

# **Faculty of Performing and Visual Arts**

## **SYLLABUS**

### **Master of Arts (Music Vocal)**

(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 Vocal)**

**Session 2022-23**

| <b>Master of Arts (Music Vocal) Semester - I</b>                                   |   |                    |                       |              |               |              |               |                  |           |                                    |
|--|---|--------------------|-----------------------|--------------|---------------|--------------|---------------|------------------|-----------|------------------------------------|
| <b>Course Code</b>   | <b>Course Title</b>                               | <b>Course Type</b> | <b>Hours Per Week</b> | <b>L-T-P</b> | <b>Credit</b> | <b>Marks</b> |               |                  |           | <b>Examination time (in Hours)</b> |
|  |   |                    |                       |              |               | <b>Total</b> | <b>Theory</b> | <b>Practical</b> | <b>CA</b> |                                    |
| <b>MMVL -1361</b>  | <b>Theoretical Survey of Indian Music</b>         | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL -1362</b>  | <b>Historical Study of Indian Music</b>           | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL -1363</b>  | <b>Folk Music of the Region</b>                   | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVP -1364</b>  | <b>Practical- I (Stage Performance)</b>           | C                  | 12                    | 0-0-6        | 6             | 100          | --            | 80               | 20        | As par Requirement                 |
| <b>MMVV-1365</b>   | <b>Practical- II (Viva -Voce)</b>                 | 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        | <b>3</b>                           |
| <b>IDEC - 1101</b>   | <b>Effective Communication Skills</b>             |                    |                       |              |               |              |               |                  |           |                                    |
| <b>IDEH - 1313</b>   | <b>Human Rights and Constitutional Duties</b>     |                    |                       |              |               |              |               |                  |           |                                    |
| <b>IDEI - 1124</b>   | <b>Basics of Computer Applications</b>            |                    |                       |              |               |              |               |                  |           |                                    |
| <b>IDEW - 1275</b>   | <b>Indian Heritage: Contribution to the World</b> |                    |                       |              |               |              |               |                  |           |                                    |
| <b>Total Credits</b>   |   |                    |                       | <b>20</b>    |               |              |               |                  |           |                                    |

\*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 Vocal)**  
**Session 2022-23**

| <b>Master of Arts (Music Vocal) Semester - II</b> |   |                    |                       |              |               |              |               |                  |           |                                    |
|---|---|--------------------|-----------------------|--------------|---------------|--------------|---------------|------------------|-----------|------------------------------------|
| <b>Course Code</b>                                | <b>Course Title</b>                               | <b>Course Type</b> | <b>Hours Per Week</b> | <b>L-T-P</b> | <b>Credit</b> | <b>Marks</b> |               |                  |           | <b>Examination time (in Hours)</b> |
|   |   |                    |                       |              |               | <b>Total</b> | <b>Theory</b> | <b>Practical</b> | <b>CA</b> |                                    |
| <b>MMVL-2361</b>                                  | <b>Aesthetical Study of Indian Music</b>          | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL-2362</b>                                  | <b>An Analytical Study of Granthas</b>            | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL-2363</b>                                  | <b>Interdisciplinary Approach of Indian Music</b> | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVP-2364</b>                                  | <b>Practical - III (Stage Performance)</b>        | C                  | 12                    | 0-0-6        | 6             | 100          | --            | 80               | 20        | As par Requirement                 |
| <b>MMVV-2365</b>                                  | <b>Practical - IV (Viva Voce)</b>                 | C                  | 4                     | 0-0-2        | 2             | 100          | --            | 80               | 20        | As par Requirement                 |
| <b>Total Credits</b>                              |   |                    |                       | <b>20</b>    |               |              |               |                  |           |                                    |

**Kanya Maha Vidyalaya, Jalandhar (Autonomous)**  
**SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME**  
**Credit Based Continuous Evaluation Grading System (CBCEGS)**  
**Master of Arts (Music Vocal)**  
**Session 2022-23**

| <b>Master of Arts (Music Vocal) Semester - III</b>                                  |   |                    |                       |              |               |              |               |                  |           |                                    |
|---|---|--------------------|-----------------------|--------------|---------------|--------------|---------------|------------------|-----------|------------------------------------|
| <b>Course Code</b>  | <b>Course Title</b>                               | <b>Course Type</b> | <b>Hours Per Week</b> | <b>L-T-P</b> | <b>Credit</b> | <b>Marks</b> |               |                  |           | <b>Examination time (in Hours)</b> |
|   |   |                    |                       |              |               | <b>Total</b> | <b>Theory</b> | <b>Practical</b> | <b>CA</b> |                                    |
| <b>MMVL-3361</b>  | <b>Scientific Study of Indian Music</b>           | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL-3362</b>  | <b>Music as a Commercial Art</b>                  | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL-3363</b>  | <b>Stage and Sound Arrangement</b>                | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVL-3364</b>  | <b>Multimedia and Indian Music</b>                | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVP-3365</b>  | <b>Practical-V (Stage Performance)</b>            | C                  | 12                    | 0-0-6        | 6             | 100          | --            | 80               | 20        | As par Requirement                 |
| <b>MMVV-3366</b>  | <b>Practical - VI (Viva Voce)</b>                 | 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        | <b>3</b>                           |
| <b>IDEC - 3101</b>  | <b>Effective Communication Skills</b>             |                    |                       |              |               |              |               |                  |           |                                    |
| <b>IDEH - 3313</b>  | <b>Human Rights and Constitutional Duties</b>     |                    |                       |              |               |              |               |                  |           |                                    |
| <b>IDEI - 3124</b>  | <b>Basics of Computer Applications</b>            |                    |                       |              |               |              |               |                  |           |                                    |
| <b>IDEW - 3275</b>  | <b>Indian Heritage: Contribution to the World</b> |                    |                       |              |               |              |               |                  |           |                                    |
| <b>Total Credits</b>  |   |                    |                       | <b>24</b>    |               |              |               |                  |           |                                    |

\*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 Vocal)**  
**Session 2022-23**

| <b>Master of Arts (Music Vocal) Semester - IV</b> |   |                    |                       |              |               |              |               |                  |           |                                    |
|---|---|--------------------|-----------------------|--------------|---------------|--------------|---------------|------------------|-----------|------------------------------------|
| <b>Course Code</b>                                | <b>Course Title</b>                                 | <b>Course Type</b> | <b>Hours Per Week</b> | <b>L-T-P</b> | <b>Credit</b> | <b>Marks</b> |               |                  |           | <b>Examination time (in Hours)</b> |
|   |   |                    |                       |              |               | <b>Total</b> | <b>Theory</b> | <b>Practical</b> | <b>CA</b> |                                    |
| <b>MMVL - 4361</b>                                | <b>Gurmat Sangeet</b>                               | C                  | 4                     | 4-0-0        | 4             | 75           | 60            | --               | 15        | <b>3</b>                           |
| <b>MMVL - 4362</b>                                | <b>Essays on Indian Music and Research in Music</b> | C                  | 4                     | 4-0-0        | 4             | 75           | 60            | --               | 15        | <b>3</b>                           |
| <b>MMVL - 4363</b>                                | <b>Raag and Taal : Their Science and Aesthetics</b> | C                  | 4                     | 4-0-0        | 4             | 100          | 80            | --               | 20        | <b>3</b>                           |
| <b>MMVP - 4364</b>                                | <b>Practical -VII (Stage Performance)</b>           | C                  | 12                    | 0-0-6        | 6             | 100          | --            | 80               | 20        | As par Requirement                 |
| <b>MMVV - 4365</b>                                | <b>Practical - VIII (Viva Voce)</b>                 | C                  | 4                     | 0-0-2        | 2             | 100          | --            | 80               | 20        | As par Requirement                 |
| <b>MMVD - 4366</b>                                | <b>Research Project (Minor)</b>                     | C                  |                       | 0-0-6        | 6             | 50           | --            | 40               | 10        |                                    |
| <b>Total Credits</b>                              |   |                    |                       | <b>26</b>    |               |              |               |                  |           |                                    |

### **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 6:** Teaching Profession, Music Direction, Stage Performances, Playback Singing or as Staff Artist (AIR or DD), Music Academies or Studios etc.

### **Master of Arts (Music Vocal) Semester-I**

**Session 2022-23**

### **THEORETICAL SURVEY OF INDIAN MUSIC**

**Course Code: MMVL - 1361**

#### **Course Outcomes:**

- CO1:** This Course will give an extensive knowledge of different theoretical aspects of Naad.  
**CO2:** This Course will give deep knowledge of technical terms of Hindustani Music.  
**CO3:** This Course will help the students to know the ancient music system and its importance in modern times.  
**CO4:** This Course will help the students to learn various Ragas & Talas (Theoretically & Practically).

### **Master of Arts (Music Vocal) Semester-I**

**Session 2022-23**

### **THEORETICAL SURVEY OF INDIAN MUSIC**

**Course Code: MMVL - 1361**

**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: Kan, Khatka, Murki, Gamak, Meend.

#### **Unit-III**

6. Detailed Study of Gram and Moorchana System along with their relevance in Modern times.
7. Knowledge of the following technical terms:
  - a) Avirbhav -Tirobhav
  - b) Alaptava - Bahutava

#### **Unit-IV**

8. Detailed Study of Taan and its types.
9. Critical Analysis of Thaata-Raga Padhiti and its comparison with Ragaang Padhiti.
10. Detailed Descriptions of the following : -

**Ragas:** Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan.

**Talas** (From Thah to Chaugun Layakari): Teentaal, Ektaal, Kehrava, Dadra.

#### **Books Recommended**

| Sr. No | Name of The Author                   | Name of the Book                             | Publisher                       | Year of Publication |
|--------|--------------------------------------|--|---------------------------------|---------------------|
| 1.     | Dhawani aur Sangeet                  | Lalit Kishore Singh                          | Bhartiya Giyaanpeeth, New Delhi | 2004                |
| 2.     | Lakshmi Narayan Garg                 | Nibandh Sangeet                              | Sangeet Karyalaya, Hathras.     | 1989                |
| 3.     | Vasant                               | Sangeet Visharad                             | Sangheet Karyalaya, Hathras.    | 2004 (New Edition)  |
| 4.     | Dr. Arun Mishra                      | Bhartiya Kanth Sangeet<br>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<br>Shruti              | Kanishka Publishers, New Delhi. | 2006                |
| 7.     | Dr. Rajeev Verma &<br>Neelam Parkash | Bhartiya Sangeet ka<br>Adhyatmak Swaroop     | Amar Granth Prakashan           | 2004                |

### **Master of Arts (Music Vocal) Semester-I**

**Session 2022-23**

## **HISTORICAL STUDY OF INDIAN MUSIC**

**Course Code: MMVL - 1362**

#### **Course Outcomes:**

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

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

**CO3:** The Course will give an extensive knowledge of relation between Vocal & Instrumental music and development of classical music in post independence period.

**CO4:** This Course will highlight the features of Institutional teaching of Indian Classical music.

### **Master of Arts (Music Vocal) Semester-I**

**Session 2022-2023**

## **HISTORICAL STUDY OF INDIAN MUSIC**

**Course Code: MMVL-1362**

**Examination Time: 3 Hours**

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

**Total Marks: 100**

**Theory: 80**

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

**Unit-III**

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

**Unit-IV**

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

**Books Recommended**

| Sr. No | Name of The Author                        | Name of the Book  | Publisher                            | Year of Publication |
|--------|---|---|--------------------------------------|---------------------|
| 1.     | Lalit Kishore Singh                       | Dhawani aur Sangeet   | Bhartiya Giyaanpeeth, New Delhi      | 2004                |
| 2.     | Lakshmi Narayan Garg                      | Nibandh Sangeet   | Sangeet Karyalaya, Hathras.          | 1989                |
| 3.     | Vasant                                    | Sangeet Visharad  | 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<br>Evam Vadya Sangeet                      | Kanishka Publishers, New Delhi.      | 2002                |
| 7.     | Pt. Debu Chaudhry                         | On Indian Music   | Roshan Press, Delhi                  | 2005                |
| 8.     | Bhartiya Sangeet Ki<br>Utpatti Evam Vikas | Dr. Joginder Singh<br>Bawra                                       | ABS Publication, Modern Market, Jal. | 1994                |
| 8.     | Seema Johri                               | Sangeetayan   | Radha publications, New Delhi        | 2003                |



## **FOLK MUSIC OF THE REGION**

**Course Code: MMVL-1363**

### **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 Vocal) Semester-I**

**Session 2022-23**

## **FOLK MUSIC OF THE REGION**

**Course Code: MMVL - 1363**

**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: (a) Surinder Kaur - Punjab (b) Malini Awasthi -Uttar Pradesh (c) Gulabo Sapera -Rajasthan

### **Books Recommended**

| <b>Sr. No</b> | <b>Name of The Author</b> | <b>Name of the Book</b> | <b>Publisher</b>                              | <b>Year of Publication</b> |
|---------------|---------------------------|-------------------------|---|----------------------------|
| 1.            | Anil Narula               | Punjab De Lok Saaz      | Publication Beauru,<br>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         | Sangheet Karyalaya, Hathras.                    | 1966 |
| 4. | Veena Srivastava         | Bhartiya Lok Sangeet Ka Sarankshan, Sanvardhan evam Sambhavnayain | 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 Vocal) Semester  
Session 2022-2023  
PRACTICAL-I (STAGE PERFORMANCE)  
Course Code: MMVP-1364**

**Course Outcomes:**

**CO1:** 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.

**CO2:** This Course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

**Master of Arts (Music Vocal) Semester-I  
PRACTICAL - I (STAGE PERFORMANCE)  
Session 2022-2023**

**Course Code: MMVP-1364**

**Examination Time: As per Requirement**

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

**Instructions for the Examiners:**

- a) The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.
- b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - II (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

c) Harmonium is allowed only for Light Music Performance.

1. Raga Performance:

i) Two Vilambit Khyaals

ii) Drut Khyaals in all Ragas.

2. One Patriotic Song while playing Harmonium.

3. Tuning of Tanpura

4. One Folk Song / Folk Dhun

5. Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Kehrva, 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 Vocal) Semester-I**

**Session 2022-2023**

**PRACTICAL - II (VIVA -VOCE)**

**Course Code: MMVV-1365**

**Course Outcome:**

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

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

**Master of Arts (Music Vocal) Semester-I**

**Session 2022-2023**

**PRACTICAL – II (VIVA -VOCE)**

**Course Code: MMVV-1365**

**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**

| <b>Sr. No.</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         |

**Master of Arts (Music Vocal) Semester-II**  
**Session 2022-2023**

**AESTHETICAL STUDY OF INDIAN MUSIC**

**Course Code: MMVL-2361**

**Course Outcomes:**

**CO1:** This Course will give an extensive knowledge of different Aesthetical aspects of Hindustani Music.

**CO2:** This Course will give an extensive knowledge of process of Raag Vistaar alongwith its relation with emotions and Rasas.

**CO3:** This Course will provide the knowledge about creative use of Ragas in Film Music.

**CO4:** This Course will clear the concepts of Samprakritik Ragas along with Role of laya to beautify a Musical Composition and traditional methods of Music Teaching.

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

**AESTHETICAL STUDY OF INDIAN MUSIC**

**Course Code: MMVL - 2361**

**Time: 3 Hrs**

**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. Define Aesthetics and explain its Principles in the context of Music.
2. The Influence and Impact of Aesthetical elements in Music Performance.

### **Unit - II**

3. Relevance of Raag Raagini Chitran in the Relationship of Raga with Emotions.
4. Inter Relationship of Raga and Rasa.
5. Elements of Raag Vistaar: An Aesthetical Study.

### **Unit -III**

6. Principles of Good Composition.
7. Use of following Ragas in Film Music: Bhairavi, Pilloo, Khamaj, Shivranjani, Pahadi.

### **Unit - IV**

8. Define Samparkirtik Ragas prescribed in Syllabus.
9. Aesthetical difference between various Gayan Shaillies.
10. Relevance of Guru Shishya Parampara in Modern times.

### **Books Recommended**

| <b>Sr. No</b> | <b>Name of the Book</b>                               | <b>Author</b>                        | <b>Publishers &amp; Year of Publication</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 Sen                       | Madhya Pradesh Academy,Bhopal 2002          |
| 7.            | Indian Music In Professional And Academic Institution | Dr. Manju shree Chaudhri             | Sanjay Prakashan, New Delhi, 1999           |
| 8.            | Indian Concept of Rythm                               | A.K Sen                              | Kanishka Publishers, New Delhi, 1994        |
| 9.            | Man and Music In India                                | Rashmi Goswami                       | Indian Institute of Advance Study 1992      |
| 10.           | Sangeet Shastra Vivechan                              | Shankar Lai Mishra (Dr.) Alka Katyal | Publication Beaurou, Punjabi Univ., Patiala |

## **Master of Arts (Music Vocal) Semester-II**

**Session 2022-23**

## **AN ANALYTICAL STUDY OF GRANTHAS**

**Course Code: MMVL-2362**

### **Course Outcomes:**

**CO1:** Students will go through the Fundamental Granthas; Natya Shastra and Sangeet Ratnakar of Indian Classical Music and know the threads rooted in this traditional Art.

**CO 2:** Students will get an extensive knowledge of Granthas, Sangeet Parijat and Swar Mele Kalanidhi.

**CO 3:** Students will get an extensive knowledge of Granthas, Raag Tatav Vivodh and Sangeet Chintamani.

**CO 4:** Students will get an extensive knowledge of Granthas, Pranav Bharati and Dhawani & Sangeet.

**Masters of Arts (MUSIC VOCAL) Semester-II**  
**(Session 2022-23)**

**AN ANALYTICAL STUDY OF GRANTHAS**

**Course Code: MMVL-2362**

**Time: 3 Hrs**

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

**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                 |

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

### **Master of Arts (Music Vocal) Semester-II**

**Session 2022-23**

## **INTERDISCIPLINARY APPROACH OF INDIAN MUSIC**

**Course Code: MMVL-2363**

### **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 equipment and technology.

### **Masters of Arts (MUSIC VOCAL) Semester-II**

**(Session 2022-23)**

## **INTERDISCIPLINARY APPROACH OF INDIAN MUSIC**

**Course Code: MMVL-2363**

**Time: 3 Hrs**

**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. 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<br>(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, | <b>2002</b>         |
| 8.     | Dr. Anita Gautam            | Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog | Kanishka Publishers, New Delhi  | 2002                |

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

(Session 2022-23)

**PRACTICAL - III (STAGE PERFORMANCE)**

**Course Code: MMVP-2363**

**Course Outcomes:**

**CO 1:** The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical)along with the knowledge of Taalas.

**CO 2:** This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

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

(Session 2022-23)

**PRACTICAL - III (STAGE PERFORMANCE)**

**Course Code: MMVP-2363**

**Examination Time: As par Requirement**

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

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**



- a) The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.
- b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - IV (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
- c) Harmonium is allowed only for Light Music Performance.
  1. Raga Performance:
    - i. Two Vilambit Khyaals
    - ii. Drut Khyaals of all prescribed Ragas.
  2. One Cinematic/ Soofi Song
  3. One Bandish (Drut Khyaal) 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 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 Vocal) Semester-II**

**Session 2022-2023**

**PRACTICAL - IV (VIVA -VOCE)**

**Course Code: MMVV-2365**

**Course Outcome:**

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

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

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

**Session 2022-2023**

**PRACTICAL - IV (VIVA -VOCE)**

**Course Code: MMVV - 2365**

**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. 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**

| <b>Sr. No.</b> | <b>Name of the Book</b>                          | <b>Author</b>                |
|----------------|--|------------------------------|
| 1.             | Hindustani Sangeet Kramik Pustak Malika (I - VI) | V. N. Bhattachande           |
| 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 Vocal) Semester-III**

**Session 2022-2023**

**SCIENTIFIC STUDY OF INDIAN MUSIC**

**Course Code: MMVL-3361**

**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 Vocal) Semester-III**

**Session 2022-2023**

**SCIENTIFIC STUDY OF INDIAN MUSIC**

**Course Code: MMVL-3361**

**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. Role of Music in creating harmony in the Society.
2. Relation between Music and Psychology.
3. Write a short notes on following: Frequency, Pitch, Intensity, Timbre

### **Unit -II**

4. Role of Music in Physical Fitness.
5. Detailed knowledge of 72 Melas and division of Ragas of Pt. Vayankatmukhi Ji.

### **Unit -III**

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

### **Unit -IV**

9. Historical and Structural development of Tabla.
10. Importance of Drone in Indian Classical Music.

### **Books Recommended:**

| <b>Sr. No</b> | <b>Author</b>                                | <b>Name of The Book</b>                               | <b>Publishers</b>                         | <b>Year of Publication</b> |
|---------------|--|---|---|----------------------------|
| 1.            | Lakshmi Narayan Garg                         | Nibandh Sangeet                                       | Sangeet Karyalaya, Hathras.               | 1989                       |
| 2.            | Dr. Anita Gautam                             | Bhartiya Sangeet main Vigyanik UpkarnonKa Prayog      | Kanishka Publishers, New Delhi            | 2002                       |
| 3.            | Vasant                                       | Sangeet Visharad                                      | Sangheet Karyalaya, Hathras.              | 2004 (New Edition)         |
| 4.            | Sangeet Evam Manovigyaaan                    | 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.           | <b>2002</b>                |
| 9.            | Dr. Manju shree Tyagi                        | Indian Music In Professional And Academic Institution | Sanjay Prakashan, New Delhi               | <b>1999</b>                |
| 10.           | Arun Kumar Sen                               | Bhartiya Taalon Ka Shastriya Vivechan                 | Madhya Pradesh Academy, Bhopal,           | <b>2002</b>                |
| 11.           | Rashmi Goswami                               | Man and Music In India                                | Indian Institute of Advance Study, Shimla | <b>1992</b>                |

**Master of Arts (Music Vocal) Semester - III**

**Session 2022-23**

**MUSIC AS A COMMERCIAL ART**

**Course Code: MMVL-3362**

**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 Vocal) Semester-III**

**Session 2022-23**

**MUSIC AS A COMMERCIAL ART**

**Course Code: MMVL-3362**

**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 Music in Popularizing Commercial Advertisements.

**Unit- IV**

9. Role of Fusion Music in Popularizing Hindustani Music.
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 Vocal) Semester-III**  
**Session 2022-23**  
**STAGE AND SOUND ARRANGEMENT**  
**Course Code: MMVL-3363**

**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 VOCAL) Semester-III**  
**(Session 2022-23)**

**STAGE AND SOUND ARRANGEMENT**  
**Course Code: MMVL-3363**

**Time: 3 Hrs**

**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. 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 Robert Mcleish
3. Audio Production & Critical Listening: Technical Ear Training by Jason Gorey
4. Television Production by Gerald Millerson

### **Master of Arts (Music Vocal) Semester-III**

**Session 2022-23**

### **MULTIMEDIA AND INDIAN MUSIC**

**Course Code: MMVL-3364**

#### **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 VOCAL) Semester-III**

**(Session 2022-23)**

### **MULTIMEDIA AND INDIAN MUSIC**

**Course Code: MMVL - 3364**

**Time: 3 Hrs**

**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. 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:**

| <b>Sr. No</b> | <b>Author</b>      | <b>Name of The Book</b>                                  | <b>Publishers</b>                            | <b>Year of Publication</b> |
|---------------|--------------------|--|--|----------------------------|
| 1.            | Taruna Singh       | Electronic and Experimental Music                        | ABD Publishers, Jaipur, New Delhi            | 2013                       |
| 2.            | Anita Gautam       | Bhartiya Sangeet Main Vaigyanik Upkarnon Ka Prayog       | Kanishka Publishers, Distributers, New Delhi | 2002                       |
| 3.            | Dr. Naresh Kumar   | Hindustani Shastriya Sangeet Main Prayog Evam Parivartan | Kanishka Publishers, Distributers, 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 Sharma | Akashvani aur Hindustani Shastriya Sangeet               | Kanishka Publishers, Distributers, New Delhi | 2006                       |
| 7.            | Ashok Kumar        | Radio Aur Music  | Kanishka Publishers, Distributers, New Delhi | 2011                       |

### **Master of Arts (Music Vocal) Semester -III**

**Session 2022-2023**

### **PRACTICAL-V (STAGE PERFORMANCE)**

**Course Code: MMVP - 3365**

#### **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 Vocal) Semester-III**

**Session 2022-23**

### **PRACTICAL -V (STAGE PERFORMANCE)**

**Course Code: MMVP-3365**

**Examination Time: As par Requirement**

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

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**

- a) The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.
- b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - VI (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
- c) Harmonium is allowed only for Light Music Performance.
  1. Raga Performance:
    - i) Two Vilambit Khyas
    - ii) Drut Khyas of all prescribed Ragas.
  2. Dharupad Gayan with Proper Gayaki .
  3. Geet/ Ghazal
  4. Demonstration of following Taals on Tabla with dugun layakari: Teental, Ektaal, Chaartal
  5. Comparative Study of Talas of Hindustani Music having similar number of Matraas.
  6. Two Power Point Presentation on topics prescribed in Theory Syllabus.
  7. One Live Performance.

**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 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 Vocal) Semester-III**

**Session 2022-2023**

**PRACTICAL - VI (VIVA -VOCE)**

**Course Code: MMVV-3366**

**Course Outcome:**

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



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

**Master of Arts (Music Vocal) Semester-III**

**Session 2022-23**

**PRACTICAL –VI (VIVA -VOCE)**

**Course Code: MMVV-3366**

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

**Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi**

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

**Books Recommended**

| <b>Sr. No.</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                   |

**Master of Arts (MUSIC VOCAL) Semester-IV**

**Session 2022-23**

**GURMAT SANGEET**

**Course Code: MMVL-4361**

**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 Vocal) Semester-IV**

**Session 2022-2023**

**GURMAT SANGEET**

**Course Code: MMVL-4361**

**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 Gurmat Sangeet.
2. Critical & Comparative Study of Classical and Folk Singing Styles of Gurmat Sangeet
3. Contribution of Bhagats and Bhatts Bani towards Gurmat Sangeet.

**Unit - II**

4. Musical Elements in Raga Mala in context of Guru Granth Sahib Ji.
5. Contribution of Sri Guru Nanak Dev Ji towards Music.
6. Contribution of Sri Guru Gobind Singh Ji towards Music.

**Unit - III**

7. Contribution and biography of following Keertankaars :-
  - (i) Bhai Mardana
  - (ii) Prof. Tara Singh
  - (iii) Giani Gyan Singh Abtabaad
8. Detailed knowledge of Instruments used in Gurmat Sangeet.

**Unit - IV**

9. Classify the Ragas mentioned in Sri Guru Granth Sahib Ji.
10. Various Keertan Trends 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   |

|    |                                    |                     |   |
|----|------------------------------------|---------------------|---|
|    |                                    |                     | New Delhi. 1989   |
| 6. | Gurmat Sangeet De Anmol Rattan     | Nirmal Singh Khalsa | Publication Bureau, Patiala, 2012                       |
| 7. | Kaav Ate Sangeet Gurbani Paripekha | Jagir Singh         | Punjabi Publication 412/7, Saifabadi Gate, Patiala 2004 |

### **Master of Arts (MUSIC VOCAL) Semester-IV**

**Session 2022-23**

## **ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC**

**Course Code: MMVL-4362**

#### **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 VOCAL) Semester-IV**

**Session 2022-23**

## **ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC**

**Course Code: MMVL-4362**

**Time: 3 Hrs**

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

**Total 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. 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:
  - a) Preface

- b) Introduction
  - c) References
  - d) 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 | SauraliGoswami,A.P.H.PublishingCorpoDariyaGanj 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 VOCAL) Semester-IV

Session 2022-23

### RAAG AND TAAL: THEIR SCIENCE AND AESTHETICS

Course Code: MMVL-4363

#### 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 VOCAL) Semester-IV

Session 2022-23

### RAAG AND TAAL: THEIR SCIENCE AND AESTHETICS

**Course Code: MMVL-4363**

**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:
  - a) Sandhi Parkash Raag
  - b) Concept of Adhav Darshak
  - c) Parmel Parveshak Raag
  - d) Uttar Purav Raag
  - e) 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, Distributors, New Delhi 2006 |
| 4.     | Nibandh Sangeet                                   | Lakshmi Narayan Garg  | Sangeet Karyalaya, Hathras. 1989                  |
| 5.     | Evolution of Raga and Tala in Indian Music        | M R Gautam            | Munshi Ram 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 Vocal) Semester -IV**  
**Session 2022-2023**  
**PRACTICAL-VII (STAGE PERFORMANCE)**  
**Course Code: MMVP-4364**

**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 Vocal) Semester-IV**  
**Session 2022-23**  
**PRACTICAL -VII (STAGE PERFORMANCE)**  
**Course Code: MMVP-4364**

**Examination Time: As par Requirement**

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

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**

- d) 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.
- e) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - VIII (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
- f) Harmonium is allowed only for Light Music Performance.
  1. Raga Performance:
    - i. Two Vilambit Khyaals
    - ii. Drut Khyaals of all prescribed ragas.
  2. Thumari/ Tappa
  3. Ghazal with accompaniment of Harmonium to be played by the candidate.
  4. Ability to play Tilwara, Chautal, Dhmaar, Kehrwa on Hand and Tabla with Ekgun & Dugun Layakaries.

**Books Recommended**

| Sr. No | Name of the Book                                 | Author                 |
|--------|--|------------------------|
| 1.     | Hindustani Sangeet Kramik Pustak Malika (I - VI) | V. N. Bhattachande     |
| 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 Vocal) Semester -IV**

**Session 2022-2023**

**PRACTICAL-VIII (VIVA VOCE)**

**Course Code: MMVV-4365**

**Course Outcome:**

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

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

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

**Session 2022-23**

**PRACTICAL -VIII (VIVA VOCE)**

**Course Code: MMVV-4365**

**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 Khyals in all of the following Ragas with Critical & Comparative approach:

**Marva, Jagkauns, Kalawati, Puriya Dhanashri, Bilaskhani Todi, Darbari.**

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

**Books Recommended**

| <b>Sr. No</b> | <b>Name of the Book</b>                          | <b>Author</b>                |
|---------------|--|------------------------------|
| <b>1.</b>     | Hindustani Sangeet Kramik Pustak Malika (I - VI) | V. N. Bhatkhande             |
| <b>2.</b>     | Naveen Khyaal Rachnavali (I & II)                | Dr. Shankar Lal Mishra       |
| <b>3.</b>     | Abhinav Geet Manjari                             | Dr. S. N. Ratanjankar        |
| <b>4.</b>     | Raag Parichay (I -VI)                            | Harish Chandar Srivastava    |
| <b>5.</b>     | Avhinav Geetanji (I - VI)                        | Pt. Ramashraya Jha           |
| <b>6.</b>     | Raag Rehasya                                     | Acharaya K. C. D. Brahaspati |
| <b>7.</b>     | Swaranjali                                       | Dr. Prabha Attre             |

|           |                         |                      |
|-----------|-------------------------|----------------------|
| <b>8.</b> | Sarang Ke Prakaar       | J. T. Shah           |
| <b>9.</b> | Punjab Diyaan Lok Dhuna | Gurpartap Singh Gill |

**Master of Arts (MUSIC VOCAL) Semester – IV**

**Session 2022-2023**

**RESEARCH PROJECT (MINOR)**

**Course Code: MMVD-4366**

**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 VOCAL) Semester – IV**

**Session 2022-2023**

**RESEARCH PROJECT (MINOR)**

**Course Code: MMVD-4366**

**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.