

# **Faculty of Performing & Visual Arts**

**SYLLABUS**

**Of**

**M. A. (Music Instrumental)**

**(Semester-I to IV)**

**(Under Continuous Evaluation System)**

**Session: 2021-22**



**The Heritage Institution**

**KANYA MAHA VIDYALAYA  
JALANDHAR  
(Autonomous)**

## Programme Specific Outcomes

M.A (Music Instrumental)

Session 2021-22

**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)** Music Direction, Stage Performances, Voice Coach, Show Host, Music Academies or studios etc.

### **Kanya Maha Vidyalaya, Jalandhar (Autonomous)**

#### **SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME**

**Master of Arts (Music Instrumental)  
(Session 2021-22)**

<b>Master of Arts (Music Instrumental) Semester I</b>							
<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Marks</b>				<b>Examination time (in Hours)</b>
			<b>Total</b>	<b>Ext.</b>		<b>CA</b>	
				<b>L</b>	<b>P</b>		
<b>MMIL-1351</b>	<b>Theoretical Survey of Indian Music (Theory)</b>	<b>C</b>	<b>100</b>	<b>80</b>	<b>--</b>	<b>20</b>	<b>3</b>
<b>MMIL-1352</b>	<b>Historical Study of Indian Music (Theory)</b>	<b>C</b>	<b>100</b>	<b>80</b>	<b>--</b>	<b>20</b>	<b>3</b>
<b>MMIP-1353</b>	<b>Practical-I (Stage Performance)</b>	<b>C</b>	<b>100</b>	<b>--</b>	<b>80</b>	<b>20</b>	<b>40 Minutes per student</b>
<b>MMIV-1354</b>	<b>Practical - II (Viva –Voce)</b>	<b>C</b>	<b>100</b>	<b>--</b>	<b>80</b>	<b>20</b>	<b>40 Minutes per student</b>
<b>Total</b>			<b>400</b>				

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2021-2022**  
**THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMIL-1351**

**Course Outcomes**

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

**CO2:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2021-22**  
**THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMIL-1351**

**Examination Time: 3 Hours**

**Maximum Marks : 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

**Unit-I**

1. Detailed study of Naad and Sahayak Naad.
2. Concept of Swar, Shruti 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 terms:
  - a) Kan - Krintan - Zamzma .
  - b) Khatka - Murki - Meend.
  - c) Ghaseet - Gamak - Jhala.

**Unit-III**

6. Study of Gram and Moorchana System along with their practical use in Raagas.
7. Knowledge of the following:
  - (a) Alaap (b) Jod alaap (c)Jod Jhalla

**Unit-IV**

8. Detailed Study of Taan/ Tora and its types.
9. Exploration of new possibilities in Raag Vargikaran Paddti while doing critical study of following Paddaties:-

- a. Shudh -Chayalag -Sankeern Raag Paddati
- b. Thaat Raag Classification Paddati
- c. Raagang Padhati Paddati

10. Detailed Descriptions of the following : -

- a) Ragas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan,
- b) Talas (From Thah to Chaugun Layakari): Teentaal, Ektaal, Kehrava, Dadra

### Books Recommended

Sr.	Author	Book	Publisher	Publication
1.	Dhawani aur Sangeet	Lalit Kishore Singh	Bhartiya Giyaanpeeth, New Delhi	2004
2.	LakshmiNarayan 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	Gayana Kala	Punjabi University, Patiala.	2011 (2nd Edition)
6.	Dr. Yashpal Sharma	Bhartiya 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 2021-22**  
**HISTORICAL STUDY OF INDIAN MUSIC (THEORY)**  
**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:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2021-2022**  
**HISTORICAL STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMIL-1352**

**Examination Time: 3 Hours**

**Total Marks: 100**  
**Theory: 80**  
**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry

equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

### Unit-I

1. Historical development of Music during Ramayan & Mahabharat Period.
2. Comparative Study of Hindustani and Karanatk Music Systems.

### Unit-II

3. Development and Contribution of following Ghranas:
  - (i) Gwalior Ghrana (Vocal) (ii) Kirana Ghrana (Vocal) (iii) Punjab Ghrana (Tabla)
  - (iv) Maihar Ghrana (Instrumental) (v) Itava Ghrana(Instrumental)
4. Contribution of : Ustad Bade Ghulam Ali, Ustad Ameer Khan, Pandit Ravi Shankar, Ustad Vilayat Khan
5. Knowledge and comparison of following Vadan Shailies:
  - a. Massetkhani Gat/ Vilambit Gat
  - b. Razakhani Gat/ Drut Gat
  - c. Thumari/ Dhun

### 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.Bhatkhande & 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.	Author	Book	Publisher	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(NewEdition)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. Indrani Chakravarti	Music: Its Methods & 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.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003

**Master of Arts (Music Instrumental) Semester  
Session 2021-2022  
PRACTICAL-I (STAGE PERFORMANCE)  
Course Code: MMIP-1353**

**Course Outcomes:**

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan/Vadan Shaillies along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
- 3) This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-I  
Session 2021-2022  
PRACTICAL-I (STAGE PERFORMANCE)  
Course Code: MMIP-1353**

**Examination Time: 40 students per Student**

**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.

**Note:** Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Alap, Jod jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

- 1) Raga Performance:
  - i) Maseetkhani Gat
  - ii) Razakhani Gat
- 2) Five Alankars in Bilawal, Klayan & Bhairav Thatas each (Accompanied with Harmonium and Tabla).
- 3) Tuning of your own Instrument.

**Books Recommended**

<b>Sr.</b>	<b>Book</b>	<b>Author</b>
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2021-2022**  
**PRACTICAL – II (VIVA- VOCE)**  
**Course Code: MMIV-1354**

**Course Outcome:**

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

**CO2:** Now After this course, students are able to understand the Inter Relationship between Folk Music & Classical Music.

**CO3:** This course prepares the students to understand practical as well as theoretical aspects of Raagas.

**CO4:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-I**  
**Session 2021-2022**  
**PRACTICAL – II (VIVA- VOCE)**  
**Course Code: MMIV-1354**

**Examination Time: 40 Minutes per student**

**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**.

- a. **Candidate required to present One Raga of his/ her own choice** from the Raagas mentioned below with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala **other than the Raaga selected for Stage Performance**.
- b. **Razakhani Gats are compulsory** in all Raagas from the mentioned below.
- c. **One Folk Dhun**
- d. Demonstration of given Taals by Hands in Dugun: Teental, Ektaal, Kehrvaa, Dadra.

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

**Books Recommended**

Sr.	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

## (Semester- II)

Session: 2021-22

### Programme Specific Outcomes

M.A Music (Instrumental)

Session 2021-22

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)** Music Direction, Stage Performances, Voice Coach, Show Host, Music Academies or studios etc.

## Kanya Maha Vidyalaya, Jalandhar (Autonomous)

### SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME

Master of Arts (Music Instrumental)

Session 2021-2022

Master of Arts(Music Instrumental)Semester II							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-2351	Aesthetic study of Indian Music	C	100	80	--	20	3
MMIL-2352	An Analytical study of Granthas	C	100	80	--	20	3
MMIP-2353	Practical- III (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMIV-2354	Practical – IV (Viva Voce)	C	100	--	80	20	40 Minutes per student
Total			400				



**Master of Arts (Music Instrumental) Semester-II**  
**Session 2021-2022**  
**AESTHETIC STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMIL-2351**

**Course Outcomes**

**CO1:** This course will give an extensive knowledge of different Aesthetical aspects of Hindustani Music in general along with the study of Folk Music of Punjab.

**CO2 :** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-II**  
**Session 2021-2022**  
**Aesthetic Study of Indian Music (Theory)**  
**Course Code: MMIL-2351**

**Time: 3 Hrs**

**Total Marks: 100**  
**Theory: 80 Marks**  
**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

**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. Relationship of Ras in Raga.
5. Relation of Ragas with Seasons and Time.

**Unit –III**

6. Creativity and Improvisation in Raaga.
7. Use of following ragas in film music: Bhairavi, Pilloo , Khamaj, Shivranjani, Pahadi

**Unit –IV**

8. Critical and comparative study of ragas having same notes.
9. Swar Sthapna on strings of Veena by Pt. Srinivas.
10. Study of Folk Music of Punjab.

**Books Recommended:**

<b>Sr.</b>	<b>Book</b>	<b>Author &amp; Publisher</b>
1.	Bhartia Kanth Sangeet Avam Vadya Sangeet	Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2.	Sangeet Visharad	Basant , Sangeet Karyalya , Hathras, 2004
3.	On Indian Music	Pt. Debu Chaudhri, Roshan Press, 2005
4.	Nibandh Sangeet	Laxmi Narayan Garg, Sangeet Karyala , Hathras, 1989
5.	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Dr. Anita Gautam, Kanishka Publishers, New Delhi, 2002
6.	Bhartiya Taalon KA Shastriya Vivechan	Arun Kumar Sena9 Madhya Pradesh Academy,Bhopal,2002
7.	Indian Music In Professional And Academic Institution	Dr. Manju shree Chaudhri, Sanjay Prakashan, New Delhi, 1999.
8.	Indian Concept of Rhythm	A.K Sen, Kanishka Publishers, New Delhi, 1994
9.	Man and Music In India	Rashmi Goswami Indian Institute of Advance Study 1992

**Master of Arts (Music Instrumental) Semester-II**  
**Session 2021-2022**  
**AN ANALYTICAL STUDY OF GRANTHAS (THEORY)**  
**Course Code: MMIL-2352**

**Course Outcomes**

**CO1:** Students go through the Shastra (Granthas) of Indian Classical Music and know the threads rooted in this traditional art.

**CO2:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Masters of Arts (MUSIC INSTRUMENTAL) Semester-II**  
**Session 2021-2022**  
**AN ANALYTICAL STUDY OF GRANTHAS (THEORY)**  
**Course Code: MMIL-2352**

**Time: 3 Hrs**

**Total Marks: 100**

**Theory: 80 Marks**

**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

**Unit - I**

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

**Unit-II**

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

#### Unit -III

- Rag Tatavvibod – Pt. Shri Niwas.
- Sangeet Chintamani- Acharya Brihaspati.

#### Unit-IV

- Pranav Bharati- Pt. Omkar Nath Thakur
- Dhawani & Sangeet- Lalit Kishor Singh

### Books Recommended

Sr.	Book	Author & Publisher
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.PremLataSharma&Dr. R.K.Shringi Moti Lal Banarsi dass,New Delhi
9.	Bharat ke Sangeet Sidhant	Acharaya Brihaspati
10.	Sangeet Chinta mani I- II	Acharaya Brihaspati
11.	Bhartiya Sangeet	Thakur Jaidev Singh,
12.	Indian Music	Edited by Dr. Prem Lata Sharma, Sangeet Research Academy, Kolkata.
13.	Dhavani & Sangeet	Lalit Kishor Singh
14.	Pranav Bharati	Omkar Nath Thakur

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

Session 2021-22

#### PRACTICAL – III (STAGE PERFORMANCE)

Course Code: MMIP-2353

#### Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan/ Vadan Shaillies along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
- 3) This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

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

Session 2021-22

#### PRACTICAL – III (STAGE PERFORMANCE)

Course Code: MMIP-2353

**Time: 40 students per Student**

**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. Candidates are required to demonstrate one Raga of own choice from the ragas mentioned below with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala.

- 1) Raga Performance:
  - i) Maseetkhani Gat
  - ii) Razakhani Gat
- 2) Five Alankars in Kafi & Khmaaj Thatas each (Accompanied with Harmonium and Tabla).
- 3.) One Bandish /Gat in other than Teentaal.

**Books Recommended**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav 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
10.	Sitar as I know	Dr. Ravi Sharma

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

**Session 2021-22**

**PRACTICAL – IV (VIVA-VOCE)**

**Course Code: MMIV-2354**

**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.

**CO3:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

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

**Session 2021-22**

**PRACTICAL – IV (VIVA-VOCE)**  
**Course Code: MMIV-2354**

**Time: 40 Minutes per student**

**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. **Candidate will required to present One Raga of his/her own choice** From the Raagas mentioned below with with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala **other than the Raaga selected for Stage Performance**.
2. **Razakhani Gats are compulsory** in all Raagas prescribed in the syllabus.
3. **One Cinematic/ Soofi Song**
4. Demonstration of given Taals on Hands in Thah and DugunTilwara, Roopak, Jhaptaal.

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

**Books Recommended**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

**(Semester- III)**  
**Session: 2021-22**  
**Programme Specific Outcomes**  
**M.A Music (Instrumental)**  
**Session 20-21**

**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)** Music Direction, Stage Performances, Voice Coach, Show Host, Music Academies or studios etc.

**Kanya Maha Vidyalaya, Jalandhar (Autonomous)**

**SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE  
PROGRAMME  
Master of Arts (Music Instrumental)  
Session 2021-2022**

<b>Master of Arts (Music Instrumental) Semester III</b>							
<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Marks</b>				<b>Examination time (in Hours)</b>
			<b>Total</b>	<b>Ext.</b>		<b>CA</b>	
				<b>L</b>	<b>P</b>		
<b>MMIL-3351</b>	<b>Scientific Study of Indian Music (Theory)</b>	<b>C</b>	<b>100</b>	<b>80</b>	<b>--</b>	<b>20</b>	<b>3</b>
<b>MMIL-3352</b>	<b>Music As A Commercial Art (Theory)</b>	<b>C</b>	<b>100</b>	<b>80</b>	<b>--</b>	<b>20</b>	<b>3</b>
<b>MMIP-3353</b>	<b>Practical – V (Stage Performance)</b>	<b>C</b>	<b>100</b>	<b>--</b>	<b>80</b>	<b>20</b>	<b>40 Minutes per student</b>
<b>MMIV-3354</b>	<b>Practical – VI (Viva –Voce)</b>	<b>C</b>	<b>100</b>	<b>--</b>	<b>80</b>	<b>20</b>	<b>40 Minutes per student</b>
<b>Total</b>			<b>400</b>				

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMIL-3351**

**Course Outcomes**

**CO1:** This course will give an extensive knowledge of scientific aspects of Hindustani Music, enabling students to explore Physics and other related aspects of the subject.

**CO2:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMIL-3351**

**Time: 3 Hours**

**Maximum Marks: 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

**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.

**Unit –III**

3. Critical evaluation of Electronic Gadgets used for accompaniment in the field of Music.
4. Role of Mathematics in Music.

**Unit -III**

5. Historical and Structural development of Tabla along with its Importance in Music.
6. Use and Importance of Vocal Music and Instrumental Music in Kathak.
7. Aesthetical difference between various Gayan Shaillies on the basis of Laya and Layakari.

**Unit- IV**

8. Correct Intonation of Swaras in various ragas.
9. Concept of Melody & Harmony in context of Hindustani Music.
10. Importance of Voice Culture in Hindustani Music.

## Books Recommended

### Books Recommended

Sr.	Author	Book	Publisher	Year
1.	Vasant	Sangeet Visharad	Sangeet Karyalaya, Hathras.	2004 (New Edition)
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
4.	Pt. Debu Chaudhri	On Indian Music	Roshan Press	2005
5.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011 (IInd Edition)
6.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal	2002
7.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
8.	Dr. Manju shree Tyagi	Indian Music In Professional & Academic Institution	Sanjay Prakashan, New Delhi	1999
9.	A.K. Sen	Indian Concept of Rythm	Kanishka Publishers, New Delhi	1994
10.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**MUSIC AS A COMMERCIAL ART (THEORY)**  
**Course Code: MMIL-3352**

**Course Outcomes:**

**CO 1:** This course includes a comprehensive and thorough study of Music as a discipline at an advanced level.

**CO2:** The course will add to the knowledge of students about the different perspectives of Indian Classical Music.

**CO3:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**MUSIC AS A COMMERCIAL ART (THEORY)**  
**Course Code: MMIL-3352**

**Examination Time: 3 Hours**

**Total Marks: 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**



The paper setter will set eight questions divided in to four units, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry equal Marks. Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit.

**Unit -I**

1. Traditional and Contemporary methods of Teaching Music.
2. Evaluation 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. Role of Multimedia in promotion and propagation of Music.
8. Role of Fusion Music in popularizing Hindustani Music.

**Unit- IV**

9. Role of Music in popularizing Commercial Advertisements.
10. Relationship of other Fine Arts (Literature, Painting, Sculpture) with Music and Dance.

**Books Recommended:**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Sangeet Ratnakar	Pt Sharang Dev
2.	Natya Shastra	Bharat
3.	Hindusatani Music	G.H. Ranade
4.	Indian Music	Dr. Prem Lata Sharma
5.	Bhartiya Sangeet	Thakur Jaidev Singh
6.	Brighdeshi	Matang
7.	Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan	Prof. Indrani Chakarvarti
8.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V.N. Bhatkhande
9.	The Story of Indian Music	O. Goswami
10.	Sangeet Sidhant ate Suhaj Shastar	Darshan Singh Narula
11.	Tan Tantari Man Kinnari	Dr. Indrani Chakarvarti

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**PRACTICAL- V (STAGE PERFORMANCE)**  
**Course Code: MMIP-3353**

**Course Outcomes:**

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Vadan Shaillies along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.
- 3) This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**Practical - V (Stage Performance)**  
**Course Code: MMIP-3353**

**Time: As par Requirement**

**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.

**Note:** Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with with Alap, Jod, Maseetkhani Gat & Razakhani Gat followed by Jhala.

- 1) Raga Performance:
  - i) Maseetkhani Gat
  - ii) Razakhani Gat
- 2) One Gat in Dharupad Style.
- 3) One Dhun in Raag: Mishr Peelu/ Pahadi/ Khmaaj
- 4) Five Alankars on the basis of That Asawari & Bhairavi each accompanied with Harmonium and Tabla.
- 4) Demonstration of following Taals on Tabla with dugun layakari:  
Teental, Ektaal, Chaartal

**Master of Arts (Music Instrumental) Semester-III**  
**Session 2021-2022**  
**PRACTICAL -VI (VIVA- VOCE)**  
**Course Code: MMIV-3354**

**Course Outcome:**

**CO1:** The course will add to the knowledge of the students, the practical knowledge of Vocal Music. (Raagas & Taalas)

CO 2: The course will give an extensive knowledge of different Gayan Shailies.

CO 3: With the help of this course students have a wider view and vision about music exclusively throughout the world.

**CO4:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-III  
Session 2021-2022**

**Practical - VI (Viva Voce)**

**Course Code: MMIV-3354**

**Examination Time: 40 Minutes per student**

**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 should be awarded on the basis of **performance and viva-voce**.

1. Candidates are required to demonstrate **One Raga of their own choice** (From the following Raagas,) with Alap, Jod jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala **other than the Raaga selected for Stage Performance**.
2. **Razakhani Gats are compulsory** in rest of three Raagas prescribed in the syllabus.
3. **Detailed Raagas:** Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi
4. **Comparative Study of :** Nat Bhairav / Aheer Bhairav, Shudh Kalyan / Shyam Klayan, Maru Bihag / Bihag, Bhimplasi / Patdeep.
5. Comparative Study of Taalas of Hindustani Music having equal number of Matraas.
6. Two Power Point Presentations on Topics prescribed in Theory Syllabus.
7. Each student will require Two live stage performance in each semester .(III & IV)

**Books Recommended**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
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. Rattanjanekar
4.	Raag Parichay	Sh. Harish Chandar Srivastava
5.	Raag Rehasya	Acharya Brehspati
6.	Gurmat Sangeet Prabandh	Dr. Gurnam Singh
7.	Avhinav Geetanjali Part I-V	Pt. Ramashraya Jha
8.	Swarannjali	Prbha Attre



**(Semester- IV)**  
**Session: 2021-22**  
**Programme Specific Outcomes**  
**M.A Music (Instrumental)**  
**Session 20-21**

**Upon Successful completion of this programme, students will be able to join:**  
 Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist  
 (AIR or DD), Music Academies or studios etc.

**Kanya Maha Vidyalaya, Jalandhar (Autonomous)**

**SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE  
 PROGRAMME  
 Master of Arts (Music Instrumental)  
 Session 2021-2022**

<b>Master of Arts (Music Instrumental) Semester IV</b>							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-4351	Gurmat Sangeet ( Theory )	C	75	60	--	15	3
MMIL-4352	Essays on Indian Music and Research in Music (Theory)	C	75	60	--	15	3
MMIP-4353	Practical-VII (Stage Performance)	C	100	--	80	20	<b>40 Minutes Per Student</b>
MMIV-4354	Practical – VIII (Viva Voce)	C	100	--	80	20	<b>40 Min Per Student</b>
MMID-4355	Research Project	C	50	--	40	10	
<b>Total</b>			400				

**Master of Arts (Music Instrumental) Semester-IV**  
**Session 2021-2022**  
**Course Code: MMIL-4351**  
**GURMAT SANGEET (Theory)**

**Course Outcome**

**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 wider scope of Devotional Music.

**CO 3:** This course will provide the knowledge of various Instruments used in Gurmat Sangeet.

**CO:4** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-IV**  
**Session 2021-2022**  
**Course Code: MMIL-4351**  
**GURMAT SANGEET (Theory)**

**Time: 3 Hrs**

**Total Marks: 75**

**Theory: 60 Marks**

**CA: 15**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Units (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit. Each question carries 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**

<b>Sr.</b>	<b>Name of Book</b>	<b>Author&amp; Publisher</b>
1.	Gurmat Sangeet Prabandh Ate Parsar	Dr. Gurnam Singh
2.	Gurmat Sangeet Darpan	Prof. Kartar Singh
3.	Gurmat Sangeet Vishesh Ank	Sangeet Karyalaya Hathras (U.P) 1997
4.	Sikh Musicology	Dr. Gurnam Singh
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental Radha Publication, New Delhi.1989
6.	Musicology of Shree Guru Granth Sahib	Dr. Gurnam Singh Kanishka Publishers, New Delhi.2002

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

**Session 2021-2022**

**ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)**

**Course Code: MMIL-4352**

**Course Outcome**

**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.

**CO4:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

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

**Session 2021-2022**

**ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)**

**Course Code: MMIL-4352**

**Time: 3 Hrs**

**Total Marks: 75**

**Theory: 60**

**CA: 15**

**Instructions for the Paper Setters**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Units (A-D). Questions may be subdivided into parts (not exceeding four).

Candidates are required to attempt five questions, selecting at least one question from each Unit. The fifth question may be attempted from any Unit. Each question carries 12 marks.

**Unit – I**

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

**Unit – II**

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

### Unit-III

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

### Unit - IV

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

### Books Recommended

Sr.	Name of Book	Author& Publisher
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. Dariya Ganj, 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 2021-2022

### PRACTICAL- VII (STAGE PERFORMANCE)

Course Code: MMIP-4353

### Course Outcomes:

1. The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Vadan Shaillies along with the knowledge of Taalas.
2. This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects.



3. This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-IV**  
**Session 2021-2022**  
**PRACTICAL- VII (STAGE PERFORMANCE)**  
**Course Code: MMIP-4353**

**Time: 40 students per Student**

**Total Marks: 100**  
**Practical: 80**  
**CA: 20**

**Note I:**

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. Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities of Vadan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai, Guotar and Saranda. Tunning of Instruments Sitar/ Tabla is mendatory in all syllabus. Basic Taalas on Hand & Tabla will be compulsory.

1.Raaga Performance

- Maseetkhani Gat
- Razakhani Gat

2. Thumari

3. Ten Alankars in Marwa, Poorvi & Todi Thatas each (Accompanied with Harmonium and Tabla).

4. One Cinematic Song.

5.Tuning of Instrument.

6. Ability to play the Thekas of Jhumra, Dhamaar, Ada Chautal on hand and Tabla up to chaugun Layakarries.

**Books Recommended**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (Part I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari (Part I &II)	Dr. S.N. Ratanjankar
4.	Raag Parichay (Part I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali( Part 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.	Sitae As I know	Dr. Ravi Sharma

**Master of Arts (Music Instrumental) Semester-IV**  
**Session 2021-2022**  
**PRACTICAL -VIII (VIVA- VOCE)**  
**Course Code: MMIV-4354**

**Course Outcome:**

**CO1:** The course will add to the knowledge of the students, the practical knowledge of Vocal Music. (Raagas & Taalas)

CO 2: The course will give an extensive knowledge of different Gayan Shailies.

CO 3: With the help of this course students have a wider view and vision about music exclusively throughout the world.

**CO4:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

**Master of Arts (Music Instrumental) Semester-IV**  
**Session 2021-2022**  
**PRACTICAL – VIII (VIVA-VOCE)**  
**Course Code: MMIV-4354**

**Time: 40 Minutes per student**

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Note I:**

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. Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities of Vadan). Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

**Note II:**

1. Detailed and Critical Study of following Raagas, select any four combinations.
  - I. Jaunpuri/Asawari
  - II. Sohni/Marwa
  - III. Bhairavi/ Bilaskhani Todi
  - IV. Kedar/ Kamod
  - V. Darbari/Adana
  - VI. Kirvani/Shivranjini
2. Detailed Study of any five raagas and Non detailed study of three ragas.
3. Any two Maseetkhani Gats and five Razakhani Gats with proper style of singing.
4. To perform one Vialmbit Gat other than the raga selected for stage performance .Drut Gat with proper Alap, Toras & Jhala.

### Books Recommended

Sr.	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 2021-2022

#### RESEARCH PROJECT (MINOR)

Course Code: MMID-4355

#### Course Outcome

**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.

**CO4:** This course will add the wider scope of Classical Music and will preparation for the UGC/NET /JRF Examination.

### Master of Arts (Music Instrumental) Semester – IV

Session 2021-2022

**COURSE CODE: MMID-4355**

**Course Title: Research Project (Minor)**

**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 not be less than 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.