

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Vocal)

(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 Vocal)
Session 2024-25

Master of Arts (Music Vocal) Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL -1361	Theoretical Survey of Indian Music	C	4	4-1-0	5	100	70	--	30	3
MMVL -1362	Historical Study of Indian Music	C	4	4-1-0	5	100	70	--	30	3
MMVP -1363	Stage Performance-I (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-1364	Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)	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
IDEC - 1101	Effective Communication Skills									
IDEH - 1313	Human Rights and Constitutional Duties									
IDEI - 1124	Basics of Computer Applications									
IDEW - 1275	Indian Heritage: Contribution to the World									
Total					20	500				

* 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 Vocal)
Session 2024-25

Master of Arts (Music Vocal) Semester – II										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL-2361	Intensive Study of Indian Music	C	4	4-1-0	5	100	70	--	30	3
MMVL-2362	An Analytical Study of Granthas	C	4	4-1-0	5	100	70	--	30	3
MMVP-2363	Stage Performance-II (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-2364	Critical & Comparative Study of Ragas-II Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
Total					20	400				

Programme Specific Outcomes

Upon Successful completion of this Programme, candidate will be able to:

P.S.O. 1: understand the theoretical as well as historical aspects of Indian Music.

P.S.O. 2: understand the concept and different areas (classical, semi classical, light & folk music) of music.

P.S.O. 3: understand the scriptures reflecting the basic classical law and growth of music.

P.S.O. 4: understand the interdisciplinary / multidimensional approach of Indian music.

P.S.O. 5: understand the importance of drone and have command on their voice to sing and performed classical as well as other forms of vocal music with daily practice and extensive knowledge of raagas and taals.

P.S.O. 6: experience the two- way discussion between examiner and themselves in which they must demonstrate the concepts of music they learned and studied.

P.S.O. 7: General competence:

The candidate will be able to:

- Understand the role of music in society and know the historical development of music, its possibilities and limitations, and understands the value of lifelong learning.
- Gather, assess, and make use of new information.

Master of Arts (Music Vocal) Semester-I
Session 2024-25
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMVL - 1361

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 various Ragas & Talas (Theoretically & Practically).

Master of Arts (Music Vocal) Semester-I
Session 2024-25
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMVL - 1361

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: Kan, Khatka, Murki, Gamak, Meend.

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) Avirbhav -Tirobhav
 - b) Alaptava - Bahutava

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	Gayan Kala	Punjabi University, Patiala.	2011(IIInd Edition)
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	Bahrtya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006

Master of Arts (Music Vocal) Semester-I
Session 2024-25
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMVL - 1362

Course Outcomes:

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

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

CO3: The Course will give an extensive knowledge of relation between Vocal & Instrumental 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 Vocal) Semester-I
Session 2024-2025
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMVL-1362

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: (a) Kirana Ghrana (Gayan) (b) Punjab Ghrana (Tabla) (c) Maihar Ghrana (Instrumental)
4. Contribution of : (a) Ustad Bade Ghulam Ali (b) Ustad Ameer Khan (c) Ustad Vilayat Khan
5. Knowledge and Comparison of following Gayan Shailies:
(a)Dharupad - Dhamar (b) Thumari - Tappa

Unit-III

6. Relationship between Vocal Music & Instrumental Music.
7. Development of Indian Classical Music in Post Independence Era.
8. Contribution of Punjab in the field of Indian Classical Music.

Unit-IV

9. Contribution of V. N. Bhattachande and V. D. Paluskar in Popularising Indian Classical Music
10. Merits and Demerits of Institutional Teaching of Indian Classical Music.

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	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. IndraniChakravarti	Music: Its Methods and Techniques of Teaching in Higher Education	Mittal Publications, New Delhi.	1996
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Pt. Debu Chaudhry	On Indian Music	Roshan Press, Delhi	2005
8.	Ustad Amir Khan Jeevan ate Kala	Publication Bureau, Punjabi Univ., Patiala	Publication Bureau, Punjabi Univ., Patiala	2023
9.	Bhartiya Sangeet Ki Utpatti Evam Vikas	Dr. Joginder Singh Bawra	ABS Publication, Modern Market, Jal.	1994
10.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003

Master of Arts (Music Vocal) Semester -I
Session 2024-2025
Stage Performance-I (Practical)
Course Code: MMVP-1363

Course Outcomes:

CO1: 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.

CO2: 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 Vocal) Semester-I
Stage Performance-I (Practical)
Session 2024-2025
Course Code: MMVP-1363

Examination Time: As per Requirement

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

Instructions for the Examiners:

- a) 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.
- b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - II (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
- c) Harmonium is allowed only for Light Music Performance.

1. Raga Performance:

- i) Two Vilambit Khyaals
 - ii) Drut Khyaals in all Ragas.
2. One Patriotic Song while playing Harmonium.
 3. Tuning of Tanpura
 4. One Folk Song / Folk Dhun
 5. Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Keherva, Dadra.

Books Recommended

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

Master of Arts (Music Vocal) Semester-I
Session 2024-2025
Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)
Course Code: MMVV-1364

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 Vocal) Semester-I
Session 2024-2025
Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)
Course Code: MMVV-1364

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

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 - V)	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
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Master of Arts (Music Vocal) Semester-II
Session 2024-25
INTENSIVE STUDY OF INDIAN MUSIC
Course Code: MMVL-2361

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 Vocal) Semester-II
Session 2024-25
INTENSIVE STUDY OF INDIAN MUSIC
Course Code: MMVL - 2361

Time: 3 Hrs

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. 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 in Syllabus.
9. Aesthetical difference between various Gayan Shaillies.
10. Relevance of Guru Shishya Parampara in Modern times.

Books Recommended

Sr. No	Name of the Book	Author	Publishers & Year of Publication
1.	Bhartia Kanth Sangeet Avam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002
2.	Sangeet Visharad	Basant	Sangeet Karyalya , Hathras, 2004
3.	On Indian Music	Pt. Debu Chaudhri	Roshan Press, 2005
4.	Nibandh Sangeet	Laxmi Narayan Garg	Sangeet Karyala , Hathras, 1989
5.	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Dr. Anita Gautam	Kanishka Publishers, New Delhi, 2002
6.	Bhartiya Taalon KA Shastriya Vivechan	Arun Kumar Sen	Madhya Pradesh Academy,Bhopal 2002
7.	Indian Music In Professional And Academic Institution	Dr. Manju shree Chaudhri	Sanjay Prakashan, New Delhi, 1999
8.	Indian Concept of Rythm	A.K Sen	Kanishka Publishers, New Delhi, 1994
9.	Man and Music In India	Rashmi Goswami	Indian Institute of Advance Study 1992
10.	Sangeet Shastra Vivechan	Shankar Lai Mishra (Dr.) Alka Katyal	Publication Beaurou, Punjabi Univ., Patiala

Master of Arts (Music Vocal) Semester-II
Session 2024-25
AN ANALYTICAL STUDY OF GRANTHAS
Course Code: MMVL-2362

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 VOCAL) Semester-II
(Session 2024-25)
AN ANALYTICAL STUDY OF GRANTHAS
Course Code: MMVL-2362

Time: 3 Hrs

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

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
9.	Indian Music	Edited by Dr. Prem Lata Sharma	Sangeet Research Academy, Kolkata.
10.	Dhavani & Sangeet	Lalit Kishor Singh	Bhartiya Giyaan Peeth, Kashi, 1962
11.	Pranav Bharati	Omkar Nath Thakur	NM Tripathi & Company Ltd., Bombay, 1956

Master of Arts (Music Vocal) Semester - II
(Session 2024-25)
Stage Performance-II (Practical)
Course Code: MMVP-2363

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 Vocal) Semester - II
(Session 2024-25)
Stage Performance-II (Practical)
Course Code: MMVP-2363

Examination Time: As per Requirement

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

Instructions for the Examiners:

- a) 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.
 - b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - IV (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
 - c) Harmonium is allowed only for Light Music Performance.
1. Raga Performance:
 - i. Two Vilambit Khyals
 - ii. Drut Khyals of all prescribed Ragas.
 2. One Cinematic/ Soofi Song
 3. One Bandish (Drut Khyal) in other than Teentaal.
 4. Demonstration of following Taals by Hands in Thah and Dugun: Tilwara, Roopak, Jhaptaal.

Books Recommended

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

Master of Arts (Music Vocal) Semester-II
Session 2024-25
Critical & Comparative Study of Ragas-II Viva-Voce (Practical Based)
Course Code: MMVV-2364

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester-II
Session 2024-25
Critical & Comparative Study of Ragas-II Viva-Voce (Practical Based)
Course Code: MMVV - 2364

Examination Time: As par Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 70

CA: 30

Instructions for the Examiners:

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

1. Critical & Comparative demonstration of following Ragas :

GujariTodi, Shudh Sarang, Puriya Kalyan, Rageshwari

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 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
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma