

Faculty of Performing and Visual Arts

**SYLLABUS
Of
Master of Arts (Music Vocal)**

(Semester- III & IV)

(Under Continuous Evaluation System)

Session: 2022-23



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

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

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) 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 2022-23

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 2022-23

Scientific Study of Indian Music (Theory)

Course Code: MMVL-3361

Course Outcomes

CO1: Sociological and Psychological Aspects of Hindustani Music.

CO2: Mathematical approach of music 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 (Theory)

Course Code: MMVL-3361

Examination Time: 3 Hours

Maximum Marks: 100

Theory: 80

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four 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 Layakaries.

Books Recommended:

Sr. No.	Vasant	Sangeet Visharad	Sangeet Karyalaya, Hathras.	2004 (New Edition)
1.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
2.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
3.	Pt. Debu Chaudhri	On Indian Music	Roshan Press	2005
4.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011 (IInd Edition)
5.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Dr. Manju shree Tyagi	Indian Music In Professional And Academic Institution	Sanjay Prakashan, New Delhi	1999
8.	A.K. Sen	Indian Concept of Rythm	Kanishka Publishers, New Delhi	1994

9.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992
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Master of Arts (Music Vocal) Semester-III
Session 2022-23
Music As A Commercial Art (Theory)
Course Code: MMVL-3362

Course Outcomes:

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 (Theory)
Course Code: MMVL-3362

Examination Time: 3 Hours

Total Marks: 100

Theory: 80

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions divided in to four 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. 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
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1.	Sangeet Ratnakar	Pt Sharang Dev
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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 Tantara Man Kinnari	Dr. Indrani Chakarvarti

Master of Arts (Music Vocal) Semester-III

Session 2022-23

Practical –V (Stage Performance)

Course Code: MMVP-3363

Examination Time: As par Requirement

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

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

Note: Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with 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 following Taals on Tabla with dugun layakari:
Teental, Ektaal, Chaartal

Master of Arts (Music Vocal) Semester-III

Session 2022-23

Practical –V (Viva -Voce)

Course Code: MMVV-3364

Examination Time: 40 Minutes per student

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

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

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.**

- i) **Detailed Raagas:** Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi
- ii) **Comparative Study of :** Nat Bhairav / Aheer Bhairav, Shudh Kalyan / Shyam Klayan, Maru Bihag / Bihag, Bhimplasi / Patdeep.
- iii) Comparative Study of Taalas of Hindustani Music having similar number of Matraas.
- iv) Two Power Point Presentation on Topics prescribed in Theory Syllabus.
- v) 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

Master of Arts (Music Vocal) Semester IV

Session: 2022-23

Programme Specific Outcomes

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 2022-23

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 2022-23

Course Code: MMVL-4361

GURMAT SANGEET (Theory)

Course Outcome

CO 1: This Course will give an extensive knowledge of Technical Terminology and Musicology of Gurmat Sangeet.

CO 2: This Course will add to the knowledge of the students, the 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 2022-23

Course Code: MMVL-4361

GURMAT SANGEET (Theory)

Time: 3 Hrs

Total Marks: 75

Theory: 60 Marks

CA: 15

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four 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

- Musicology of Gurmat Sangeet.
- Critical & Comparative Study of classical and folk singing styles of Gurmat Sangeet
- Contribution of Bhagats and Bhatta Bani towards Gurmat Sangeet.

UNIT -B

- Musical Elements in raga mala in context of Guru Granth Sahib Ji.
- Contribution of Sri Guru Nanak Dev Ji towards Music.
- Contribution of Sri Guru Gobind Singh Ji towards Music.

UNIT -C

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

UNIT- D

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

BOOKS RECOMMENDED

- | | |
|---|---|
| 1. Gurmat Sangeet Prabandh Ate Parsar | Dr. Gurnam Singh |
| 2. Gurmat Sangeet Darpan | Prof. Kartar Singh |
| 3. Gurmat Sangeet Vishesh Ank | Sangeet Karyalaya Hathras (U.P)
1997 |
| 4. Sikh Musicology | Dr. Gurnam Singh |
| 5. Punjab Ki Sangeet Parampara | Dr. Geeta Pental,
Radha Publication,
New Delhi.1989 |
| 6. Musicology of Shree Guru
Gurnam Singh Granth Sahib
Publishers, | Dr.
Kanishka

New Delhi.2002 |

Master of Arts (MUSIC VOCAL) Semester-IV

Session 2022-23

ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)

Course Code: MMVL-4362

Course Outcome

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: Knowledge of different gayan shaillies and relation between music and yoga.

CO 4: Knowledge of Scientific and psychological aspects of music.

Master of Arts (MUSIC VOCAL) Semester-IV

Session 2022-23

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

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

UNIT-B

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

UNIT-C

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

UNIT-D

- Relationship of Music with Physics.
- Interrelationship of Music and Psychology.

BOOKS RECOMMENDED:

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	Saurali Goswami, A.P.H.Publishing Corporation. DariyaGanj, 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 2022-23
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 2022-23
Practical -VII (Stage Performance)
Course Code: MMVP-4363

Examination Time: 40 students per Student

Total Marks: 100
Practical: 80
CA: 20

Note I:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga (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.

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

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

6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Vocal) Semester-IV

Session 2022-23

Practical -VIII (Viva -Voce)

Course Code: MMVV-4364

Course Outcome:

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

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

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

CO4: This course 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 2022-23

Practical -VIII (Viva -Voce)

Course Code: MMVV-4364

Examination Time: 40 Minutes per student

Total Marks: 100

Practical: 80

CA: 20

Note I :

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga (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 ragas.
- 3) Any two Vilambit khyaals and five Drut khyaals 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 Layakarries.

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 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 – IV
Session 2022-23
Research Project (Minor)
Course Code: MMVD-4365

Course Outcome

CO 1: This course will enhance the research interests of the students.

CO 2: This course will add to the knowledge of the students, the wider scope of Research in Music.

CO 3: This course will give an extensive knowledge of other continents in which research of music developed.

Master of Arts (MUSIC VOCAL) Semester – IV
Session 2022-23
Course Code: MMVD-4365
Course Title: Research Project (Minor)

Total Marks 50
Practical: 40
CA: 10

Note:

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

- Research project should base on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should not be less than 25-30 pages.
- Research Methodology to be duly adopted in the project properly.

The viva of the same will be conducted by practical Examiner in the presence of open audience