

# **FACULTY OF ARTS**

## **SYLLABUS FOR THE BATCH FROM THE YEAR 2022 TO YEAR 2025**

**Programme Code: B.A, M.A**

**Programme Name: \_B.A MUSIC VOCAL/INSTRUMENTAL**

**MA(Music Vocal)**

**(Semester I- VI)**

**Examinations: 2022-2025**



**Department of Music**

**Khalsa College, Amritsar**

**An Autonomous College**

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(b) Subject to change in the syllabi at any time.  
(c) Please visit the College website time to time.**

## BA Music

S.No.	PROGRAMME OBJECTIVES
1.	The course provides to the students basic and advance knowledge about Swar, Rhythm, Pich, Raga Alankara and History of Indian Music.
2.	The student studies about the composition and forms of Indian Music
3.	Students are made aware about the theoretical aspects of Raga and Talas
4.	The student is able to give practical demonstration of the prescribed raga and is able to demonstrate various aspects of ragas and this differentiation
5.	

S.No.	PROGRAMME SPECIFIC OUTCOMES (PSOS)
1.	To understand the basic terminology of Indian music.
2.	To be able to give a practical demonstration of ragas.
3.	To learn how to write the practical comCOsition according to the notation system.
4.	To learn about the music in the Vedic period and also the works of music.
5.	Scholars of the past.
6.	To understand the studies about the gharanas of Indian music.

<b>COURSE SCHEME</b>							
<b>SEMESTER – I</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUV-1117-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>7-8</b>
<b>BMUV-1117-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>		<b>40</b>			<b>9</b>

<b>SEMESTER – II</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUV-1217-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>10-11</b>
<b>BMUV-1217-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>		<b>40</b>			<b>12</b>

<b>SEMESTER – III</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUV-2317-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>13-14</b>
<b>BMUV-2317-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>		<b>40</b>			<b>15</b>

<b>SEMESTER – IV</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUV-2417-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>16-17</b>
<b>BMUV-2417-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>		<b>40</b>			<b>18</b>

<b>SEMESTER –V</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUV-3517-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>19-29</b>
<b>BMUV-3517-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>		<b>40</b>			<b>21</b>

<b>SEMESTER –VI</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUV-3617-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>22-23</b>
<b>BMUV-3617-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>		<b>40</b>			<b>24</b>

<b>COURSE SCHEME</b>							
<b>SEMESTER – I</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUI-1118-A</b>	<b>Music Instrumental (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>25-26</b>
<b>BMUI-1118-B</b>	<b>Music Instrumental (Practical)</b>	<b>4</b>		<b>40</b>			<b>27</b>

<b>SEMESTER – II</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUI-1218-A</b>	<b>Music Instrumental (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>28-29</b>
<b>BMUI-1218-B</b>	<b>Music Instrumental (Practical)</b>	<b>4</b>		<b>40</b>			<b>30</b>

<b>SEMESTER – III</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUI-2318-A</b>	<b>Music Instrumental (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>31-32</b>
<b>BMUI-2318-B</b>	<b>Music Instrumental (Practical)</b>	<b>4</b>		<b>40</b>			<b>33</b>

<b>SEMESTER – IV</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUI-2418-A</b>	<b>Music Instrumental (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>34-35</b>
<b>BMUI-2418-B</b>	<b>Music Instrumental (Practical)</b>	<b>4</b>		<b>40</b>			<b>36</b>

<b>SEMESTER – V</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUI-3518-A</b>	<b>Music Instrumental (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>37-38</b>
<b>BMUI-3518-B</b>	<b>Music Instrumental (Practical)</b>	<b>4</b>		<b>40</b>			<b>39</b>

<b>SEMESTER – VI</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>BMUI-3618-A</b>	<b>Music Instrument (Theory)</b>	<b>2</b>	<b>35</b>		<b>25</b>	<b>100</b>	<b>40-41</b>
<b>BMUI-3618-B</b>	<b>Music Instrument (Practical)</b>	<b>4</b>		<b>40</b>			<b>42</b>

**B.A SEMESTER-1**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1117-A**  
**(THEORY)**

**Time: 3 Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:** student will gain skills in and understanding of analysis a composition of music in the style of common practice period. Student will gain musicianship skills in both aural perception and sight singing relative to music in the style of common practice period. To gain musical terminology student gain advance knowledge in theory literature music technology or other electives.

**Section-A**

1. Method of tuning your instrument (Tanpura).
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak,

Jati.

### **Section-B**

3. Contribution and Life Sketches of the following musicians: Tansen, Swami Hari Das, Abdul Karim Khan.
4. Elementary knowledge of Wedding Song of Punjabi culture with special referenceto Ghorian.

### **Section-C**

5. Description and notation of the following Ragas: Bilawal, Khamaj, Bhopali.
6. Description and notation of the following Taals: Teentaal, Dadra.

### **Section-D**

7. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published byPunjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.  
Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
5. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
6. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
7. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### **Course Outcomes:**

- CO-1.** Get basic knowledge of Swar Naad saptak jati  
**CO-2.** Know about great musicians and scholars of Indian music.  
**CO-3.** Get brief knowledge of ragas as well as practical knowledge of Indian music..  
**CO-4.** Know about rhythm and the introduction of string instrument in theory and practical form.



**B.A SEMESTER-1**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1117-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks- 40**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal, and Bhopali.
2. One Sargam Geet from prescribed Ragas.
3. Ability to play five alankars on the Harmonium based on the Bilawal Thata.
4. Ability to recite Teen tal and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Recitation of Ghorian.
6. Knowledge of the following non-detailed Ragas: Alahaiya Bilawal and Deshkaar.

**Books Recommended:**

8. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
9. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
10. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras .2013.
11. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak .27 Mahajani Tola, Allahabad. 1972.
12. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
13. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika* .Sangeet Karyalaya, Hathras (U.P). 1970.
14. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala.1991
15. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

**B.A SEMESTER-II**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1217-A**  
**(THEORY)**

**Time: 3Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to papersetter in theory the syllabus prescribe for the paractical paper should also be sent.**
- II. The papersetter should set the paper into two sections Aand B.**
- III. Section-A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question fromeach Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Programme objective:** Student will gain additional understanding of advance theoretical or comCOsitional technique some of the ragas with their detailed singing style and understanding of analysis a comCOsition of music in the style of common practice period.Student will gain musicianship skills in both aural perception and sight singing relative to music in the style of common practice period. To gain musical terminology student gain advance knowledge in practical field of music.

**Section-A**

1. Historical Development of Inddian Music in Vedic Period.
2. Definition and explanation of the following Musical Terms: Raga, Thata, Vadi, Samvadi, Meend.

**Section-B**

3. Salient features of Time Theory in Indian Music.
4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Narayan Bhathkhande, V.D. Puluskar.

### Section-C

5. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
6. Description and notation of the following Taals: Kehrva, Ektal

### Section-D

7. Contribution of Bhai Mardana towards Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet: Astpadi, Ank, Kirtaniya, Pada.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Get knowledge about great musicians who dedicated their whole life for music.

**CO-2.** know about various raga of Indian music

**B.A. SEMESTER- II**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1217-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks-40**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Asavari, Kafi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, ShudhKalyan.
4. One Shabad from prescribed Ragas.
5. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
6. Ability to recite Kehrva and Ektal showing Khali Tali with handmotion in Ekgun, Dhugan Layakarries.
7. Recitation of Suhag.
8. Ability to play thekas of Keharva & Dadra on Tabla.

**B.A. SEMESTER-III**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2317-A**  
**(THEORY)**

**Time: 3Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to papersetter in theory the syllabus prescribe for thparactical paper should also be sent.**
- II. The papersetter should set the paper into two sections Aand B.**
- III. Section-A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question fromeach Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:** To provide knowledge of historical development of music. The student will be able to introduction to proper form of Alaap through different vocal exercises of prescribed ragas. With special reference of Gurmat sangeet and great musician of Indian classical music

**Section-A**

1. Historical Development of Indian Music during 14<sup>th</sup> to 17<sup>th</sup> century with special reference to Akbar Period.
2. Definition and explanation of the following Musical Terms: Alap, Bol Alap, Bol Baant, Upaj.

**Section-B**

3. Detailed Studyof Tanpura and Sahayak Naad.
4. Varieties of Tanas.

### Section-C

5. Description and notation of the following Ragas: Bhimplasi, Des and Vrindavani Sarang.
6. Description and notation of the following Talas: Ektal and Sooltal.

### Section-D

7. Contribution and Life Sketches of the following musicians: Bade Ghulam Ali Khan, Pt. Bheem Sen Joshi, Vinayak Rav Patwardhan.
8. Salient features of Kirtan Chaunkis in special context of Gurmat Sangeet.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant ,*Sangeet Vishard*, Sangeet Karayalya, Hathras .2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak .27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika* .Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala.1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*,Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Sing vilambit and Drut khayal

**CO-2.** Learn the musical techniques

**CO-3.** Learn about vocal culture techniques with major and minor notes

**B.A. SEMESTER-III**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2317-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks-40**

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas:  
Bhimplasi, Des and Vrindavi Sarang.
4. One Lakshan Geet in Prescribed Raga.
5. One Dhrupad with Dugan Laykari in any of the prescribed Ragas.
6. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of following Ragas: Dhanashri, Sorath and Madhmaad Sarang.
8. Ability to play theka of Rupak Tala on table.
9. Ability to play Dhun of any Folk Song Punjab on Harmonium/ any instrument.

**B.A. SEMESTER-IV**  
**MUSIC (VOCAL)**  
Course code: BMUV-2417-A  
**(THEORY)**

Time: 3Hours

Credit Hours (per week): 2  
Total Hours: 30  
TotalMarks:100  
TheoryMarks:35  
PracticalMarks:40  
InternalAssessment:25

**Instructions for the Paper Setter:**  
Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.

**Program Objectives:** This course is an introduced of different musical terms, raga lakshan. To study the contribution of some early practitioners of music. To impart the knowledge of notation different talas along with layakaries.

**Section-A**

1. Detailed knowledge of Khyal Styles of Singing.
2. Short notes on the following terms:
  - a. Sargam Geet
  - b. Lakshan Geet
  - c. Saadra
  - d. Raag-Malika

**Section-B**

3. Formation of 484 Ragas froma Thata by Pt.VyankataMukhi in ChaturdandiPrakashika.
4. Detailed Study of Ten Ancient Rag-Lakshanas.



### Section-C

5. Description and notation of the following Ragas: Malkauns, Bihaag and Bhairavi.
6. Description and notation of the following Talas: Ada Chautal and Jhaptal.

### Section-D

7. Contribution and Life Sketches of the following musicians: Ustad Amir Khan, Pt. Jasraj, S. Sohan Singh.
8. Gayak ke Gun evam dosh.
9. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

- CO-1.** Understand about sargam geet, lakhshan geet which help students to get established in practical fields.
- CO-2.** Understand tala and rhythm structure and gain knowledge about the ancient raga and yoga

**B.A. SEMESTER-IV**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2417-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks- 40**

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Malkauns, Bihaag and Bhairavi.
4. One Trana in any Prescribed Raga with proper singing style.
5. Ability to Sing National Anthem with Harmonium.
6. Ability to recite Jhap-Taal and Ada Chautal showing Khali Tali with handmotion in Ekgun, Dhugan Layakaries.
7. Brief knowledge of Non-Detailed Ragas: Chanderakauns and Tilang and BilasKhani Todi.
8. Ability to play theka of TeenTaal on table.
9. One Cinematic song on Harmonium/ any instrument.

**B.A. SEMESTER-V  
MUSIC (VOCAL)  
Course code: BMUV-3517-A  
(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2  
Total Hours: 30  
TotalMarks:100  
TheoryMarks:35  
PracticalMarks:40  
InternalAssessment:25**

**Instructions for the Paper Setter:  
Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:** To provide the knowledge of different singing style of music. To enhance the knowledge of various aspects of music. To clear the theoretical terms of talas.

**Section-A**

1. Historical Development of Indian Music during ModernPeriod
2. Development of Indian Notation System and its merits and demerits.
3. Short notes on the following:
  - a. Thumari
  - b.Tappa
  - c.Chaturang

**Section-B**

4. Detailed knowledge of folk music of Punjab.
5. Life and Contribution of the following Musicians:
  - a. Dalip Chander Bedi
  - b. Surinder Kaur

### Section-C

6. Detailed description and notation of the following Ragas:
  - a. Darbari
  - b. Bhairav
  - c. Kedar
  
7. Description and Notation of the following Talas:
  - a. Deepchandi
  - b. Tilwara

### Section-D

8. Classical Gayan Shaillies used in Gurmat Sangeet.
9. Essay writing on the following topics
  - a. Kanth Sadhna (Voice Culture)
  - b. Devotional Music

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

- CO-1.** Get knowledge on different style of singing.
- CO-2.** Explain the structure of talas and ragas.
- CO-3.** Get knowledge on Gurmat sangeet and its various style of singing

**B.A. SEMESTER-V  
MUSIC (VOCAL)  
Course code: BMUV-3517-B  
(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time: 20 minutes for each student:**

**Marks-40**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas:  
Darbari, Kedar, Bhairav.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Brief Knowledge of Non-Detailed Ragas: Adana, Kamod and Jog.
4. One Gazal.
5. One Chaturang or Trivat in any Raga of Your Choice.
6. Ability to recite Deepchandi and Tilwara showing Khali Tali with handmotion in Ekgun, Dugun Layakaris.
7. Ability to play theka of Jhap Taal on Tabla.
8. Ability to play five alankars on the Harmonium based on the Asawari Thata.

**B.A. SEMESTER-VI  
MUSIC (VOCAL)  
Course code: BMUV-3617-A  
(THEORY)**

**Time: 3Hours**

**Credit Hours (per week): 2  
Total Hours: 30  
TotalMarks:100  
TheoryMarks:35  
PracticalMarks:40  
InternalAssessment:25**

**Instructions for the Paper Setter:  
Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:** To provide the knowledge of different Gharana system in Indian classical music. To impart the knowledge of gurmat sangeet and great musicians of it. To understand the talas ragas and different gayanshallies of classical music.

**Section-A**

1. ImCortance of Globalization in Indian Music in Modern Period.
2. Method of formation of 72 Thatas of Dakhshini Music System of Pt. VyankatMukhi.
3. Detailed knowledge of Dhruwad & Dhammar Style of Singing.

**Section-B**

4. Detailed knowledge of following Gharanas of Khayal Gayaki.  
a. Gwalior, b.Kirana, c.Agra, d.Patiala e.Delhi
5. Essay writing on the following Topic:  
a. Music and Yoga      b. Music & Literature

### Section-C

6. Detailed description and notations:-  
a. Jaunpuri b. ShudhKalyan, c.Bhageshwari
7. Detailed study of the following Talas:  
a. Jhumra b.Dhammar

### Section-D

8. Life & Contribution of the following musicians:  
a. Girija Devi b. Fayyaz Khan
9. Contribution of Sri Guru Gobind Singh Ji towards Indian Music.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published byPunjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

- CO-1.** Know about basic technique dhrupad and dhammar.
- CO-2.** Understand about Hindustani classical music in practical form.

**B.A. SEMESTER-VI  
MUSIC (VOCAL)  
Course code: BMUV-3617-B  
(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks- 40**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Jaunpuri, Shudh Kalyan , Bageshwari.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Dhammar in any of the prescribed in course.
4. One Shabad/Bhajan in any of the Ragas prescribed in the course.
5. Brief Knowlegde of Non-Detailed Ragas: Jansammohani, Ragageshwari, Asawari.
6. Ability to sing a Cinematic Song with the help of Harmonium.
7. Ability to recite Jhumra and Dhammar showing Khali Tali with handmotion in Ekgun, Dhugan Laikaris.
8. Ability to play five alankars on the Harmonium based on the Khamaj Thata.
9. Ability of play theka of Ektaal on Tabla.



**B.A. SEMESTER-I**  
**MUSIC (INSTRUMENTAL)**  
Course code: BMUI-1118-A  
**(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:**To impart the theoretical knowledge about various technique and terms of instrumental music. To give the information of the great musician of instrumental music and introduction of ragas and talas.

**Section-A**

1. Define Raag, Explain its Rules and Jatis.
2. History of your own instrument.

**Section-B**

3. Brief knowledge of the following Ragas:- Shudh Kalyan and Deshkar.
4. Brief knowledge of the following Talas: - Teentaal and Dadra taal.

5. Contribution of Guru Arjun Dev Ji towards Indian music.
6. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao.

### **Section-C**

7. Define laya and taal, its types and features:- vibhag, matra, taali, khali, sam.
8. Definition and Explanation of the following musical terms: - Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata
- 9.

### **Section-D**

10. Life-Sketch and Contribution of the following musicians :- Pt. Ravi Shankar, Prof. Tara Singh.
11. Description and Notation of the following ragas :- Bilawal, Bhopali.

### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### **Course Outcomes:**

**CO-1.** Learn to improvise raga and ability to play gatt.

**CO-2.** Have great command over instruments.

**B.A. SEMESTER-I  
MUSIC (INSTRUMENTAL)  
Course code: BMUI-1118-B  
(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks: 40**

1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Tora: Raag Kalyan, Bhopali.
3. Ability to recite Teen taal and Dadra taal on hand in ekgun and dugun layakaries.
4. Ability to play any Dhun.

**B.A. SEMESTER-II**  
**MUSIC (INSTRUMENTAL)**  
Course code: BMUI-1218-A  
**(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:** To introduced to various type of instruments of their playing techniques and terminology with the basic knowledge of swaras. It also gives the instrumental techniques of notation system.

**Section-A**

1. Classification of Indian Musical Instruments.
2. History of Indian music during Vedic Period.

**Section-B**

3. Definition and explanation of the following musical terms:- Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi.
4. Life-sketch and contribution of the following musicians: - Ustad Vilayat Khan, Ustad Laxman Singh.
5. Explain Alap, Jod and Jhalla.

### Section-C

6. Description and notation of following ragas:- Bhairav, Kafi.
7. Brief knowledge of the following ragas:- Kalingra and Bhimplasi.
8. Brief knowledge of the following Talas:- Kehrvaa and Rupak.

### Section-D

9. Contribution of Bhai Mardana towards music.
10. Detailed knowledge of the following instruments used in Gurmat Sangeet:-DiIruuba and Saranda.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Gain theoretical knowledge of instrumental music

**CO-2.** Learn to play different instruments.

**B.A. SEMESTER-II  
MUSIC (INSTRUMENTAL)  
Course code: BMUI-1218-B  
(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time:20 minutes for each student**

**Marks: 40**

1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument.
2. One Razakhani Gat in each of the following of the Ragas with Toras and Jhalla in Bhairav, Kafi.
3. Ability to recite Kehrva and Rupak Taal by hand in Ekgun and Dugun Layakaries.
4. Ability to play Teen Taal on Tabla.
5. One Dhun based on Folk music of Punjab.

**B.A. SEMESTER-III**  
**MUSIC (INSTRUMENTAL)**  
Course code: BMUI-2318-A  
**(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:**To provide the introduction of history of music with tala and ragas. Contribution of gurmat sangeet and its string instruments.

**Section-A**

1. Historical development of Indian Music during medieval period i.e from 12<sup>th</sup> to 15<sup>th</sup> century.
2. Detailed study of “Naad”
- 3.

**Section–B**

4. Life Sketch and Contribution of Ustad Vilayat Khan & Panna lal Ghosh
5. Techniques and Methods of tuning of Dilruba or Sitar.
6. Brief knowledge of the following:- Meend, Ghaseet, Kan, Krintan.
7. Description and notation of the prescribed Ragas: Bhimplasi, Asavari and Des.

### Section–C

8. Brief knowledge of the following Ragas: Kafi, Jaunpuri and Sorath.
9. Brief knowledge of the following Talas: Ektal & Soolta.

### Section–D

10. Classification of Instruments used in Gurmat Sangeet.
11. Contribution of Guru Nanak Dev Ji towards Indian Music.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Get knowledge to understand the life and contribution of great musicians



**B.A. SEMESTER-III  
MUSIC (INSTRUMENTAL)**

**Course code: BMUI-2318-B**

**(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time: 20 Minutes**

**Marks: 40**

1. Ability to play Ten Alankars of Kafi Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Toras Rag Bhimplasi and Des.
3. Brief knowledge of following non-detailed Ragas Kafi and Bihag.
4. Ability to recite Ektal and Rupak taal on hand in Ekgun and Dugun Layakaris.
5. Ability to play any Cinematic song with any instrument.
6. Ability to play Theka of Rupak Taal on Tabla.
7. One Masseetkhani Gat in any of Ragas prescribed in the Course.

**B.A. SEMESTER-IV**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-2418-A**  
**(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2**  
**Total Hours: 30**  
**TotalMarks:100**  
**TheoryMarks:35**  
**PracticalMarks:40**  
**InternalAssessment:25**

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**ProgramObjective:** To introduced the formation of 484 ragas and brief knowledge of classification of ragas, swaras and different style of vadanshailies of gurmat sangeet.

**Section-A**

1. Historical development of Indian Music during medieval period i.e from 15<sup>th</sup> to 18<sup>th</sup> century.
2. Formation of 484 Ragas.

**Section-B**

3. Brief knowledge of the followings: Shuddha Rag, Chayalag Rag, Sankirna Rag.
4. Life Sketch and Contribution of Ustad Ali Akbar Khan & Pandit Shiv Kumar Sharma.
5. Importance of Ardhavarshak Swara.
6. Description and notation of the prescribed Ragas: Malkauns and Alahaiya Bilawal.

### Section-C

7. Brief knowledge of the following Ragas: Kafi and Chandrakauns.
8. Brief knowledge of the following Talas: Ada Chautal & Jhaptal.

### Section-D

9. Importance of Instrumental Music in Gurmat Sangeet.
10. Folk Gayan Shallies used in Gurmat Sangeet.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Gain skill to play instruments

**CO-2.** Get basic knowledge on the terminology of music

**B.A. SEMESTER-IV**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-2418-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 minutes**

**Marks: 40**

1. Ability to play Ten Alankars of Bhairavi Thaata on your Instrument.
2. One Masitkhani and One Razakhani Gat in each of the following ragas with Toras in Malkauns, Alihya Bilawal.
3. Brief knowledge of following non-detailed Ragas Chandrakauns and Kafi.
4. Ability to recite Ada Chautal and Jhaptal on hand in Ekgun and Dugun Layakaris.
5. Ability to play Rupak tal on Tabla.
6. One Razakhani Gat in each of the prescribed Ragas in the course.
7. Ability to play Ektal on Tabla.
8. Ability to sing a Merital song with Harmonium.

**B.A. SEMESTER-V  
MUSIC (INSTRUMENTAL)**

**Course code: BMUI-3518-A  
(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2  
Total Hours: 30  
TotalMarks:100  
TheoryMarks:35  
PracticalMarks:40  
InternalAssessment:25**

**Instructions for the Paper Setter:  
Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:**Introduction of time theory of Indian music, avirbhav and tirobhav raga aspects and how-to great musicians played their instrument and different method ragas and tala.

**Section-A**

1. Development of Indian Music during modern period.
2. Comparative study of Avirbhava & Tirobhava with illustrations.

**Section-B**

3. Relevance of time theory in Music.
4. Life & Contribution of the following Musicians.
  - i. Ustad Bismillah Khan (Sohnai)
  - ii. Mahant Ghaja Singh (TausVadak)
5. Detailed study of classification of Indian Musical Instruments.
6. Interrelation between folk & classical Music

### Section-C

7. Detailed description of prescribed Ragas Darbari Kanra, Bhairavi (with Notations).
8. Knowledge of the following Ragas:- Asavari, Bhairav.

### Section-D

9. Detailed knowledge of following Talas:- Deepchandi & Tilwara.
10. Study of Kirtan Chowkies in Gurmat Sangeet.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Learn to play raga and instruments

**CO-2.** Understand the time theory of music

**B.A. SEMESTER-V**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-3518-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 minutes**

**Marks: 40**

1. Ability to play Ten Alankars on any instrument in the Swaras of Asawari That.
2. One Masitkhani in any Raga prescribed in your course, Darbari Kanra, Bhairavi.
3. Brief knowledge of following non-detailed Ragas Asavari, Bhairav.
4. Ability to recite on hand Deepchandi & Tilwara Tal with single and Double Layakaries.
5. Ability to play Jhap Tal on Tabla.
6. One Razakhani Gat in each Ragas Prescribed in your course.
7. Ability to play one Gat in Ektal in any Raga prescribed in your course.
8. Ability to sing National Anthem with any Instrument.

**B.A. SEMESTER-VI  
(MUSIC (INSTRUMENTAL))  
Course code: BMUI-3618-A  
(THEORY)**

**Time:3Hours**

**Credit Hours (per week): 2  
Total Hours: 30  
TotalMarks:100  
TheoryMarks:35  
PracticalMarks:40  
InternalAssessment:25**

**Instructions for the Paper Setter:  
Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 7 marks each.**

**Program Objective:** It highlight the imCORTance of swaras time theory of Indian music and imCORTance of notation system in instrumental music and it also gives the knowledge of various ragas and talas.

**Section-A**

1. Role of media in Indian Music.
2. Short notes of the following terms:- Kan, Baaj, jamjama & Murki.

**Section-B**

3. Life & contribution of the following Musicians:  
i) Nikhil Benerji ii) Vishav Mohan Bhatt
4. Fomation of 72 Thatas by Pt. VyankatMukhi.
5. Relation of Raga with Season & Time.
6. Detailed knowledge of Sahayak Nad.



### Section-C

7. Detailed description and Notations of prescribed Ragas: Malhar, Vrindavani Sarang.
8. Detailed knowledge of following Ragas:- Bahar, Madhmaad sarang.

### Section-D

9. Detailed knowledge of following Talas:- Jhumra, Mat.
10. Salient features of Gurmat Sangeet.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

- CO-1.** Learn to play string instruments.  
**CO-2.** Gain knowledge on raga and tala

**B.A. SEMESTER-VI**  
**(MUSIC (INSTRUMENTAL))**  
**Course code: BMUI-3618-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 minutes for each student**

**Marks: 40**

1. Ability to play Ten Alankars of Khamaj Thata on your Instrument.
2. One Masitkhani and One Razakhani Gat in each of the following ragas with Toras Malhar, Varindavani Sarang.
3. Razakhani Gat in each Raga.
4. Brief knowledge of following non detailed Ragas Bahar, Madhmaadh Sarang.
5. Ability to recite Jhumra, Mat Tal on hand in Ekgun and Dugun Layakaris.
6. One Gat in Dhamaar style in the prescribed Ragas.
7. Non-Detailed Ragas: Malhaar, Vrindavani Sarang.
8. Ability to sing a Shabad/Bhajan With Harmonium.

**M.A. Music Vocal  
SEMESTER-I-IV**

<b>COURSE SCHEME</b>							
<b>SEMESTER – I</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>MAMV-4101</b>	<b>Paper-I(T) Theoretical Survey of Indian Music.</b>	<b>4</b>	<b>75</b>	<b>-</b>	<b>25</b>	<b>100</b>	<b>48-49</b>
<b>MAMV-4102</b>	<b>Paper-II(T) History of Indian Music</b>	<b>4</b>	<b>75</b>	<b>-</b>	<b>25</b>	<b>100</b>	<b>50-51</b>
<b>MAMV-4103</b>	<b>Paper-III(P) Stage Performance</b>	<b>4</b>		<b>75</b>	<b>25</b>	<b>100</b>	<b>52-53</b>
<b>MAMV-4104</b>	<b>Paper-IV(P) Critical &amp; Comparative Study of Ragas- Viva-Voce (Practical Based)</b>	<b>4</b>		<b>75</b>	<b>25</b>	<b>100</b>	<b>54-55</b>

<b>COURSE SCHEME</b>							
<b>SEMESTER – II</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>MAMV -4205</b>	<b>Paper-V(T) Critical Study of Ragas and Aesthetics</b>	<b>4</b>	<b>75</b>	<b>-</b>	<b>25</b>	<b>100</b>	<b>56-57</b>
<b>MAMV -4206</b>	<b>Paper-VI (T) An Analytical Study of Granthas</b>	<b>4</b>	<b>75</b>	<b>-</b>	<b>25</b>	<b>100</b>	<b>58-59</b>
<b>MAMV -4207</b>	<b>Paper-VII (P) Stage Performance</b>	<b>4</b>		<b>75</b>	<b>25</b>	<b>100</b>	<b>60-61</b>
<b>MAMV 4208</b>	<b>Paper-VIII (P) Critical &amp; Comparative Study of Ragas- Viva- Voce (Practical Based)</b>	<b>4</b>		<b>75</b>	<b>25</b>	<b>100</b>	<b>62-63</b>

<b>COURSE SCHEME</b>							
<b>SEMESTER – III</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>MAMV -5309</b>	<b>Paper-IX (T) Scientific Study Indian Music.</b>	<b>4</b>	<b>75</b>	<b>-</b>	<b>25</b>	<b>100</b>	<b>64-65</b>
<b>MAMV -5310</b>	<b>Paper-X (T) Study of Gurmat Sangeet</b>	<b>4</b>	<b>75</b>	<b>-</b>	<b>25</b>	<b>100</b>	<b>66-67</b>
<b>MAMV -5311</b>	<b>Paper-XI (P) Stage Performance</b>	<b>4</b>		<b>75</b>	<b>25</b>	<b>100</b>	<b>68-69</b>
<b>MAMV -5312</b>	<b>Paper-XII (P) Critical &amp; Comparative Study of Ragas-Viva- Voce (Practical Based)</b>	<b>4</b>		<b>75</b>	<b>25</b>	<b>100</b>	<b>70-71</b>

<b>COURSE SCHEME</b>							
<b>SEMESTER – IV</b>							
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Max. Marks</b>				<b>Page No.</b>
			<b>Th</b>	<b>Pr</b>	<b>IA</b>	<b>Total</b>	
<b>MAMV-5413</b>	<b>Paper-XIII (T) Music as A Commercial Art</b>	<b>4</b>	<b>60</b>	<b>-</b>	<b>20</b>	<b>80</b>	<b>72-73</b>
<b>MAMV-5414</b>	<b>Paper-XIV (T) Essays On Indian Music</b>	<b>4</b>	<b>60</b>	<b>-</b>	<b>20</b>	<b>80</b>	<b>74-75</b>
<b>MAMV-5415</b>	<b>Paper-XV (P) Stage Performance</b>	<b>4</b>		<b>60</b>	<b>20</b>	<b>80</b>	<b>76-77</b>
<b>MAMV 5416</b>	<b>Paper-XVI (P) Critical &amp; Comparative Study of Ragas- Viva-Voce (Practical Based)</b>	<b>4</b>		<b>60</b>	<b>20</b>	<b>80</b>	<b>78-79</b>
<b>MAMV-5417</b>	<b>Paper-XVII Research Methodology in Music</b>	<b>4</b>	<b>30+30(Project)</b>	<b>-</b>	<b>20</b>	<b>80</b>	<b>80-81</b>

## M.A. MUSIC VOCAL

S.No.	PROGRAMME OBJECTIVES
1.	To provide the fine knowledge of musical aspects such as music terminology, history, various ragas, and their improvising swara with correct intonation
2.	Correlate internal hearing with singing and pitch identification. Identify and various rhythmic patterns of increasing complexity.
3.	Students are made aware about the theoretical aspects of Raga and Talas
4.	The student is able to give practical demonstration of the prescribed raga and is able to demonstrate various aspects of ragas and this differentiation

S.No.	PROGRAMME SPECIFIC OUTCOMES (PSOS)
1.	Students understand the chronological development of various technical terms, schools of vocal.
2.	Promote interest in and motivation for music and music related activity.
3.	Facilitate and promote the overall development of the personality of the students
4.	Sensitize the youth.

**M.A. MUSIC SEMESTER-I  
(VOCAL)  
Paper –I (T): Theoretical Survey of Indian Music  
Course code: MAMV- 4101**

**Time: 3Hours**

**Credit Hours (per week): 4**

**Total Hours: 60**

**TotalMarks:100**

**Theory:75**

**InternalAssessment :25**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** Different permutation and combination of vocal patterns of notes learning drutkhayals with basic feature of improvisations in the prescribed raga.

**Section-A**

1. Write Short notes on the following:
  - a. Avirbhav– Tirobhav
  - b. Alpattva– Bahutava
  - c.Khatka -Murki
  - d.Alap -Bahlaava
2. Detailed study of Gram.
3. Critical survey of medieval and present RagVargikaran.
4. Shruti as defined by Bharat, Sharangdev and Bhatkhande.
5. Comparative study of Rag, Shailies and thata of Uttari and Dakshini systems of Music.

**Section-B**

6. Importance of swarit (Keynote) in music.
7. Acomparative study of Bhatkhande and Vishnu Digamber Notation system.
8. Comparative study of uttari & Dakshini system of music.

**Books Recommended:**

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Dr .Geeta Pental, *Punjab ki Sangeet Parampara*, Radha Publication, New Delhi 1989.
3. Dr. Rajiv Verma & Neelam Parikh, *Bhartia Sangeet Ka Adhiyatmik Sawroop*, Amargranth Parkashan 2004.



4. Dr. Manju Shree Chowdhry, *Indian Music in Professional and Academic Institution*, Sanjay Parkashan, New Delhi 1999.
5. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.

**Course Outcomes:**

- CO-1.** Get deep knowledge of Hindustani music such as avirbhav, tirobhav etc.
- CO-2.** Learn the historical life of musicians.
- CO-3.** Learn to sing in practical and as well as theoretical form.
- CO-4.** Get knowledge about two systems of music, Uttari and Dakhshani .
- CO-5.** Understand gram system in music.

**M.A. MUSIC SEMESTER-I  
(VOCAL)**

**Paper- II (T): History of Indian Music  
Course code: MAMV-4102**

**Time: 3Hours**

**Credit Hours (per week): 4  
Total Hours: 60  
TotalMarks:100  
Theory:75  
InternalAssessment:25**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** To introduce the development of Indian music from medieval to modern period with the special reference of different gayanShallies.

**Section-A**

1. Development of Indian Music after Independence.
2. Biography and contribution of the following Musicians and Scholars:
  - (a) V.D. Pluskar
  - (b) Ustad Amir Khan
  - (c) Vinayak Rao Patvadhan
  - (d) Padam Shri Sohan Singh
  - (e) Pandit Dalip Chander Bedi
  - (f) Ustad Alla Rakha Khan

**Section-B**

3. Place of music in devotional music during medieval period.
4. Relevance of Time theory of Indian Music.
5. Descriptive & Comparative study of following gayan Shallies:
  - (a) Dhrupad–Dhamar, (b) Kajjri–Hori, (c) Saadra-Daadra (d) Thumri-Tappa
  - (e) Drut Khayal - Tarana

### **Books Recommended:**

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Laxmi Narayan Garg, *Hamare Sangeet Ratan*, Sangeet Karyalaya Hathras, 1989.
3. Swami Prajna Nand, *Historical Development of Indian Music*, Published by Swami Adyananda, Calcutta. 1963.
4. Laxmi NarayanGarg, *Nibandh Sangeet*, Sangeet Karyala Hathras. 1989.
5. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005.
6. Dr. Gurnam Singh, *Gurmat Sangeet Prabandhte Parsar*, Punjabi University, Patiala 2002.
7. Dr. Geeta Paintal, *Punjab ki Sangeet Parmpara*, Radha Publication New Delhi 1998.

### **Course outcomes:**

**CO-1.** Get introduced with history of music

**CO-2.** Learn different moods of Raga and their nature

**CO-3.** know about great musicians and their style of singing.

**M.A. MUSIC SEMESTER-I  
(VOCAL)  
Paper – III (P): Stage Performance  
Course code: MAMV-4103**

**Time: 40 minutes**

**Credit Hours (per week): 4  
Total Hours: 60  
Total Marks: 100  
Practical: 75  
Internal Assessment: 25**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Program Objective:** This course is aimed at introducing the students to a specific gayaki in their khayal singing. Demonstrate advanced knowledge of ragas. To learn basic skills of improvisation/ Badat / vilambit compositions to learn additional forms within the khayal genres such as tarana.

1. (i) A Vilambit Khayal  
(ii) A Drut Khayal
2. (i) Tarana, Chaturang or Trivet  
(ii) Ability to sing the Alankars of Ten Thatas
3. Ten Alankars each of Bilawal and Khamaj Thaata.
4. Tuning of Tanpura

**Books Recommended:**

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalaya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. V. N. Bhatkhande, *H.S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.

4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shrivastava, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

### **Course Outcomes:**

CO-1. Increase their ability to sing various raga with complete swarlagav.

**M.A. MUSIC SEMESTER-I**  
**(VOCAL)**  
**Paper –IV (P): Critical & Comparative Study of**  
**Ragas Viva Voce (Practical Based)**  
**Course code: MAMV- 4104**

**Time: 40 minutes**

**Credit Hours (per week): 4**  
**Total Hours: 60**  
**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Note: I**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Note II :**

- I. Detailed and critical study of the following Ragas.**
- II. Detailed study of any five Ragas and non-detailed study of three Ragas.**
- III. Any two vilambit Khayals and five drut Khayals with proper style of gayaki.**
- IV. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.**
- V. Ability to play Ek Taal, JhapTaal, Teen Tal, Rupak, Tilwara, Chautal and Dhamar on hand and Tabla with Ek Gun and Dugun Laykaries.**

**Program Objective:** About various forms of ragas classification nature and interrelationship with ragas and its presentations with correct intonation. To impart theoretical and practical understanding.

**1. Detailed Ragas:**

1. Kalawati
2. Bhairav

3. Ahir Bhairav
4. Devgiri Bilawal
5. Shudh Sarang
6. Jog

### **1. Non Detailed Ragas:**

- (i) Jansmohna
- (ii) Tilang
- (iii) Yamni Bilawal
- (iv) Klingda

### **Books Recommended:**

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shrivastava, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

### **Course Outcomes:**

**CO-1.** Understand complete learning of ragas ,their structure , mood and nature.

**M.A. MUSIC SEMESTER-II  
(VOCAL)**

**Paper-V (T): Critical Study of Raga and Aesthetic  
Course code: MAMV-4205**

**Time: 3Hours**

**Credit Hours (per week): 4  
Total Hours: 60  
Total Marks:100  
Theory:75  
Internal Assessment:25**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** The course is aimed at introducing the students to a specific aesthetic part of music. It also provides the different ragas to the students used in film music

**Section-A**

1. Meaning definition and principles of aesthetics in the context of music.
2. The influence and impact of Aesthetical elements in music performances.
3. Nayak–Nayika Bhed.
4. Relevance of Raga –Ragini Chitran in strengthening the relationship of ragas with emotions.
5. Raag and Rasa.

**Section-B**

6. Relation of Raga with season and time.
7. Use of following Indian classical Raga (Yaman, Bhairav, Jog, Shivranjini, Malkauns, Kafi In film music.
8. Critical and Comparative study of Basic training singing style and presentation of following Gharanas: -  
(a) Gwalior (b) Delhi (c) Kirana

**Books Recommended:**

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Laxmi NarayanGarg, *Nibandh Sangeet*, Sangeet Karyala Hathras. 1989.
3. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005.
4. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
5. A K Sen, *Indian Concept of Rythem*, Kanishka Publication New Delhi 1994.



6. Rashmi Goswami, *Manand Music in India*, Indian Institute of Advance Study 1992.
7. Dr. Gurnam Singh, *Gurmat Sangeet Prabandhte Pasaar*, Punjabi University Patiala 2002.

**Course Outcomes:**

CO-1. Understand the aesthetical part of music with season and time..

**M.A. MUSIC SEMESTER-II  
(VOCAL)**

**Paper- VI (T): An Analytical Study of Granthas  
Course code: MAMV-4206**

**Time 3 Hours**

**Credit Hours (per week): 4  
Total Hours: 60  
Total Marks: 100  
Theory: 75  
Internal Assessment: 25**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** Introduction to the musical granthas with its historical relations and all the techniques of practical and theoretical part.

**25x3**

**Analytical study of following Granths:**

**Section-A**

- |                         |   |             |
|-------------------------|---|-------------|
| 1. Brihaddeshi          | : | Matang      |
| 2. Sangeet Ratnakar     | : | Sharangdev  |
| 3. Raag Tatvivodh       |   |             |
| 4. Sawar Mail Kalanidhi | : | Ramamatya   |
| 5. Natyashastra         | : | Bharat Muni |

**Section-B**

- |                          |   |                   |
|--------------------------|---|-------------------|
| 6. Sangeet Chinta Mani   | : | Acharya Brihspati |
| 7. ChaturdandiPrakashika | : | Pt. VyankatMukhi  |
| 8. Raag Trangini         | : | Pt. Lochan        |

**Books Recommended:**

1. Sharangdev, Dr. Subadhra Chowdhary, *Sangeet Ratnakar*, Radha Publications, New Delhi. 2000.
2. Mantang, *Brehdeshi*, Bal Krishan Garg, Sangeet Karyala Hathras. 1978.
3. Pt . VyankatMukhi, *Chaturdandi Prakashika*, Madras Music Academy. 1934.
4. Ramamatya, *SawarMailKalanidhi*, Sangeet Karyala Hathras 1979.
5. Pt. Omkar Nath Thakur, *Parnav Bharti*, Estate Mumbai. 1997.
6. Acharya Brihspati, *Sangeet Chintamani*, Sangeet Karyala Hathras. 1966.
7. Dr. Sunita, Sangeetde Maulik Tat, Gacious Publication urban Estate, Patiala-2018.

**Course Outcomes:**

**CO-1.** Get complete knowledge of music from granthas.

**M.A. MUSIC SEMESTER-II  
(VOCAL)  
Paper- VII (P): Stage Performance  
Course code: MAMV-4207**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time: 40 minutes**

**TotalMarks:100  
Practical:75  
InternalAssessment:25**

**Note I:**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Program Objective:** This course is aimed at introducing the students to a specific gayaki in their khayal singing. Demonstrate advanced knowledge of ragas. To learn basic skills of improvisation/ Badat / vilalmbit compositions to learn additional forms within the khatal genres such as tarana.

1. (i) A Vilambit Khayal.  
(ii) A Drut Khayal.
2. (i) One Tarana.  
(ii) Tuning of Tanpura.
3. (i) One Cinematic Song.  
(ii) Ten Alankars each of Kafi and Asawari Thaata.

**Books Recommended:**

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalaya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. V. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.

4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriva stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

### **Course Outcomes:**

CO-1. Increase their ability to sing various raga with complete swarlgav.

**M.A. MUSIC SEMESTER-II  
(VOCAL)  
Paper- VIII (P): Critical & Comparative Study of  
Ragas Viva Voce (Practical Based)  
Course code: MAMV-4208**

**Time: 40 minutes**

**Credit Hours (per week): 4  
Total Hours: 60  
Total Marks: 100  
Practical: 75  
Internal Assessment: 25**

**Note: I**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Note: II**

- I. Detailed and critical study of the following Ragas.**
- II. Detailed study of any five Ragas and non-detailed study of three Ragas.**
- III. Any two vilambit Khayals and five drut Khayals with proper style of gayaki.**
- IV. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.**
- V. Ability to play Ek Taal, JhapTaal, Teen Tal, Rupak, Tilwara, Chautal and Dhamar on hand and Tabla with Ek Gun and Dugun Laykaries.**

**Program Objective:** To impart theoretical and practical about various forms of ragas classification nature and interrelationship with ragas and its presentations with correct intonation.

## 2. Detailed Ragas:

- (i) Madhuwanti
- (ii) Maru Bihag
- (iii) Miyan Ki Malhar
- (iv) Nat Bhairav
- (v) Sham Kalyan
- (vi) Puraya Kalyan

## 3. Non Detailed Ragas:

- (i) Multani
- (ii) Bihag
- (iii) Madhmad Sarang
- (iv) Puraya

## Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. N. Bhatkhande, *H.S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriya stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

## Course Outcomes:

CO-1. Have complete learning of raga , structure mood and nature.

**M.A. MUSIC SEMESTER-III  
(VOCAL)  
Paper- IX (T): Scientific Study of Indian Music  
Course code: MAMV-5309**

**Time: 3Hours**

**Credit Hours (per week): 4  
Total Hours: 60  
TotalMarks:100  
Theory:75  
InternalAssessment:25**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** The course focuses on imparting an enhanced understanding of scientific study of Indian music such as music drone correct intonation pitch intensity etc.

**Section-A**

1. Principles of Indian Music drone
2. Study of melody & Harmony in the context of vocal music.
3. Frequency, pitch, intensity, timber, Apptitude.
4. Correct intonation of swaras in various ragas.

**Section-B**

5. Voice culture and its importance.
6. Methods of teaching in Music
7. Role of Mathematics in Music.
8. Relation of Music with Allied Sciences.

**Books Recommended:**

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005.
3. Laxmi NarayanGarg, *Nibandh Sangeet*, Sangeet Karyala Hathras. 1989.
4. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
5. Dr. Manju Shree Chowdhry, *Indian Music in Proffessional and Academy Institutions*, Sanjay Prakashan, New Delhi 1999.
6. Rashmi Goswami, *Manand Music in India*, Indian Institute of Advance Study 1992.



7. Dr. Yashpal Sharma, *Bhartiya Sangeet Main Shruti*, Kanishka Publisher and Distributors, New Delhi -2

**Course Outcomes:**

CO-1. Learn the significance aspect of music such as drone correct intonation of raga

**M.A. MUSIC SEMESTER-III  
(VOCAL)  
Paper- X (T): Study of Gurmat Sangeet  
Course code: MAMV-5310**

**Time:3Hours**

**Credit Hours (per week): 4  
Total Hours: 60  
TotalMarks:100  
Theory:75  
InternalAssessment:25**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** Introduction of historical aspects of gurmat sangeet with its singing and its vadan techniques and highlights of silent features and great musicians of gurmat sangeet.

**Section-A**

1. Contribution of Shri Guru Gobind Singh Ji towards Indian Music.
2. Element and Gayan Shallies of folk music and classical music in Gurmat Sangeet.
3. Critical & Comparative study of different singing styles of Gurmat Sangeet.
4. The contribution of Bhagtas Bani towards music in the context of Shri Guru Granth Sahib.
5. Detailed knowledge of Instruments used in Gurmat Sangeet.

**Section-B**

6. Contribution of the institutions to promote the Gurmat Sangeet.
7. Contribution and biography of following Keertan kaars: -  
(a) Bhai Mardana. (b) Prof. Tara Singh (c) Giani Gyan Singh Abtabaad.
8. Salient feature of Kirtan Chownkis in Gurmat Sangeet.
9. Detailed study of classification of raga in Sri Guru Granth Sahib.

**Books Recommended:**

1. Dr. Gurnam Singh, *Gurmat Sangeet Prabandh Ate Pasar*, Published by Punjabi University Patiala. 2002.
2. Prof. Kartar Singh, *Gurmat Sangeet Darpan*, Shromani Gurudwara Prabandhaka committee, Amrisar 2006.
3. Dr. Jatinder Kaur, *Sikh Dharam Ate Bhagti Sangeet*, Unistar Books Publication Chandigarh 2013.
4. Dr. Geeta Pental, *Punjab Ki Sangeet Parampara*, Radha Publication, New Delhi. 1989
5. Dr. Gurnam Singh, *Musicology of Shree Guru Granth Sahi*, Kanishka Publishers, New Delhi. 2002

**Course Outcomes:**

- CO-2.** Learn Gurmat sangeet having great source of musical terms and history with various raga and different style of singing

**M.A. MUSIC SEMESTER-III**  
**(VOCAL)**  
**Paper XI (P): Stage Performance**  
**Course code: MAMV-5311**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 40 minutes**

**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Note: I**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Program Objective:** This course is aimed at introducing the students to a specific gayaki in their khayal singing. Demonstrate advanced knowledge of ragas. To learn basic skills of improvisation/ Badat / vilambit compositions to learn additional forms within the khayal genres such as tarana

1. Vilambit Khayal.
2. A Drut Khayal.
3. Partal Gayaki (A Partal from Sri Guru Granth Sahib)
4. Anyone of the following Bhajan/Geet/Gazal on Harmonium.
5. Bhajan/Shabad with harmonium to be played by the candidate.
6. Ten Alankars each of Bhairavi, Bhairav and Kalyan Thaata.
7. Tuning of Tanpura.

**Books Recommended:**

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalaya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.

3. V. N. Bhatkhande, *H.S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shrivastava, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

### **Course Outcomes:**

**CO-1.** Increase their ability to singing of various raga with complete swarlgav.

**M.A. MUSIC SEMESTER- III  
(VOCAL)  
PAPER- XII (P): Critical & Comparative Study of  
Ragas Viva Voce (Practical Based)  
Course code: MAMV-5312**

**Time: 40 minutes**

**Credit Hours (per week): 4  
Total Hours: 60  
Total Marks: 100  
Practical: 75  
Internal Assessment: 25**

**Note: I**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Note: II**

- I. Detailed and critical study of the following Ragas.**
- II. Detailed study of any five Ragas and non-detailed study of three Ragas.**
- III. Any two vilambit Khayals and five drut Khayals with proper style of gayaki.**
- IV. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.**
- V. Ability to play Ek Taal, JhapTaal, Teen Tal, Rupak, Tilwara, Chautal and Dhamar on hand and Tabla with Ek Gun and Dugun Laykaries.**

**Program Objective:** To impart theoretical and practical knowledge about various forms of ragas classification nature and interrelationship with ragas and its presentations with correct intonation.

## 1. Detailed Ragas:

- (i) Miya ki Todi-Multani
- (ii) Kalawati – Jansamohini
- (iii) God Sarang-God Malhar
- (iv) Abhogi-Nayaki Kandra
- (v) Shri-Basant
- (vi) Jog-Tilang

## Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriya stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

## Course Outcomes:

CO-1. Have complete knowledge of raga and structure mood and nature

**M.A. MUSIC SEMESTER-IV**  
**(VOCAL)**  
**PAPER- XIII (T): Music As a Commercial Art**  
**Course code: MAMV-5413**

**Time:3Hours**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**TotalMarks: 80**  
**Theory:60**

**InternalAssessment:20**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** This course provides and introduction to the theory of music as commercial art in modern period. And musicology terms in relation to performance practices.

**12X5**

**Section-A**

1. Detailed knowledge of arranging film music.
2. The Role of Computer in Music.
3. Scope of job Avenues in Music.
4. The Art of sound recording and sound techniques.
5. Various methods of teaching Vocal music with the help of audio video aids.

**Section-B**

6. Role of Music in popularizing commercial advertisements.
7. Role of multimedia in Promoting Indian Classical Music.
8. Role of A.I.R in promoting Indian Vocal Music.
9. Role of Internet search Platform and Websites in preservation of Indian Classical Music.

**BooksRecommended:**

1. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005
2. Arun Kumar Sen, *Bhartia Taalon Ka Shastriya Vivechan*, Madhaya Pardesh Academy, Bhopal 2002.
3. Dr. ManjuShree Chowdry, *Indian Music in Professional and Academic Institutions*, Sanjay Parkashan, New Delhi. 1999  
a. A K Sen, *Indian Concept of Rhythm*, Knishka Publishers, New Delhi. 1994.
4. Rashmi Goswami, *Manand Music in India*, Indian Institute at Advance Study. 1992.



**Course Outcomes:**

PO-1. Get knowledge of various method of work and profession in music.

**M.A. MUSIC SEMESTER- IV  
(VOCAL)  
PAPER- XIV (T): Essays on Indian Music  
Course code: MAMV-5414**

**Time: 3hours**

**Credit Hours (per week): 4  
Total Hours: 60  
Total Marks: 80  
Theory: 60  
Internal Assessment: 20**

**Note: Section-A will consist of five questions students are required to attempt any three questions. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.**

**Program Objective:** To study the historical medieval and modern context of Indian music the essays on Indian music provides the material to understand the different theoretical terms and technology of music.

**Section-A**

1. Importance of Taal and laya in Music.
2. Folk Music of Punjab.
3. Vartman Sangeet Shiksha ke Gun evam Dosh.
4. Interrelationship study of Music and Yoga.
5. Kakoo Bhed.

**Section-B**

6. Globalization in Indian Music.
7. Interrelationship of Music and Psychology.
8. Sahitya aur Sangeet.

### **Books Recommended:**

1. Harish Chander Srivastav, *Sangeet Nibandh Sangraha*, Sangeet Sadan Prakashan- 2015
2. Laxmi Narayan Garg, *Nibandh Sangeet*, Sangeet Karyala, Hatteras (U.P). 1989.
3. Saurali Goswami, *Music and Fine Arts in the Devotional Tradition of India*, A. P. H Publishing CorCOration, Dariyaganj 2005.
4. Dr. Subhadra Chowdhary, *Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar*, Krishna Publisher, Ajmer 1988.
5. Dr. Manorma Sharma, *Sangeet ki Anusandhan Prakriya*, Published by Haryana Granth Academy.
6. Alka Nagpal, *Bhartiya Sangeet me Shodh Pravidhi*, Published by Radha Publication, NewDelhi 1996.
7. Mukesh Garg, *Sahitya Aur Sangeet -I*, Published by Vani Prakashan- 2014.

### **Course outcomes:**

CO-2. Knowledge of various music topics such as globalization yoga psychology.

**M.A. MUSIC SEMESTER-IV  
(VOCAL)  
PAPER- XV (P): StagePerformance  
Course code: MAMV-5415**

**Time: 40 minutes**

**Credit Hours (per week): 4  
Total Hours: 60  
TotalMarks:80  
Practical:60  
InternalAssessment:20**

**Note I:**

- I. Board ofexaminers will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Program Objective:**This course is aimed at introducing the students to a specific gayaki in their khayal singing. Demonstrate advanced knowledge of ragas. To learn basic skills of improvisation/ Badat / vilalmbit comCOsitions to learn additional forms within the khatal genres such as tarana.

1. Vilambit Khayal.
2. A drut Khayal.
3. Thumri or Tappa.
4. Tuning of Tanpura.
5. Ten Alankars each of Marva, Purvi, and Todi Thaata.
6. Gazal with accompaniment of Harmonium to be played by candidate.
7. Ten Alankars each of Marwa, Purvi and Todi Thaata.

### **Books Recommended:**

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. V. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriya stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

### **Course Outcomes:**

- CO-1. Increase their ability to sing various raga with complete swarlgav.

**M.A.MUSIC SEMESTER-IV**  
**(VOCAL)**  
**PAPER- XVI (P): Critical & Comparative Study of**  
**Ragas Viva Voce (Practical Based)**  
**Course code: MAMV-5416**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time:40minutes**

**TotalMarks:80**  
**Practical:60**  
**InternalAssessment:20**

**Note: I**

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

**Note: II**

- I. Detailed and critical study of the following Ragas.**
- II. Detailed study of any five Ragas and non-detailed study of three Ragas.**
- III. Any two vilambit Khayals and five drut Khayals with proper style of gayaki.**
- IV. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.**
- V. Ability to play Ek Taal, JhapTaal, Teen Tal, Rupak, Tilwara, Chautal and Dhamar on hand and Tabla with Ek Gun and Dugun Laykaries.**

**Program Objective:** To impart theoretical and practical about various forms of ragas classification nature and interrelationship with ragas and its presentations with correct intonation.

## 1. Detailed Ragas:

- i. Bhatiyar- Lalit
- ii. Puriya- Marwa
- iii. Gurjri Todi-  
Bilaskhani Todi
- iv. Hameer- Kamod
- v. Adana- Darbari
- vi. Kirwani- Sindi  
Bhairavi

## Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shrivastava, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

## Course Outcomes:

CO-1. Have complete learning of raga and structure mood and nature.

**M.A. MUSIC SEMESTER-IV  
(VOCAL)  
PAPER-XVII: Research Methodology in Music  
Course code: MAMV-5417**

**Total Marks: 80**

**Credit Hours (per week): 4  
Total Hours: 60  
Theory: 30  
Research Project: 30  
Internal Assessment: 20**

**Note:**

**Section- A Paper setter will set three questions from section-A students will required to attempt any two questions. All questions carry equal marks.**

**Program Objective:** This course focuses on critical and analytical aspects of research methodology in music. Introduces students to music research method. In particular practical aspects of various music sub disciplines, concentrating on methodologies such as musical analysis, textual criticism.

**Section-A**

**15X2**

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in Music.
3. Concept and Pre –Requirement of Selection of a Topic.
4. Preparation of Synopsis and Research ProCOsal.
5. Brief knowledge of following terms:  
(a) Bibliography      (c) References      (e) Preface  
(b) Footnote      (d) Appendix

**Section-B**

**Research Project**

**30**

**Note: The Project ReCOrt will be sent to external evaluator.**

- I. Students are required to prepare one research project.
- II. Research project should base on any topic prescribed in the syllabus of semester I to IV.
- III. Project should not be less than 25 pages.
- IV. Research methodology to be duly adopted in the project properly.

**Books Recommended:**

1. Harish Chander Srivastav, *Sangeet Nibhandh Sangraha*, Sangeet Sadan Prakashan- 2015
2. Laxmi Narayan Garg, *Nibandh Sangeet*, Sangeet Karyala, Hatteras (U.P). 1989.
3. Saurali Goswami, *Music and Fine Arts in the Devotional Tradition of India*, A. P. H Publishing CorCOration, Dariyaganj 2005.



4. Dr. Subhadra Chowdhary, *Sangeet Mein Anusandhan Ki Smasayan Aur Kshetar*, Krishna Publisher, Ajmer 1988.
5. Dr. Manorma Sharma, *Sangeet ki Anusandhan Prakriya*, Published by Haryana Granth Academy.
6. Alka Nagpal, *Bhartiya Sangeet me Shodh Pravidhi*, Published by Radha Publication, New Delhi 1996.
7. Mukesh Garg, *Sahitya Aur Sangeet-I*, Published by Vani Prakashan-2014.

### **Course Outcomes:**

- CO-1.** Understand the research methodology with its technical terms, synopsis and footnote etc.