

# **Faculty of Performing and Visual Arts**

## **SYLLABUS**

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

(Semester I to II)

**Credit Based Continuous Evaluation Grading System (CBCEGS)**

**Session: 2025-26**



**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 2025-26**

<b>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	5	4-1-0	5	100	70	--	30	3
<b>MMVL -1362</b>	<b>Historical Study of Indian Music</b>	C	5	4-1-0	5	100	70	--	30	3
<b>MMVP -1363</b>	<b>Stage Performance-I (Practical)</b>	C	8	0-2-3	5	100	--	70	30	As per Requirement
<b>MMVV-1364</b>	<b>Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)</b>	C	8	0-2-3	5	100	--	70	30	As per Requirement
					20	400				
* Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3
<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>									

\* ID is an optional inter-disciplinary subject. Credits of ID courses will not be added to SGPA  
C- Compulsory Subject E –Elective I- Inter-disciplinary V- Value added S-Skill enhancement

**Kanya Maha Vidyalaya, Jalandhar (Autonomous)**  
**SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME**  
**Credit Based Continuous Evaluation Grading System (CBCEGS)**  
**Master of Arts (Music Vocal)**  
**Session 2025-26**

<b>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>Intensive Study of Indian Music</b>	C	5	4-1-0	5	100	70	--	30	<b>3</b>
<b>MMVL-2362</b>	<b>An Analytical Study of Granthas</b>	C	5	4-1-0	5	100	70	--	30	<b>3</b>
<b>MMVP-2363</b>	<b>Stage Performance-II (Practical)</b>	C	8	0-2-3	5	100	--	70	30	As per Requirement
<b>MMVV-2364</b>	<b>Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)</b>	C	8	0-2-3	5	100	--	70	30	As per Requirement
<b>Total</b>					<b>20</b>	<b>400</b>				

## **Programme Specific Outcomes**

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

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

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

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

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

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

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

**P.S.O. 7: General competence:**

The candidate will be able to:

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

**Master of Arts (Music Vocal) Semester-I**  
**Session 2025-26**  
**THEORETICAL SURVEY OF INDIAN MUSIC**  
**Course Code: MMVL - 1361**

**Course Outcomes:**

- Students will be able to explain core musical concepts such as Nāda, Swar, Tān, Gamak, and their application in both theory and practice.
- They will develop the ability to critically compare North Indian (Uttari) and South Indian (Dakshini) music systems.
- Students will understand the interrelationship of vocal and instrumental music and demonstrate awareness of stylistic elements like khatka, murki, alap, and bahlaava.
- They will analyze the role of music in folk traditions and performing arts, especially its integration with drama and theatre.

**Master of Arts (Music Vocal) Semester-I**  
**Session 2025-26**  
**THEORETICAL SURVEY OF INDIAN MUSIC**  
**Course Code: MMVL - 1361**

**Examination Time: 3 Hours**

**L-T-P (Credits):4-1-0**

**Max. Marks: 100**

**Theory: 70**

**CA: 30**

**Instructions for the Paper Setters:**

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the Syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

**UNIT I**

1. Write short notes on the following:
  - a. Avirbhav–Tirobhav
  - b. Alpattva–Bahutava
  - c. Khatka–Murki
  - d. Alap–Bahlaava
2. Relation between Classical Music & Folk Music.

**UNIT II**

3. Detailed study of Naad and Sahayak Naad.
4. Comparative study of Uttari & Dakshini System of Music.
5. Importance of Swarit (keynote) and Swar Samvad in Music.

**UNIT III**

6. Detailed Study of Moorchana System.
7. Inter-relationship between Vocal & Instrument Music.
8. Detailed study of Tanas and its Styles.

**UNIT IV**

9. Detailed study of Gamaks and its types.
10. Inter-relation of music with drama Theatre.

### **BOOKS RECCOMENDED**

1. Bhartiya Kanth Sangeet avam Vadya Sangeet DR. ARUN MISHRA, KANISHKA PUBLISHERS, NEW DELHI, 2002
2. On Indian Music PT. DEBU CHOWDHURY, ROSHAN PRESS, 2005
3. Nibandh Sangeet LAXMI NARAYAN GARG, SANGEET KARYALAYA, HATHRAS, 1989
4. Hamare Sangeet Ratan SANGEET KARYALAYA, HATHRAS 1989
5. Gurmat Sangeet Parbandh DR. GURNAM SINGH, PUNJABI UNIVERSITY, PATIALA, 2002
6. Punjab ki Sangeet Parampara DR. GEETA PAINTAL, RADHA PUBLICATIONS, NEW DELHI, 1998
7. Vedic Yug Mein Sangeet DR. JATINDER KAUR
8. A Journey to Hindustani Music RAJEEV NAYAR
9. Music – Its Methods & Techniques of Teaching in Higher Education, DR. INDRANI CHAKRAVARTI, MITTAL PUBLICATIONS
10. Sangeet Manjusha DR. INDRANI CHAKRAVARTI, MITTAL PUBLICATIONS

**Master of Arts (Music Vocal) Semester-I**  
**Session 2025-26**  
**HISTORICAL STUDY OF INDIAN MUSIC**  
**Course Code: MMVL - 1362**

**Course Outcomes:**

- Students will acquire comprehensive knowledge of various *gayan shailis* through comparative analysis and historical context.
- They will understand the contributions of eminent musicians and the evolution of vocal music traditions like *Vrind Gaan* and *Geeti Gaan*.
- Students will critically examine the development of solo singing, folk music (especially of Punjab), and music's transformation post-independence.
- They will gain insight into theoretical aspects like *Shruti Swar Sthapna* and the *Time Theory of Raga*, enhancing both academic and practical understanding.



**Master of Arts (Music Vocal) Semester-I**  
**Session 2025-2026**  
**HISTORICAL STUDY OF INDIAN MUSIC**  
**Course Code: MMVL-1362**

**Examination Time: 3 Hours**

**L-T-P (Credits):4-1-0**

**Total Marks: 100**

**Theory: 70**

**CA: 30**

**Instructions for the Paper Setters:**

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

**UNIT I**

1. Descriptive & Comparative study of the following gayan shallies:
  - a. Drupad–Dhamar
  - b. Kajjri– Hori
  - c. Saadra–Daadra
  - d. Thumri–Tappa
  - e. Drut Khayal–Tarana
2. Biography and contribution towards Indian Music of the following viz. Pt.Rajan-SajanMishra or Pt. Bhimsen Joshi and Pt. Jasraj or Smt. Kishori Amonkar.

**UNIT II**

3. Historical development of Vrind Gaan in vocal music.
4. Detailed study of Geeti Gaan.
5. Folk Music of Punjab.

**UNIT III**

6. Historical development of solo singing and its place in Modern period.
7. Changing scenario in music after Independence.
8. Merits and De-merits of Academic training of Indian Classical Music.

**UNIT IV**

9. Shruti Swar Sthapna on Veena by Pt.Ahobal, Pt.Srinivas, Acharya Brihaspati & Dr.Lalmani Mishra.
10. Relevance of Time Theory in Indian Music.

**BOOKS RECCOMENDED**

1. Bhartiya Kanth Sangeet avam Vadya Sangeet DR. ARUN MISHRA, KANISHKA PUBLISHERS, NEW DELHI, 2002
2. On Indian Music PT. DEBU CHOWDHURY, ROSHAN PRESS, 2005
3. Nibandh Sangeet LAXMI NARAYAN GARG, SANGEET KARYALAYA, HATHRAS, 1989
4. Hamare Sangeet Ratan SANGEET KARYALAYA, HATHRAS 1989
5. Gurmat Sangeet Parbandh DR. GURNAM SINGH, PUNJABI UNIVERSITY, PATIALA, 2002
6. Punjab ki Sangeet Parampara DR. GEETA PAINTAL, RADHA PUBLICATIONS, NEW DELHI, 1998
7. Vedic Yug Mein Sangeet DR. JATINDER KAUR
8. A Journey to Hindustani Music RAJEEV NAYAR
9. Music – Its Methods & Techniques of Teaching in Higher Education, DR. INDRANI CHAKRAVARTI, MITTAL PUBLICATIONS
10. Sangeet Manjusha DR. INDRANI CHAKRAVARTI, MITTAL PUBLICATIONS

**Master of Arts (Music Vocal) Semester -I**  
**Session 2025-2026**  
**Stage Performance-I (Practical)**  
**Course Code: MMVP-1363**

**Course Outcomes:**

Students will gain confidence and competence in live stage performance with proper gayaki style, manual tanpura tuning, and presentation of prescribed ragas. They will demonstrate practical command over vilambit and drut khayals, tarana, folk music, alankars, and basic talas on hand and tabla.

**Master of Arts (Music Vocal) Semester-I**  
**Stage Performance-I (Practical)**  
**Session 2025-2026**  
**Course Code: MMVP-1363**

**Examination Time: As per Requirement**

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

**NOTE I**

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Accompaniment of Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

**NoteII:**

- |                         |         |
|-------------------------|---------|
| 1. A Vilambit Khayal    | 20Marks |
| 2. A Drut Khayal        | 10Marks |
| 3. Tarana aur Chaturang | 10Marks |
| 4. One Punjabi Folk     | 10Marks |

- |    |  |         |
|----|--|---------|
| 5. | Ten Alankars each of Bilawal and Khamaj That | 10Marks |
| 6. | Tuning of Tanpura                            | 10Marks |

### Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjli (I - VI)	Pt. Ramashraya Jha

**Master of Arts (Music Vocal) Semester-I**  
**Session 2025-2026**  
**Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)**  
**Course Code: MMVV-1364**

**Course Outcomes:**

Students will be able to critically analyze and perform selected ragas through vilambit and drut khayals with appropriate gayaki styles. They will demonstrate rhythmic proficiency by performing prescribed taals on hand and tabla with ekgun and dugun laykari.

**Master of Arts (Music Vocal) Semester-I**  
**Session 2025-2026**  
**Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)**  
**Course Code: MMVV-1364**

**Examination Time: As per Requirement**

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

**Total Marks: 100**

**Practical: 70**

**CA: 30**

**Note I:**

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style gayanas prescribed in paper IV
4. Student has to perform with manual Tanpura.
5. Harmonium is allowed only for light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam
8. Basic Talas on Hand and Tabla will be compulsory

**Note II:**

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non-detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with Ek Gun and Dugun Laykaries.

**List of Ragas(Select according to Note)**

1. Kalyan, Shudh Kalyan
2. Bihag, Maaru Bihag

3. Brindabani Sarang, Madhmaadh Sarang
4. Malkauns, Chandrakauns
5. Bhairav, Ahir Bhairav
6. Miyan Malhar, Megh Malhar

### Books Recommended

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

### Master of Arts (Music Vocal) Semester-II Session 2025-26 INTENSIVE STUDY OF INDIAN MUSIC Course Code: MMVL-2361

#### Course Outcomes:

- Students will develop a deep understanding of aesthetics (*rasa*, *bhava*, *nayak-nayika bhed*, etc.) and their role in musical expression and performance.
- They will analyze the emotional, seasonal, and temporal relevance of ragas through concepts like *Raga-Ragini Chitran*, *Raga-Rasa*, and time theory.
- Students will explore the role of creativity and improvisation in raga development and examine the use of classical ragas in Indian film music.
- They will gain comparative knowledge of gharana-based styles and critically study ragas with similar swaras but different identities and expressions.

**Master of Arts (Music Vocal) Semester-II**  
**Session 2025-26**  
**INTENSIVE STUDY OF INDIAN MUSIC**  
**Course Code: MMVL - 2361**

**Time: 3 Hrs**

**L-T-P (Credits):4-1-0**  
**Total Marks: 100**  
**Theory: 70**  
**CA: 30**

**Instructions for the Paper Setters:**

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt Five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

**Unit- I**

1. Meaning, definition and principles of aesthetics in the context of music.
2. The influence and impact of Aesthetical elements in music performances.
3. Relevance of Nayak–Nayika Bhed in Modern period.

**Unit- II**

4. Relevance of Raga-Ragini Chitran in strengthening the relationship of ragas with emotions.
5. Rag and Rasa
6. Relation of Raga with season and time.

**Unit- III**

7. Relation of Raga with creativity and Improvisation.
8. Use of following Indian classical ragas (Yaman, Bhairavi, Jaijaiwanti, Shivranjani, Todi, Kalavati, Malkauns, Darbari, Khamaj and Kaafi.) in Film Music.

**Unit- IV**

9. Critical and Comparative study of Basic training, singing style and presentation of following Gharanas :-
  - Gwalior
  - Delhi
  - Kirana
10. Critical and Comparative study of Ragas having same notes.

### Books Recommended

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



**Master of Arts (Music Vocal) Semester-II**  
**Session 2025-26**  
**AN ANALYTICAL STUDY OF GRANTHAS**  
**Course Code: MMVL-2362**

**Course Outcomes:**

- Students will gain in-depth knowledge of foundational Indian musicological texts and their authors, including ancient, medieval, and modern treatises.
- They will be able to analyze the theoretical frameworks and historical evolution of Indian classical music through critical study of key granthas and scholarly contributions.
- Students will understand the continuity and transformation of music theory from *Nāṭya Shāstra* to *Sangeet Ratnakar* and beyond.
- They will develop the ability to compare different musicological perspectives and apply them in contemporary music education and performance.

**Masters of Arts (MUSIC VOCAL) Semester-II**  
**(Session 2025-26)**  
**AN ANALYTICAL STUDY OF GRANTHAS**  
**Course Code: MMVL-2362**

**Time: 3 Hrs**

**L-T-P (Credits):4-1-0**  
**Total Marks: 100**  
**Theory: 70**  
**CA: 30**

**Instructions for the Paper Setters:**

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the Syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

**Unit - I**

1. Natya Shastra - Bharat Muni
2. Bhartiya Sangeet Vadya-Dr.Lalmani Mishra
3. Sangeet Bodh - Sharat Chandra Shridhar Paranjpey

**Unit-II**

4. Sangeet Prijat - Pt. Ahobal.
5. Bhatkhande Sangeet Shastra – Pt. V. N. Bhatkhande

**Unit -III**

6. Sangeet Chintamani - Acharya Brihaspati.
7. Rag Trangini – Pt. Lochan
8. Swar Melakala Nidhi - Pt. Ramamatya.

**Unit-IV**

9. Brahdeshi – Matang Muni
10. Sangeet Ratnakar - Pt. Sharang Dev

**Books Recommended**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Tantri Naad	Dr. Lal Mani Mishr
2.	Raag Vigyaan Part IV to VII	Vinayak Rao Patwardhan
3.	Kramik Pustak Malika Parts–IVtoVI	Pt. Vishnu Narayan Bhatkhande
4.	My Music my Life	Pt. Ravi Shankar
5.	Sangeet Ratnakar	Pt. Sharang Dev

6	Natya Shastra	Bharat
7.	Swar Male Kalanidhi	Ramamatya
8.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V. N. Bhatkhande
9.	AbhinavGeetManjariPart-I& II	Dr.S.N.Ratanjankar,Lukhnow
10.	Works of Sharang dev	Dr. Prem Lata Sharma
11.	Indian Music	Edited by Dr. Prem Lata Sharma
12.	BhatkhandeSangeetShastraPart-Ito IV	Pt. Vishnu Narayan Bhatkhande
13.	Bhartiya Sangeet Vadya	Dr.Lalmani,GyanpithPrakashan, New Delhi

**Master of Arts (Music Vocal) Semester - II**  
**(Session 2025-26)**  
**Stage Performance-II (Practical)**  
**Course Code: MMVP-2363**

**Course Outcomes:**

Students will demonstrate stage performance proficiency with correct *gayaki* style and manual tanpura tuning in front of an audience. They will perform Vilambit and Drut Khayal, Dhrupad/Dhamar, and a cinematic song with clarity and expression. Students will gain practical command over alankars in Kafi and Asawari thats and execute basic talas on hand and tabla. They will gain confidence through live performance assessment under professional evaluation by internal and external examiners.

**Master of Arts (Music Vocal) Semester - II**  
**(Session 2025-26)**  
**Stage Performance-II (Practical)**  
**Course Code: MMVP-2363**

**Examination Time: As par Requirement**

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

**NoteI:**

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style gayanas prescribed in paper IV
4. Student has to perform with manual Tanpura.

5. Harmonium will allowed as base instrument in practical exam.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam
8. Basic Talas on Hand and Tabla will be compulsory
9. Accompaniment of Harmonium is allowed only for Light music performance.

**NoteII:**

- |    |  |         |
|----|--|---------|
| 1. | A Vilambit Khayal                          | 20Marks |
| 2. | A Drut Khayal                              | 10Marks |
| 3. | Dhrupad/Dhamar                             | 10Marks |
| 4. | One Cinematic Song                         | 10Marks |
| 5. | Ten Alankars each of Kafi and Asawari That | 10Marks |
| 6. | Tuning of Tanpura                          | 10Marks |

**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
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

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

**Session 2025-26**

**Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)**

**Course Code: MMVV-2364**

**Course Outcome:**

Students will critically study and perform selected ragas through detailed and non-detailed analysis, demonstrating proper *gayaki* in vilambit and drut khayals. They will present alap and compositions in both detailed and contrasting ragas with expressive improvisation. Students will gain rhythmic proficiency by performing *Ektaal*, *Jhaptal*, *Teentaal*, and *Rupak* on hand and tabla with *Ekgun*, *Dugun*, *Tigun*, and *Chaugun laykari*. They will develop the ability to interpret ragas aesthetically and technically across diverse performance settings.

**Master of Arts (Music Vocal) Semester-II**  
**Session 2025-26**  
**Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)**  
**Course Code: MMVV - 2364**

**Examination Time: As per Requirement**

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

**Total Marks: 100**

**Practical: 70**

**CA: 30**

**Note I:**

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayanas prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Accompaniment of Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

**Note II:**

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with EkGun, Dugun, Tigun and Chaugun Laykaries.

**List of Ragas (Select according to Note)**

1. Puriya Kalyan, Puriya Dhanashri
2. NatBhairav, Gunkali
3. ShudhSarang, ShyamKalyan
4. Bageshwari, Rageshwari
5. Bhimpalasi, Patdeep

6. Shankara, HansDhawani

**BooksRecommended:**

1. HindustaniSangeetKramikPustakMaalikaPartI-VI-V.NBhatkhande.
2. NaveenKhayalRachnawali–Dr.ShankarLalMishra
3. AbhinavGeetManjariPartI&II–Dr.S.N.Rattanjankar(Lkw)
4. RaagParichay(I-IV)–Sh.HarishChanderSrivastava
5. AbhinavGeetanjaliPartItoV-Pt.RamAshrayJha
6. RagaRahasya–AcharyaBrihaspati.
7. SangeetAnjali–Pt.OmkarNathThakur

**Books Recommended**

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