

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Instrumental)

(Semester- I to IV)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2022-23



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 2022-23)

Master of Arts (Music Instrumental) Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL -1351	Theoretical Survey of Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIL -1352	Historical Study of Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIL -1353	Folk Music of the Region	C	4	4-0-0	4	100	80	--	20	3
MMIP -1354	Practical- I (Stage Performance)	C	12	0-0-6	6	100	--	80	20	As par Requirement
MMIV-1355	Practical- II (Viva - Voce)	C	4	0-0-2	2	100	--	80	20	As par Requirement
*Students has to opt. any one of the following Interdisciplinary Compulsory Course		IDE		4-0-0	4	100	80	--	20	3 Hours
IDEC-1101	Effective Communication Skills									
IDEH-1313	Human Rights and Constitutional Duties									
IDEI-1124	Basics of Computer Applications									
IDEW-1275	Indian Heritage: Contribution to the World									
Total Credits				20						

*Credits/Grade points of these courses will not be included in SGPA/ CGPA of Semester/ Programme.

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 2022-23)

Master of Arts (Music Instrumental) Semester – II										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-2351	Aesthetical Study of Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIL-2352	An Analytical Study of Granthas	C	4	4-0-0	4	100	80	--	20	3
MMIL-2353	Interdisciplinary Approach of Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIP-2354	Practical-III (Stage Performance)	C	12	0-0-6	6	100	--	80	20	As par Requirement
MMIV-2355	Practical - IV (Viva Voce)	C	4	0-0-2	2	100	--	80	20	As par Requirement
Total Credits				20						

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 2022-23)

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	Stage and Sound Arrangement	C	4	4-0-0	4	100	80	--	20	3
MMIL-3354	Multimedia and Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIP-3355	Practical-V (Stage Performance)	C	12	0-0-6	6	100	--	80	20	As par Requirement
MMIV-3356	Practical - VI (Viva Voce)	C	4	0-0-2	2	100	--	80	20	As par Requirement
* Students has to opt. any one of the following Interdisciplinary Compulsory 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				24						

*Credits/Grade points of these courses will not be included in SGPA/ CGPA of Semester/ Programme.

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 2022-23)

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	75	60	--	15	3
MMIL-4352	Essays on Indian Music and Research in Music	C	4	4-0-0	4	75	60	--	15	3
MMIL-4353	Raag and Taal : Their Science and Aesthetics	C	4	4-0-0	4	100	80	--	20	3
MMIP-4354	Practical-VII (Stage Performance)	C	12	0-0-6	6	100	--	80	20	As par Requirement
MMIV-4355	Practical - VIII (Viva Voce)	C	4	0-0-2	2	100	--	80	20	As par Requirement
MMID-4356	Research Project (Minor)	C		0-0-6	6	50	--	40	10	
Total Credits				26						

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 2022-23

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 2022-23

THEORETICAL SURVEY OF INDIAN MUSIC

Course Code: MMIL-1351

Examination Time: 3 Hours

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

Max. 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. 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. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
5.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011(IInd Edition)
6.	Dr. Yashpal Sharma	Bahrtiya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006
7.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swaroop	Amar Granth Prakashan	2004

Master of Arts (Music Instrumental) Semester-I

Session 2022-23

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 2022-2023

Historical Study of Indian Music

Course Code: MMIL-1352

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. 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
8.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003

Master of Arts (Music Instrumental) Semester-I
Session 2022-23
Folk Music of the Region
Course Code: MMIL-1353

Course Outcomes:

CO1: The course will give an extensive knowledge of Folk Music.

CO2: The course will give an extensive knowledge and playing technique of Instruments used in Folk Music.

CO3: The course will highlight the features of traditional Music in the context of Globalization.

CO4: The course will add to the knowledge of students about the musical journeys and contribution of eminent artists of Regional Music.

Master of Arts (Music Instrumental) Semester-I
Session 2022-23
Folk Music of the Region
Course Code: MMIL-1353

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. Folk Music: Definition, Concept & Characteristics.
2. Importance of Folk Music in Hindi Film Industry.

Unit -II

3. Role of Percussion instruments (Avnadh Saaz) in Folk Music.
4. Evolution and playing techniques of the following Folk Instruments and their application in Hindustani Classical Music: Santoor, Sarangi, Rabab.

Unit -III

5. Study of following Ragas in the context of Folk Music:
Peelu, Bhairavi, Kaafi, Khmaaj, Pahadi.

6. New trends in Folk Music in the context of Globalization.

Unit -IV

7. Various features of Punjabi Folk Music & their application in other folk music traditions of the region.
8. Contribution of the following in the promotion of Folk Music Tradition:
- Surinder Kaur (Punjab)
 - Malini Awasthi (Uttar Pradesh)
 - Gulabo Saperia (Rajasthan)

Books Recommended

Sr. No.	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Anil Narula	Punjab De Lok Saaz	Publication Bureau, Punjabi Univ., Patiala	1989
2.	Dr. Panna Lal Madan	Punjab Vich Sangeet Kala Da Nikaas Te Vikas	---do---	1986
3.	Lakshmi Narayan Garg	Lok Sangeet Ank (Sangeet Kala ka Pratinidhi Masik) Ank- 9	Sangeet Karyalaya, Hathras.	1966
4.	Veena Srivastava	Bhartiya Lok Sangeet Ka Sarankshan, Sanvardhan evam Sambhavanayain	Radha Publications, New Delhi.	2012
5.	Dr. Darshan Singh Narula	Punjab Da Sangeet: Virsa te Vikas	Punjabi Writer Co- operative Society, New Delhi.	1995
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Reeta Dhankar	Haryana Ka Lok Sangeet	Radha Publications, New Delhi.	1997

Master of Arts (Music Instrumental) Semester

Session 2022-2023

Practical-I (Stage Performance)

Course Code: MMIP-1354

Course Outcomes:

- 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.
- 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

Practical-I (Stage Performance)

Session 2022-2023

Course Code: MMIP-1354

Examination Time: As per Requirement

L-T-P (Credits):0-0-6

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

Master of Arts (Music Instrumental) Semester-I

Session 2022-2023

Practical - II (Viva –Voce)

Course Code: MMIV-1355

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 2022-2023

Practical – II (Viva -Voce)

Course Code: MMIV-1355

Examination Time: As par Requirement

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

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. 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 Khyal 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-II

Session 2022-2023

Aesthetical 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 2022-23

Aesthetical Study of Indian Music

Course Code: MMIL-2351

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 16 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:

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

Master of Arts (Music Instrumental) Semester-II Session 2022-23

An Analytical Study of Granthas
MMIL-2352

Course Code:

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 2022-23)

An Analytical Study of Granthas

Course Code: MMIL-2352

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 16 Marks.

Unit - I

1. Natya Shastra-Bharat Muni
2. Sangeet Ratnakar- Pt. SharangDev

Unit-II

3. Sangeet Priyat- 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 2022-23

Interdisciplinary Approach of Indian Music

Course Code: MMIL-2353

Course Outcomes:

The course will give an extensive knowledge of:

CO1: Relation of Music with other Performing and Visual Arts.

CO 2: Relation of Music with Literature and Psychological approach of Music.

CO 3: Relation of Music with Folk Music and Mathematics.

CO 4: Relation of Music with Physics and Documentation and Preservation of Music with equipmentand technology.

Masters of Arts (MUSIC INSTRUMENTAL) Semester-II

(Session 2022-23)

Interdisciplinary Approach of Indian Music

Course Code: MMIL-2353

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 16 Marks.

Unit - I

1. Relationship of Music with other Performing Arts forms (Theatre).
2. Relationship of Music with Visual Arts forms (Painting and Sculpture).

Unit - II

3. Music and Literature.
4. Music and Psychology.

Unit - III

5. Music and Social Sciences.
6. Music and Mathematics.

Unit - IV

7. Music and Physics.
8. Documentation and Preservation of Music with equipmentained technology.

Books Recommended

Sr. No.	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Pushpam Narayan	Sangeet Aur Jeevan	Vijya Books, Delhi	2011
2.	Parveen Patnaik	Music and Society (Multicultural Issues)	Commonwealth Publishers	2006
3.	Dr. (Smt.) Vasudha Kulkarni	Bhartiya Sangeet Evam Manovigyaaan	Rajsthani Granthagaar, Jodhpur.	
4.	Dr. Kiran Tiwari	Sangeet Evam Manovigyaaan	Kanishka Publishers, New Delhi	2008
5.	Rajendra Prasad Singh	Bhartiya Sangeet Ka Smajshastriya Sandharabh	National Publishing House	2004
6.	Dr. Rajiv Verma	Bhartiya Sangeet Ka Adhyatmik Swaroop	Amar Granth Publications, Delhi	2004
7.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002
8.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002

Master of Arts (Music Instrumental) Semester - II
(Session 2022-23)

Practical-III (Stage Performance)

Course Code: MMIP-2354

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 2022-23)
Practical-III (Stage Performance)
Course Code: MMIP-2354

Examination Time: As par Requirement

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

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

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-II
Session 2022-2023
Practical - IV (Viva -Voce)
Course Code: MMIV-2355

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 2022-2023

Practical – IV (Viva -Voce)

Course Code: MMIV - 2355

Examination Time: As par Requirement

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

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. 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 Geetanji(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

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 2022-2023

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 2022-23**

**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 2022-23**

**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 2022-23

Stage and Sound Arrangement

Course Code: MMIL-3353

Course Outcomes:

After the completion of this course:

CO1: Students will be able to understand the working of different microphones and working of various audio cables and connectors.

CO 2: Students will be taught the various techniques of sound implied in live stage performance.

CO 3: The concept of audio editing (non- linear editing) will be taught to the students

CO 4: The process of studio recording and the basics of audio softwares will be taught to the students

Masters of Arts (MUSIC INSTRUMENTAL) Semester-III

(Session 2022-23)

Stage and Sound Arrangement

Course Code: MMIL-3353

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 16 Marks.

Unit – I

1. Detailed knowledge of different Sound Equipments: Microphones, Sound Card, Amplifier.
Different types of Cables & Connectors
2. Brief knowledge of the following technical terms of Sound System: Equalisation, Compressor, Echo, Delay, Reverb.

Unit – II

3. Principles of Stage Performance.
4. Technique and Methods of Sound Arrangement in Live Performance.

Unit – III

5. Historical Development of Sound Recording System.
6. Importance of Home Studio Recording in promoting new talent.
7. Audio Editing

Unit – IV

8. Introduction of following Softwares of Digital Sound Recording: Cubase, Nuendo
9. Detailed knowledge of Sequence adopted in Studio Recording.
10. Importance and Utilisation of Sound Library

Books Recommended:

1. Basic of Video Sound by Das Iyer
2. Radio Production by RobertMcleish
3. Audio Production & Critical Listening: Technical Ear Training by JasonGorey
4. Television Production by Gerald Millerson

Master of Arts (Music Instrumental) Semester-III

Session 2022-23

Multimedia and Indian Music

Course Code: MMIL-3354

Course Outcomes:

The course will give an extensive knowledge of:

CO1: Functions of Media in Performing Arts.

CO 2: Concept & Objectives of Multi Media in the context of Performing Arts.

CO 3: Electronic Media and use of Digital Equipments for the promotion and teaching of Music.

CO 4: Mobile Applications, Internet Platforms and Websites in the field of Music: uses and Importance.

Masters of Arts (MUSIC INSTRUMENTAL) Semester-III

(Session 2022-23)

Multimedia and Indian Music

Course Code: MMIL-3354

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 16 Marks.

Unit -I

1. Media: Meaning, definition and types.
2. Role of Print Media in the promotion of various Performing Arts.

Unit –II

3. Multimedia: Concept & Objectives.
4. Contribution of Multimedia in promoting various Performing Arts.

Unit - III

5. Role of Electronic Media in the Preservation and Promotion of Hindustani Music.
6. Importance of Digital Equipments in Teaching of Indian Classical Music.

Unit –IV

7. Mobile Applications and Indian Classical Music: A Critical Approach.
8. Role of Internet Platforms and Websites in the field of Indian Classical Music.

Books Recommended:

Sr. No.	Author	Name of The Book	Publishers	Year of Publication
1.	Taruna Singh	Electronic and Experimental Music	ABD Publishers, Jaipur, New Delhi	2013
2.	Anita Gautam	Bahartiya Sangeet Main Vaigyanik Upkarnon Ka Prayog	Kanishka Publishers, Distributors, New Delhi	2002
3.	Dr. Naresh Kumar	Hindustani Shastriya Sangeet Main Prayog Evam Parivartan	Kanishka Publishers, Distributors, New Delhi	2013
4.	Paul Griffiths	A Guide to Electronic Music	Thams and Hudson	1979
5.	Ashok Kumar	Television Aur Music	Kalpana Parkashan,	2014
6.	Shuchismita	Akashvani aur Hindustani Shastriya	Kanishka Publishers,	2006

	Sharma	Sangeet	Distributers, New Delhi	
7.	Ashok Kumar	Radio Aur mUSIC	Kanishka Publishers, Distributers, New Delhi	2011

Master of Arts (Music Instrumental) Semester -III

Session 2022-2023

Practical-V (Stage Performance)

Course Code: MMIP-3355

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 2022-23

Practical -V (Stage Performance)

Course Code: MMVP-3355

Examination Time: As par Requirement

L-T-P (Credits):0-0-6

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
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1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav 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-III

Session 2022-2023

Practical - VI (Viva -Voce)

Course Code: MMIV-3356

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 2022-23

Practical –VI (Viva -Voce)

Course Code: MMIV-3356

Examination Time: As per Requirement

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

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**.

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

Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi

4. 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. Rattanankar
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 2022-23

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 2022-2023

Gurmat Sangeet

Course Code: MMIL-4351

Examination Time: 3 Hours

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

Maximum Marks: 75

Theory: 60

CA: 15

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 2022-23

ESSAYS ON INDIAN MUSIC AND RESAERCH 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 2022-23

ESSAYS ON INDIAN MUSIC AND RESAERCH IN MUSIC

Course Code: MMIL-4352

Time: 3 Hrs

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

Total Marks: 75

Theory : 60 Marks

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 (IInd 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 2022-23

Raag and Taal: Their Science and Aesthetics

Course Code: MMIL-4353

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-IV

Session 2022-23

Raag and Taal: Their Science and Aesthetics

Course Code: MMIL-4353

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 -IV

Session 2022-2023

Practical-VII (Stage Performance)

Course Code: MMIP-4354

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 2022-23

Practical -VII (Stage Performance)

Course Code: MMIP-4354

Examination Time: As per Requirement

L-T-P (Credits):0-0-6

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 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 -IV

Session 2022-2023

Practical-VIII (Viva Voce)

Course Code: MMIV-4355

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 2022-23

Practical -VIII (Viva Voce)

Course Code: MMIV-4355

Examination Time: As per Requirement

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

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.

3. 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 Geetanji(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 – IV

Session 2022-2023

Research Project (Minor)

Course Code: MMID-4356

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 2022-2023

Course Code: MMID-4356
Course Title: Research Project (Minor)

L-T-P (Credits):0-0-6
Total Marks: 50
Practical: 40
CA: 10

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.