

# **Faculty of Performing & Visual Arts**

**SYLLABUS**

**Of**

**Master of Arts (Music Vocal)**

**(Semester- I to IV)**

**(Under Continuous Evaluation System)**

**Session: 2021-22**



**The Heritage Institution**

**KANYA MAHA VIDYALAYA  
JALANDHAR  
(Autonomous)**

## Programme Specific Outcomes

Master of Arts (Music Vocal)

Session 2021-22

Upon Successful completion of this programme, students will be able to:

**P.S.O. 1)** Understand various Raagas & Taalas and knowledge of Viva Voce.

**P.S.O. 2)** Know the intricacies of Music, as performing Art, both theoretically & practically.

**P.S.O. 3)** Influence the audience with daily learning and practice of Raagas.

**P.S.O. 4)** Have command on their voice to sing classical as well light music.

**P.S.O. 5)** Music Direction, Stage Performances, Voice Trainer, Show Host, Music Academies or studios etc.

## Kanya Maha Vidyalaya, Jalandhar (Autonomous)

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

Master of Arts (Music Vocal)  
(Session 2021-22)

Master of Arts (Music Vocal) Semester I							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-1361	Theoretical Survey of Indian Music (Theory)	C	100	80	--	20	3
MMVL-1362	Historical Study of Indian Music (Theory)	C	100	80	--	20	3
MMVP-1363	Practical- I (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMVV-1364	Practical- II (Viva -Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

**Master of Arts (Music Vocal) Semester-I**  
**Session 2021-22**  
**THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-1361**

**Course Outcomes:**

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

**CO2:** This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

**Master of Arts (Music Vocal) Semester-I**  
**Session 2021-22**  
**THEORETICAL SURVEY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-1361**

**Time: 3 Hours**

**Maximum Marks: 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks. Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**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, Meend, Gamak, Meend

**Unit-III**

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

**Unit-IV**

8. Detailed Study of Taan and its types.
9. Exploration of new possibilities in Raag Vargikaran Paddati while doing critical study of following Raag Vargikaran Paddaties:-
  - a. Shudh-Chayalag -Sankeern Raag Paddati
  - b. Thaat Raag Paddati
  - c. Raagang Paddati
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.	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Dhawani aur Sangeet	Lalit Kishore Singh	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
5.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011 (IInd Edition)
6.	Dr. Yashpal Sharma	Bahrtiya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006
7.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swaroop	Amar Granth Prakashan	2004

**Master of Arts (Music Vocal) Semester-I**  
**Session 2021-22**  
**HISTORICAL STUDY OF INDIAN MUSIC (THEORY)**  
**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:** 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 2021-2022**  
**HISTORICAL STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-1362**

**Time: 3 Hours**

**Total Marks: 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**

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

**Unit-I**

1. Historical development of Music during Ramayan & Mahabharat Periods.

2. Comparative Study of Hindustani and Karanatk Music Systems.

### Unit-II

3. Development and contribution of following Ghranas:  
(i)Gwalior Ghrana (Gayan) (ii) Kirana Ghrana (Gayan) (iii) Punjab Ghrana(Tabla)  
(iv)Maihar Ghrana (Instrumental) (v) Itava Ghrana (Instrumental)
4. Contribution of : Ustad Bade Ghulam Ali, Ustad Amir Khan, Pandit Ravi Shankar, Ustad Vilayat Khan
5. Knowledge and comparison of following Gayan Shailies:
  - a. Dharupad - Dhamar
  - b. Thumari - Tappa
  - c. Geet - Ghazal
  - d. Bhajan - Shabad

### Unit-III

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

### Unit-IV

9. Contribution of V.N.Bhatkhande & V.D.Paluskar in popularising Indian Classical music
10. Merits and Demerits of Institutional teaching of Indian classical music .

### Books Recommended

Sr.	Name of The Author	Name of the Book	Publisher	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	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. Indrani Chakravarti	Music: Its Methods and Techniques of Teaching In Higher Education	Mittal Publications, New Delhi.	1996
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Pt. Debu Chaudhry	On Indian Music	Roshan Press, Delhi	2005
8.	Seema Johri	Sangeetayan	Radha Publications, New Delhi	2003

**Master of Arts (Music Vocal) Semester-I**  
**Session 2021-2022**  
**PRACTICAL-I (STAGE PERFORMANCE)**  
**Course Code: MMVP-1363**

### Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shailies along with the knowledge of Taalas.

- 2) This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects. 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 2021-2022**

**Course Code: MMVP-1363**

**Time: 40 Minutes per Student**

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

**Note:** Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

i) Vilambit Khyaal

ii) Drut Khyaal

2) Five Alankars in Bilawal, Kalyan & Bhairav Thatas each (Accompanied with Harmonium and Tabla).

3) Tuning of your Tanpura.

**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 2021-2022**

**PRACTICAL - II (VIVA –VOCE)**

**Course Code: MMVV-1364**

**Course Outcomes:**

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

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

**CO3:** This course prepares the students to understand practical as well as theoretical aspects of Raagas. 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 2021-2022**  
**PRACTICAL – II (VIVA -VOCE)**  
**Course Code: MMVV-1364**

**Time: 40 Minutes per student**

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **performance and viva-voce**.

- a. **One Raga (own choice)** (From following Raagas) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan, **other than the Raaga selected for Stage Performance**.
- b. **Drut khayals are compulsory** in all Raagas prescribed in the syllabus.
- c. **One Folk Song / Folk Dhun**
- d. Demonstration of following Taals by Hands in Dugun:  
Teental, Ektaal, Kehrava, Dadra.

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

**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

## (Semester- II)

Session: 2021-22

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

## Kanya Maha Vidyalaya, Jalandhar (Autonomous)

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

Master of Arts (Music Vocal)

(Session 2021-22)

Master of Arts (Music Vocal) Semester II							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-2361	Intensive study of Indian Music	C	100	80	--	20	3
MMVL-2362	An Analytical study of Granthas	C	100	80	--	20	3
MMVP-2363	Practical-III (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMVV-2364	Practical – IV (Viva Voce)	C	100	--	80	20	40 Minutes per student
Total			400				



**Master of Arts (Music Vocal) Semester-II**  
**Session 2021-2022**  
**INTENSIVE STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-2361**

**Course Outcomes**

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

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

**Master of Arts (Music Vocal) Semester-II**  
**Session 2021-22**  
**INTENSIVE STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-2361**

**Time: 3 Hrs**

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

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks.

**Instructions for the candidates:-**

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

**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. Relation of ragas with seasons and time.

**Unit - III**

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

**Unit - IV**

8. Critical and Comparative study of Raagas having same notes.
9. Swar Sthapna on strings of Veena by Pt.Sriniwas.
10. Study of Folk Music of Punjab.

### Books Recommended

Sr.	Book	Author	Publisher
1.	Bhartia Kanth Sangeet evam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002
2.	Sangeet Visharad	Vasant	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 & Academic Institution	Dr. Manjushree 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

**Master of Arts (Music Vocal) Semester-II**  
**Session 2021-22**  
**AN ANALYTICAL STUDY OF GRANTHAS (THEORY)**  
**Course Code: MMVL-2362**

#### Course Outcomes

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

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

**Masters of Arts (MUSIC VOCAL) Semester-II**  
**(Session 2021-22)**  
**AN ANALYTICAL STUDY OF GRANTHAS (THEORY)**  
**Course Code: MMVL-2362**

**Time: 3 Hrs**

**Total Marks: 100**

**Theory: 80 Marks**

**CA: 20**

#### Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks. Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

#### Unit - I

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

#### Unit-II

3. Sangeet Prijat- Pt. Ahobal.

4. Swar Melakala Nidhi-Pt. Ramamatya.

**Unit -III**

5. Rag Tatavvibod – 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.	Book	Author	Publisher
1.	Sangeet Ratnakar	Pt. Sharang Dev	Sangeet Karyalya , Hathras, 1964
2.	Brighdeshi	Matang	Publication Scheme, Jaipur, 1972
3.	Uttar Bhartiya Sangeet Paddatiyon Ka Tulnatamak Adhyayan	V. N. Bhatkhande	Sangeet Karyalya , Hathras,UP 1965
4.	Swar Male Kalanidhi	Ramamatya	Sangeet Karyalya , Hathras, 1967
5.	Natya Shastra	Bharat	Chaukhambha Sanskrit Sansthan, Varanasi,UP 1985
6.	Works of Sharang dev	Dr. Prem Lata Sharma	Sangeet Natak Academy New Delhi
7.	Works of Matang Brighdeshi	Dr. Prem Lata Sharma	Sangeet Natak Academy New Delhi
8.	Sangeet Ratnakar	Dr. Prem Lata Sharma Dr. R.K.Shringi	Moti Lal Banarsi dass, New Delhi
9.	Bharat ka Sangeet Sidhant	Acharaya Brihaspati	Brihaspati Publication, 2010
10.	Sangeet Chinta mani I- II	Acharaya Brihaspati	Sangeet Karyalya, Hathras, 1989
11.	Bhartiya Sangeet	Thakur Jaidev Singh	
12.	Indian Music	Etdt.- Dr. Prem Lata Sharma	Sangeet Research Academy, Kolkata.
13.	Dhavani & Sangeet	Lalit Kishor Singh	Bhartiya Gyanpeeth, New Delhi 2006
14.	Pranav Bharati	Pt. Omkar Nath Thakur	Pilgrims Publishing,2014

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

**(Session 2021-22)**

**PRACTICAL-III (STAGE PERFORMANCE)**

**Course Code: MMVP-2363**

**Course Outcomes:**

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

**Master of Arts (Music Vocal) Semester - II**  
**(Session 2021-22)**  
**PRACTICAL-III (STAGE PERFORMANCE)**  
**Course Code: MMVP-2363**

**Time: 40 students per Student**

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

**Instructions for the Examiners:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

**Note:** Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

- i) Vilambit Khyaal
- ii) Drut Khyaal

2) Five Alankars in Kafi & Khmaaj Thatas each (Accompanied with Harmonium and Tabla).

3) One Bandish (Drut Khyaal) in other than Teentaal.

**Books Recommended**

<b>Sr.</b>	<b>Name of the Book</b>	<b>Author</b>
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav 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 2021-2022**  
**PRACTICAL – IV (VIVA -VOCE)**  
**Course Code: MMVV-2364**

**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 UGC/NET /JRF Examination.

**Master of Arts (Music Vocal) Semester-II**  
**Session 2021-2022**  
**PRACTICAL – IV (VIVA -VOCE)**  
**Course Code: MMVV-2364**

**Time: 40 Minutes per student**

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **performance and viva-voce**.

1. **One Raga (own choice)** (From the following Raagas,) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaant etc.) of Gayan **other than the Raaga selected for Stage Performance**.
2. **Drut khayals are compulsory** in all Raagas prescribed in the syllabus.
3. **One Cinematic/ Soofi Song**
4. Demonstration of following Taals by Hands in Thah and Dugun:  
Tilwara, Roopak, Jhaptaal.

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

**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 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

## (Semester- III)

Session: 2021-22

### Programme Specific Outcomes

M. A. Music (Vocal)

Upon Successful completion of this programme, students will be able to:

**P.S.O. 1)** Understand various Raagas & Taalas and knowledge of Viva Voce.

**P.S.O. 2)** Know the intricacies of Music, as performing Art, both theoretically & practically.

**P.S.O. 3)** Influence the audience with daily learning and practice of Raagas.

**P.S.O. 4)** Have command on their voice to sing classical as well light music.

**P.S.O. 5)** Music Direction, Stage Performances, Voice Trainer, Show Host, Music Academies or studios etc.

## Kanya Maha Vidyalaya, Jalandhar (Autonomous)

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

Master of Arts (Music Vocal)

Session 2021-22

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

Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-3361	Scientific Study of Indian Music (Theory)	C	100	80	--	20	3
MMVL-3362	Music As A Commercial Art (Theory)	C	100	80	--	20	3
MMVP-3363	Practical –V (Stage Performance)	C	100	--	80	20	40 Minutes per student
MMVV-3364	Practical – VI (Viva -Voce)	C	100	--	80	20	40 Minutes per student
Total			400				

**Master of Arts (Music Vocal) Semester-III**  
**Session 2021-2022**  
**SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-3361**

**Course Outcomes**

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

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

**Master of Arts (Music Vocal) Semester-III**  
**Session 2021-2022**  
**SCIENTIFIC STUDY OF INDIAN MUSIC (THEORY)**  
**Course Code: MMVL-3361**

**Time: 3 Hours**

**Maximum Marks: 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks.

**Instructions for the Candidates:-**

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

**Unit –I**

1. Role of Music in creating harmony in the Society.
2. Relation between Music and Psychology.
3. Importance of Electronic Gadgets in the promotion of Indian Classical Music.

**Unit –II**

4. Role of Music in Physical fitness.
5. Role of Mathematics in Music.

**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 along with its Importance in Music.
10. Aesthetical difference between various Gayan Shailies on the basis of Laya and Layakarries.

### Books Recommended

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

**Master of Arts (Music Vocal) Semester-III**  
**Session 2021-22**  
**MUSIC AS A COMMERCIAL ART (THEORY)**  
**Course Code: MMVL-3362**

**Course Outcomes:**

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

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

**Master of Arts (Music Vocal) Semester-III**  
**Session 2021-22**  
**MUSIC AS A COMMERCIAL ART (THEORY)**  
**Course Code: MMVL-3362**

**Time: 3 Hours**

**Total Marks: 100**

**Theory: 80**

**CA: 20**

**Instructions for the Paper Setters:**

The paper setter will set eight questions divided in to four sections, selecting Two Questions from each Unit. Questions may be subdivided in parts (not exceeding four). Each question will carry 16 Marks. Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**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. Role of Multimedia in promotion and propagation of Music.
8. Role of Music in popularizing Commercial Advertisements.

**Unit- IV**

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

**Books Recommended**

Sr. No.	Name of the Book	Author
1.	Sangeet Ratnakar	Pt. Sharang Dev
2.	Natya Shastra	Bharat
3.	Hindusatani Music	G.H. Ranade
4.	Indian Music	Dr. Prem Lata Sharma
5.	Bhartiya Sangeet	Thakur Jaidev Singh
6.	Brighdeshi	Matang
7.	Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan	Prof. Indrani Chakarvarti
8.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V.N. Bhatkhande
9.	The Story of Indian Music	O. Goswami
10.	Sangeet Sidhant ate Suhaj Shastar	Darshan Singh Narula
11.	Tan Tantari Man Kinnari	Dr. Indrani Chakarvarti

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

**Session 2021-22**

**PRACTICAL –V (STAGE PERFORMANCE)**

**Course Code: MMVP-3363**

**Time: 40 Minutes per student**

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Instructions for the Examiners:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

**Note:** Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

- i) Vilambit Khyaal
- ii) Drut Khyaal
- 2) Dharupad Gayan with proper Gayaki .
- 3) Geet/ Ghazal
- 4) Demonstration of given Taals on Tabla with dugun layakari: Teental, Ektaal, Chaartal

**Master of Arts (Music Vocal) Semester-III**  
**Session 2021-22**  
**PRACTICAL –VI (VIVA -VOCE)**  
**Course Code: MMVV-3364**

**Time: 40 Minutes per student**

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

**Instructions for the Examiners:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

**Note:** Candidates are required to demonstrate **One Raga of their own choice** (From the following Raagas,) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. **other than the Raaga selected for Stage Performance. Drut khayals are compulsory** in rest of three Raagas prescribed in the syllabus. Marks should be awarded on the basis of performance and viva-voce.

1. **Detailed Raagas:** Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi
2. **Comparative Study of :** Nat Bhairav / Aheer Bhairav, Shudh Kalyan / Shyam Klayan, Maru Bihag / Bihag, Bhimplasi / Patdeep.
3. Comparative Study of Taalas of Hindustani Music having similar number of Matraas.
4. Two Power Point Presentation on Topics prescribed in Theory Syllabus.
5. One live performance

**Books Recommended**

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika	V. N. Bhatkhande
2.	Naveen Khayaal Rachnavali	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjri (Part I and II)	Dr. S. N. Rattanjanekar
4.	Raag Parichay	Sh. Harish Chandar Srivastava
5.	Raag Rehasya	Acharya Brehspati
6.	Gurmat Sangeet Prabandh	Dr. Gurnam Singh
7.	Avhinav Geetanjali Part I-V	Pt. Ramashraya Jha
8.	Swarannjali	Prbha Attre

## (Semester - IV)

Session: 2021-22

### Programme Specific Outcomes

M. A. Music (Vocal)

Upon Successful completion of this programme, students will be able to join:

Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

## Kanya Maha Vidyalaya, Jalandhar (Autonomous)

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

Master of Arts (Music Vocal)

Session 2021-22

Master of Arts (Music Vocal) Semester IV							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMVL-4361	Gurmat Sangeet ( Theory )	C	75	60	--	15	3
MMVL-4362	Essays on Indian Music and Research in Music (Theory)	C	75	60	--	15	3
MMVP-4363	Practical -VII (Stage Performance)	C	100	--	80	20	40 Minutes Per Student
MMVV-4364	Practical -VIII (Viva Voce)	C	100	--	80	20	40 Min Per Student
MMVD-4365	Research Project (Minor)	C	50	--	40	10	
Total			400				

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

**Session 2021-22**

**Course Code: MMVL-4361**

**GURMAT SANGEET (THEORY)**

**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 wider scope of Devotional Music.

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

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

**Session 2021-22**

**Course Code: MMVL-4361**

**GURMAT SANGEET (THEORY)**

**Time: 3 Hrs**

**Total Marks: 75**

**Theory: 60**

**CA: 15**

**Instructions for the Paper Setters:**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question carries 12 marks. Unit - A

**Unit -A**

1. Musicology of Gurmat Sangeet.
2. Critical & Comparative Study of classical and folk singing styles of Gurmat Sangeet
3. Contribution of Bhagats and Bhattas Bani towards Gurmat Sangeet.

**Unit -B**

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 -C**

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 -D**

9. Classify the Ragas mentioned in Sri Guru Granth Sahib Ji.
10. Various Keertan trends of Gurmat Sangeet.

### Books Recommended

Sr. No.	Book	Author & Publisher
1.	Gurmat Sangeet Prabandh Ate Parsar	Dr. Gurnam Singh
2.	Gurmat Sangeet Darpan	Prof. Kartar Singh
3.	Gurmat Sangeet Vishesh Ank	Sangeet Karyalaya Hathras (U.P) 1997
4.	Sikh Musicology	Dr. Gurnam Singh Kanishka Publishers, NewDelhi.2002
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental, Radha Publication, New Delhi.1989

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

Session 2021-22

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

Course Code: MMVL-4362

#### 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 2021-22

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

Course Code: MMVL-4362

**Time: 3 Hrs**

**Total Marks: 75**

**Theory: 60 Marks**

**CA: 15**

#### Instructions for the Paper Setters:

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question carries 12 marks.

#### Unit – A

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

#### Unit – B

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

#### Unit – C

5. Different Gayan shallies of sufi music.
6. Interrelationship study of Music and Yoga.

**Unit – D**

7. Relationship of Music with Physics.
8. Interrelationship of Music and Psychology. Unit - I

**Books Recommended**

<b>Sr.</b>	<b>Book</b>	<b>Author &amp; Publisher</b>
1.	Sangeet main Shodh Pravidhi	Dr. Ravi Sharma
2.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras.1989
3.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H.Publishing Corporation. Dariya Ganj, 2005
4.	Dhwani Aur Sangeet	Lalit Kishor Singh
5.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
6.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
7.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
8.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
9.	Research Methodology	Dr. B.M. Jain
10.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
11.	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
12.	Foundation of Behavioral Research IInd Edition	Fred N.Kerlinger
13.	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
14.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
15.	Research Methods in Social Relations	Selltiz, Johda, Morton,Deutsch and Stuart Cook
16.	Research Methodology	Ranjit Kumar
17.	Research in Education	John W. Best, James V. Kahan
18.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
19.	Shaikshik Anusandhan	Dr. Lokesh Kaul
20.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
21.	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta
22.	Sangeet main shodh Pravidhi	Dr. Ravi Sharma

**Master of Arts (Music Vocal) Semester-IV**  
**Session 2021-2022**  
**STAGE PERFORMANCE - IV (PRACTICAL)**  
**Course Code: MMVP-4363**

**Course Outcomes:**

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

**Master of Arts (Music Vocal) Semester-IV**  
**Session 2021-2022**  
**PRACTICAL -VII (STAGE PERFORMANCE)**

**Course Code: MMVP-4363**

**Time: 40 students per Student**

**Total Marks: 100**

**Practical: 80**

**CA: 20**

**Note I:**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga (accompanied with Manual Tanpura) of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

**Note II:**

1. Vilambit Khyaal
2. Drut Khyaal
3. Thumari/ Tappa
4. Ghazal with accompaniment of Harmonium to be played by the candidate.
5. Ten Alankars in Marwa, Poorvi & Todi Thatas each (Accompanied with Harmonium and Tabla).
6. Tuning of Tanpura.

**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 (Part I &II)	Dr. Shankar Lal Mishra
<b>3.</b>	Abhinav Geet Manjari (Part I &II)	Dr. S. N. Ratanjankar
<b>4.</b>	Raag Parichay (Part I-VI)	Harish Chandar Srivastava
<b>5.</b>	Avhinav Geetanjali( Part 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 2021-2022**

**PRACTICAL -VIII (VIVA -VOCE)**

**Course Code: MMVV-4364**

**Course Outcomes:**

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

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

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

CO4: This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects. It also prepares them to do qualifying exam like NET(UGC)JRF etc.

**Master of Arts (Music Vocal) Semester-IV**  
**Session 2021-2022**  
**PRACTICAL -VIII (VIVA -VOCE)**  
**Course Code: MMVV-4364**

**Time: 40 Minutes per student**

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

**Note I :**

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga (accompanied with Manual Tanpura) of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

**Note II :**

- 1) Detailed and Critical Study of following Raagas, select any four combinations.
- 2) Detailed Study of any five raagas and Non detailed study of three raagas.
- 3) Any two Vilambit khyals and five Drut khyals with proper style of singing.
- 4) Three non-detailed ragas with full descriptions and a few alaap/tans, other than detailed ragas selected by the candidate.
- 5) Ability to play Tilwara, Chautal, Dhmaar, Kehrwa on Hand and Tabla with Ekgun & Dugun Layakaries.

**List of Raagas (Select according to Note I & II)**

1. Bhatiyar/Lalit
2. Puriya/ Marwa
3. Gujri Todi/Bilaskhani Todi
4. Hameer/Kamod
5. Darbari/Adana
6. Kirvani/Sindh Bhairavi

**Books Recommended**

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



7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

**Master of Arts (MUSIC VOCAL) Semester – IV**  
**Session 2021-2022**  
**RESEARCH PROJECT (MINOR)**  
**Course Code: MMVD-4365**

**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 2021-2022**  
**RESEARCH PROJECT (MINOR)**  
**Course Code: MMVD-4365**

**Total Marks 50**  
**Practical: 40**  
**CA: 10**

**Note:**

Student is required to prepare one research project. Submitted projects must reach to the Secrecy Branch of **Kanya Maha Vidyalaya, Jalandhar in time i.e. 30 April** of the IV Semester.

- Research project should base on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should not be less than 25-30 pages.
- Research Methodology to be duly adopted in the project properly.
- The viva of the same will be conducted by practical Examiner in the presence of open audience.