

Faculty of Performing & Visual Arts

**SYLLABUS
Of
MA (Music Instrumental)
(Semester-I to IV)
(Under Continuous Evaluation System)**

Session: 2020-21



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Programme Specific Outcomes

M.A (Music Instrumental)

Session 2020-21

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 TWO YEAR DEGREE PROGRAMME

Master of Arts (Music Instrumental)
(Session 2020-21)

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

Total	400	
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Master of Arts (Music Instrumental) Semester-I

Session 2020-2021

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 2020-21

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.

Instructions for the candidates:-

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:-
 6. Shudh -Chayalag -Sankeern Raag Paddati
 7. Thaata Raag Classification Paddati
 8. 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. 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	Bahrtya 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 2020-21
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 2020-2021
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.

Instructions for the candidates:-

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:
9. Massetkhani Gat/ Vilambit Gat
10. Razakhani Gat/ Drut Gat
11. 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 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.	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.	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 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 2020-2021**

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 2020-2021

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

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 2020-2021
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 2020-2021
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 following Taals by Handsin Dugun:
Teental, Ektaal, Keherva, Dadra.

Raagas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan

(Semester- II)**Session: 2020-21****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 TWO YEAR DEGREE
PROGRAMME****Master of Arts (Music Instrumental)
(Session 2020-21)**

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
MMIL-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 2020-2021

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 2020-2021

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.

Instructions for the candidates:-

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

- Define Aesthetics and explain its principles in the context of Music.

- The influence and impact of Aesthetical elements in music performance.

Unit - II

- Relevance of raag raagini chitran in the relationship of raga with emotions.
- Relationship of Ras in Raga.
- Relation of Ragas with Seasons and Time.

Unit –III

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

Unit –IV

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

Books Recommended:

1. Bhartiya 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 Conceptof Rythm- 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 2020-2021
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 20-21)An Analytical Study of Granthas (Theory)
Course Code: MMIL-2352

Time: 3 Hrs
Theory : 80 Marks

Total Marks: 100

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.

Instructions for the candidates:-

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:

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 (VN Bhatkhande, Sangeet Karyalya , Hathras,UP- 1965
4. Swar Male Kalanidhi- Ramamatya, Sangeet Karyalya , Hathras, 1967
5. Natya Shastra-Bharat, Chaukhambha Sanskrit Sansthan, Varanasi,UP 1985
6. Works of Sharang dev-Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
7. Works of Matang Brighdeshi- Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
8. Sangeet Ratnakar- Dr. Prem Lata Sharma and Dr. R.K.Shringi Moti Lal Banarsi dass, New Delhi
9. 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 2020-2021

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 2020-2021
Practical – III (Stage Performance) Course Code: MMIP-2353

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 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

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
10.	Sitar as I know	Dr. Ravi Sharma

Master of Arts (Music Instrumental) Semester-II
Session 2020-2021
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 2020-2021
Practical – IV (Viva-Voce)
Course Code: MMIV-2354

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**.

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 following Taals on Hands in Thah and Dugun:
Tilwara, Roopak, Jhaptaal.

Raagas: GujariTodi, Shudh Sarang, Puriya Kalyan, Rageshwari

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

(Semester- III)**Session: 2020-21****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 2020-21**

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

							student
Total			400				

Master of Arts (Music Instrumental) Semester-III

Session 2020-2021

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 2020-2021

Scientific Study of Indian Music (Theory)

Course Code: MMIL-3351

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.

Instructions for the Candidates:-

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 Shailies 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:

Sr. No.	Vasant	Sangeet Visharad	Sangeet Karyalaya, Hathras.	2004 (New Edition)
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.	Pt. Debu Chaudhri	On Indian Music	Roshan Press	2005
4.	Dr. Yashpal Sharma	Gayana Kala	Punjabi University, Patiala.	2011 (IIInd Edition)
5.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002

6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Dr. Manju shree Tyagi	Indian Music In Professional And Academic Institution	Sanjay Prakashan, New Delhi	1999
8.	A.K. Sen	Indian Concept of Rythm	Kanishka Publishers, New Delhi	1994
9.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

Master of Arts (Music Instrumental) Semester-III

Session 2020-2021

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 2020-2021

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.

Instructions for the candidates:-

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:

Sr. No.	Name of the Book	Author
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 JaidevSingh
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 2020-2021

Practical - V (Stage Performance)

Course Code: MMIP-3353

Examination 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 2020-2021

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

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika	V.N. Bhatkhande
2.	Naveen Khayaal Rachnavali	Dr. Shankar Lal Mishra

3.	Abhinav Geet Manjri (Part I and II)	Dr. S.N.Rattanjankar
4.	Raag Parichay	Sh. Harish ChandarSrivastava
5.	Raag Rehasya	AcharyaBrehspati
6.	Gurmat Sangeet Prabandh	Dr. GurnamSingh
7.	Avhinav Geetanجلي Part I-V	Pt. Ramashraya Jha
8.	Swarannjali	Prbha Attre

(Semester- IV)**Session: 2020-21****Programme Specific Outcomes****M.A Music (Vocal)****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 2020-21**

Master of Arts (Music Instrumental) Semester IV							
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	40 Minutes Per Student
MMIV-4354	Practical – VIII (Viva Voce)	C	100	--	80	20	40 Min Per Student
MMID-4355	Research Project	C	50	--	40	10	

Total	400		
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Master of Arts (Music Instrumental) Semester-IV
Session 2020-21
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 2020-21
Course Code:MMIL-4351
GURMAT SANGEET (Theory)

Time: 3 Hrs
Theory : 60 Marks

Total Marks: 75

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. Technical Terminology: Shaan, Jodi, Reet, Manglacharan, Guldasta
2. Musicology of Shri Guru Granth Sahib.
3. Contribution of Shri Guru Nanak Dev Ji towards Music.
4. Contribution of Shri Guru Gobind Singh Ji towards Music.

Unit - II

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 GurmatSangeet.
8. Contribution and biography of following Keertankaars:-
(i)BhaiMardana (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:

1. Gurmat Sangeet PrabandhAteParsar (Dr. GurnamSingh)
2. GurmatSangeetDarpan (Prof. KartarSingh)
3. Gurmat SangeetVishesh Ank, (Sangeet) Karyalaya Hathras (U.P)1997
4. SikhMusicology (Dr. GurnamSingh)
5. Punjab KiSangeetParampara (Dr. Geeta Pental)
Radha Publication, NewDelhi.1989
6. Musicology ofShreeGuru Granth Sahib (Dr. Gurnam Singh)
KanishkaPublishers, New Delhi.2002

Master of Arts (Music Instrumental) Semester-IV**Session 2020-21****ESSAYS ON INDIAN MUSIC AND RESAERCH 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 2020-21**

ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)**Course Code:MMIL-4352****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. 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:

BOOKS RECOMMENDED:		
1.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
2.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H. Publishing Corporation. Dariya Ganj, 2005
3.	Dhwani Aur Sangeet	Lalit Kishor Singh
4.	Sangeet Mein Anusandhan Ki Samasya Aur Kshetraj	Dr. Subhadra Chaudhary
5.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
6.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
7.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary

8.	Research Methodology	Dr. B.M. Jain
9.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
10.	Bhartiya Sangeet Mein Anusandhan Ki Smasayan	Dr. Vandana Sharma
11.	Foundation of Behavioral Research IIInd Edition	Fred N.Kerlinger
12.	Behavioral Research -A Conceptual Approach	Fred N.Kerlinger
13.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
14.	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
15.	Research Methodology	Ranjit Kumar
equ al.	Research in Education	John W. Best, James V. Kahan
17.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
18.	Shaikshik Anusandhan	Dr. Lokesh Kaul
19.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
20.	Psychological Effects of Music, Cyber TechPublications	Dr. M.P. Mehta
21.	Sangeet Main Shodh Pravidhi	Dr. Ravi Sharma

Master of Arts (Music Instrumental) Semester-IV Session 2020-2021 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 2020-2021
Practical- VII (Stage Performance)
Course Code: MMIP-4353**

Examination 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. Tuning of Instruments Sitar/ Tabla is mandatory in all syllabus. Basic Taalas on Hand & Tabla will be compulsory.

1. Raaga Performance

- Maseetkhani Gat
- Razakhani Gat

1. Thumari

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

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. Bhattachande
2.	Naveen Khyal 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
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Master of Arts (Music Instrumental) Semester-IV
Session 2020-2021
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 Shaillies.

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 2020-2021
Practical – VIII (Viva-Voce)
Course Code: MMIV-4354

Examination 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.
 1. Jaunpuri/Asawari
 2. Sohni/Marwa
 3. Bhairavi/ Bilaskhani Todi
 4. Kedar/ Kamod
 5. Darbari/Adana
 6. 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. 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

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 2020-21)

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 toIV ofM.A.
- Project should not be less than 25-30pages.
- Research Methodology to be duly adopted in the projectproperly.
- The viva of the same will be conducted by practical Examiner in the presence of open audience