	20	3
MMIP-4353	Practical-VII (Stage Performance)	C	8	0-0-4	4	100	--	80	20	As par Requirement
MMIV-4354	Practical - VIII (Viva Voce)	C	8	0-0-4	4	100	--	80	20	As par Requirement
MMID-4355	Research Project (Minor)	C	12	0-0-6	6	100	--	80	20	
Total Credits					22					

Master of Arts (Music Instrumental) Semester-III
Session 2024-2025
Scientific Study of Indian Music
Course Code: MMIL-3351

Course Outcomes:

This course will give an extensive knowledge of:

CO1: Sociological and psychological aspects of Hindustani Music.

CO2: Division of Ragas in 72 Melas by Pt. Vayankatmukhi Ji and Importance of Music for Physical Fitness.

CO3: Music Therapy for Mental Health, Melody & Harmony and Correct Intonation of Swaras in various Ragas.

CO4: leading Percussion Instruments Tabla and Importance of Drone in Indian Classical Music.

Master of Arts (Music Instrumental) Semester-III
Session 2024-2025
Scientific Study of Indian Music
Course Code: MMIL-3351

Examination Time: 3 Hours

L-T-P (Credits):4-0-0
Maximum Marks: 100
Theory: 80
CA: 20

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 16 Marks.

Unit –I

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

Unit –II

3. Write a short notes on following: Frequency, Pitch, Intensity, Timbre
4. Detailed knowledge of 72 Melas and division of Ragas of Pt. Vayankatmukhi Ji.

Unit –III

5. Historical and Structural development of Tabla.
6. Use and importance of Vocal Music and Instrumental Music in Kathak.
7. Importance of Drone in Indian Classical Music.

Unit –IV

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

Books Recommended:

Sr. No.	Author	Name of The Book	Publishers	Year of Publication
1.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
2.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Sangeet Evam Manovigyaan	Dr. Kiran Tiwari	Kanishka Publishers, New Delhi	2008
5.	Bhartiya Sangeet Ka Smajshastriya Sandharabh	Rajendra Prasad Singh	National Publishing House	2004
6.	Dr. Rajiv Verma	Bhartiya Sangeet Ka Adhyatmik Swaroop	Amar Granth Publications, Delhi	2004
7.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
9.	Dr. Manju shree Tyagi	Indian Music In Professional And Academic Institution	Sanjay Prakashan, New Delhi	1999
10.	Arun Kumar Sen	Bhartiya Taalon Ka Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002
11.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

Master of Arts (Music Instrumental) Semester-III
Session 2024-25
Music as a Commercial Art
Course Code: MMIL-3352

Course Outcomes:

This course will give an extensive knowledge of:

CO1: Traditional and Contemporary methods of Teaching Music, Role of Akaashvani & Doordarshan in promoting Hindustani Classical Music and Impact of Globalization on Indian Music.

CO2: background Film Music and emerging trends in popular music and their impact on society.

CO3: Job opportunities in Music, Orchestration and Role of Music in popularizing Commercial Advertisements.

CO4: Fusion Music and Fundamentals of Background Music.

Master of Arts (Music Instrumental) Semester-III
Session 2024-25
Music as a Commercial Art
Course Code: MMIL-3352

Examination Time: 3 Hours

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

Total Marks: 100

Theory: 80

CA: 20

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 16 Marks.

Unit -I

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

Unit -II

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

Unit -III

6. Various aspects of Music as a Profession.
7. Orchestration in Indian Music.
8. Role of Fusion Music in popularizing Hindustani Music.

Unit- IV

9. Role of Music in popularizing Commercial Advertisements.
10. Fundamentals of Background Music.

Books Recommended:

Sr. No.	Name of the Book	Author	Publishers & Year of Publication
1.	Instruments in Hindustani Classical Music (Role and Performance)	Dr. Sumita Chakaboraty	Kaniska Publishers, New Delhi, 2012
2.	Great Ideas in Music	Percy M. Young,	Robert Maxwell
3.	Sangeet Manjri	Dr. Soorat Thakur	Jyoti Enterprises, New Delhi , 2011
4.	A critique of Hindustani Music and Music Education	Dr. S. S. Awasthi	Dhanpat Rai & Sons.
5.	Essays on Indian Music	Dr. Raj Kumar	Discovery Publishing House, New Delhi – 110002, 2003
6.	Aadhunik Antarrashtriyakaran Main Bhartiya Shastriya Sangeet Ki Bhoomika	Neelam Bala Mahendru	Kaniska Publishers, New Delhi, 2011
7.	Bhartiya Filmi Sangeet Main Taal Samanvaya	Dr. Indu Sharma	Kaniska Publishers, New Delhi, 2006

Master of Arts (MUSIC INSTRUMENTAL) Semester-III
Session 2024-25

Raag and Taal: Their Science and Aesthetics

Course Code: MMIL-3353

Course Outcomes:

This course will give comprehensive knowledge of

CO 1: Raaga

CO 2: Study of Raag Lakshans and Classification of Raag.

CO 3: Time Theory of Raag and importance of Creativity and Improvisation in Raag presentation.

CO 4: Definition, Concept and various elements of Taal and Laya. .

Master of Arts (MUSIC INSTRUMENTAL) Semester-III

Session 2024-25

Raag and Taal: Their Science and Aesthetics

Course Code: MMIL-3353

Examination Time: 3 Hours

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

Maximum Marks: 100

Theory: 80

CA: 20

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 16 Marks.

Unit -I

1. Raag- Definition, concept and characteristics.
2. Analytical study of Ten Ashraya Raags.

Unit –II

3. Study of Raag Lakshans and their relevance in modern times.
4. Ancient and Medieval system of Raag Classifications:
 - Gram Raag Classification.
 - Dash-Vidh Classification.
 - Sudh-Chayalag-Sankeeran Raag Classification.
 - Mela-Raag Classification.

Unit –III

5. Time Theory of Raag- Its importance and relevance in contemporary music scene with particular study of:
 - Sandhi Parkash Raag
 - Concept of Adhav Darshak
 - Parmel Parveshak Raag
 - Uttar Purav Raag
 - Seasonal Raag
6. Creativity and Improvisation in Raag presentation.

Unit -IV

7. Definition, Concept and various elements of Taal.
8. Study of Laya and Layakaries and ability to write notation of Taal in Aad, Quaad and Biaad layakaries.

Books Recommended

Sr. No.	Name of The Book	Author	Publisher & Year of Publication
1.	Hindustani Sangeet main Raag Ki utpatti Aur Vikas	Dr. Sunanada Pathak	Radha Publications, New Delhi, 110002 1989
2.	Pranav Bharti	Pt. Omkar Nath Thakur	NM Tripathi & Company Ltd., Bombay, 1956
3.	Swar Aur Raag	Dr. Renu Jain	Kanishka Publishers, Distributers, New Delhi 110002, 2006
4.	Nibandh Sangeet	Lakshmi Narayan Garg	Sangeet Karyalaya, Hathras. 1989
5.	Evolution of Raga and Tala in Indian Music	M R Gautam	MunshiRam Manohar Lal Publishers Pvt. Ltd., 2008
6.	Ragas in Hindustani Music Conceptual Aspects	Anupam Mahajan	Giyaan Publishing House, New Delhi
7.	Raag Vyakaran	VimalKant Rai Chaudhry	Vani Publications, 2014

Master of Arts (Music Instrumental) Semester -III
Session 2022-2023
Practical-V (Stage Performance)
Course Code: MMIP-3354

Course Outcomes:

CO 1: The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan/Vadan 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-III
Session 2024-25
Practical -V (Stage Performance)
Course Code: MMVP-3354

Examination Time: As par Requirement

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

Total Marks:100

Practical: 80

CA:20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners 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 - VI (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 Gat in Dharupad Style.

4. One Dhun in Raag: Mishr Peelu/ Pahadi/Khmaaj

5. Comparative Study of Taalas of Hindustani Music having equal number of Matraas.

6. Demonstration of following Taals on Tabla with dugun layakari: Teental, Ektaal, Chaartal

7. Two Power Point Presentations on Topics prescribed in Theory Syllabus.

8. Each student will require Two live stage performance in each semester. (III & IV)

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-III
Session 2022-2023
Practical - VI (Viva -Voce)
Course Code: MMIV-3355

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-III

Session 2024-25

Practical –VI (Viva -Voce)

Course Code: MMIV-3355

Examination Time: As per Requirement

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

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

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

1. Demonstration of following Ragas along with Critical & Comparative approach:

Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi

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

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika	V.N. Bhatkhande
2.	Naveen Khayaal Rachnavali	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjri (Part I and II)	Dr. S.N. Rattanjankar
4.	Raag Parichay	Sh. Harish Chandar Srivastava
5.	Raag Rehasya	Acharya Brehspati
6.	Gurmat Sangeet Prabandh	Dr. Gurnam Singh
7.	Avhinav Geetanjli Part I-V	Pt. Ramashraya Jha
8.	Swarannjali	Prbha Attre

Master of Arts (MUSIC INSTRUMENTAL) Semester-IV

Session 2024-25

GURMAT SANGEET

Course Code: MMIL-4351

Course Outcomes

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

CO 2: This course will add to the knowledge of the students, the contribution of divine Composers of Gurmat Sangeet.

CO 3: This course will add to the knowledge of the students, the contribution and biographies of eminent Keertankaars and Instruments used in Gurmat Sangeet.

CO 4: This course will give an extensive knowledge of Classification of Ragas mentioned in Sri Guru Granth Sahib Ji and Various Keertan trends of Gurmat Sangeet.

Master of Arts (Music Instrumental) Semester-IV

Session 2024-2025

Gurmat Sangeet

Course Code: MMIL-4351

Examination Time: 3 Hours

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

Maximum Marks: 100

Theory: 80

CA: 20

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 12 Marks.

Unit – I

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

Unit – II

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

Unit – III

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

Unit - IV

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

Books Recommended

Sr. No.	Name of The Book	Author	Publisher & Year of Publication
1.	Gurmat Sangeet Prabandh te Parsar	Dr. Gurnam Singh	Publication Bureau, Pnjabi Univ., Patiala, 2000
2.	Gurmat Sangeet Darpan	Prof. Kartar Singh	
3.	Gurmat Sangeet Vishesh Ank		Sangeet Karyalaya Hathras (U.P) 1997
4.	Sikh Musicology Sri Guru Granth Sahib and Hymns of The Human Spirit	Gurnam Singh	Kanishka Publishers, Distributers, New Delhi 110002, 2001
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental	Radha Publication , NewDelhi.1989
6.	Gurmat Sangeet De Anmol Rattan	Nirmal Singh Khalsa	Publication Bureau, Patiala, 2012
7.	Kaav Ate Sangeet Gurbani Paripekh	Jagir Singh	Punjabi Publicatio 412/7, Saifabadi Gate, Patiala2004

Master of Arts (MUSIC INSTRUMENTAL) Semester-IV
Session 2024-25
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC
Course Code: MMIL-4352

Course Outcomes:

This course will give an extensive knowledge of

CO 1: Meaning, Scope and Types of Research along with Priority Areas of Research in music.

CO 2: Sources of Research and Data Collection in Music.

CO 3: Pre Requisites for the Selection of Research Topic and Preparation of Synopsis and Research Proposal.

CO 4: Preface, Introduction, References, Foot Notes, Appendix and Bibliography.

Master of Arts (MUSIC INSTRUMENTAL) Semester-IV
Session 2024-25
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC
Course Code: MMIL-4352

Time: 3 Hrs

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

Total Marks: 100

Theory: 80 Marks

CA: 20

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 12 Marks.

UNIT-I

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

UNIT-II

3. Sources of Research in Music.
4. Sources and tools of Data Collection.

UNIT-III

5. Pre Requisites for the Selection of Research Topic.
6. Preparation of Synopsis and Research Proposal.

UNIT-IV

7. Analytical Study of the following:
 - i. Preface
 - ii. Introduction
 - iii. References
 - iv. Foot Notes
8. Writing of Abstract and Importance of Appendix and Bibliography in Research Project.

BOOKS RECOMMENDED:

1.	Sangeet main Shodh Pravidhi	Dr. Ravi Sharma
2.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
3.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H.Publishing Corporation. DariyaGanj, 2005
4.	Dhwani Aur Sangeet	Lalit Kishor Singh
5.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
6.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
7.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
8.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
9.	Research Methodology	Dr. B.M. Jain
10	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
11	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
12	Foundation of Behavioral Research (IIInd Edition)	Fred N.Kerlinger
13	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
14	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
15	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
16	Research Methodology	Ranjit Kumar
17	Research in Education	John W. Best, James V. Kahan
18	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
19	Shaikshik Anusandhan	Dr. Lokesh Kaul
20	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
21	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta

Master of Arts (Music Instrumental) Semester -IV
Session 2024-2025
Practical-VII (Stage Performance)
Course Code: MMIP-4353

Course Outcomes:

CO 1: The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shailies (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-IV
Session 2024-25
Practical -VII (Stage Performance)
Course Code: MMIP-4353

Examination Time: As par Requirement

L-T-P (Credits):0-0-4
Total Marks:100
Practical: 80
CA:20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners 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 - VIII (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. Thumari
- 3. One Cinematic Song.
- 4. Tuning of Instrument.
- 5. Ability to play the Thekas of Jhumra, Dhamaar, Ada Chautal on hand and Tabla up to chaugun Layakaries.

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

Master of Arts (Music Instrumental) Semester -IV
Session 2024-2025
Practical-VIII (Viva Voce)
Course Code: MMIV-4354

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-IV
Session 2024-25
Practical -VIII (Viva Voce)
Course Code: MMIV-4354

Examination Time: As par Requirement

L-T-P (Credits):0-0-4
Total Marks:100
Practical: 80
CA:20

Instructions for the Examiners:

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

1. Presentation of elaborative Drut Khyaals in all of the following Ragas with Critical & Comparative approach:
Lalit, Jagkauns, Kalawati, Puriya Dhanashri, Bilaskhani Todi, Darbari.
2. Candidate has to answer all the queries put by the examiner.

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

Master of Arts (MUSIC INSTRUMENTAL) Semester – IV
Session 2024-2025
Research Project (Minor)
Course Code: MMID-4355

Course Outcomes:

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

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

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

Master of Arts (MUSIC INSTRUMENTAL) Semester – IV
Session 2024-2025
Course Code: MMID-4355
Course Title: Research Project (Minor)

L-T-P (Credits):0-0-6
Total Marks: 100
Practical: 80
CA: 20

NOTE:

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

- Research project should base on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should be limit up to 25-30 pages.
- Research Methodology to be duly adopted in the project properly.

The viva of the same will be conducted by practical Examiner in the presence of open audience.