

FACULTY OF ARTS

SYLLABUS FOR THE BATCH FROM THE YEAR 2023 - 2025

Programme Code: M.A

Programme Name: MUSIC VOCAL

(Semester I-IV)

Examinations: 2024-25



Department of Music

Khalsa College Amritsar

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

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 Vocal
SEMESTER: I-IV

| COURSE SCHEME | | | | | | | | | | | | |
|----------------------|--|-------------------|----------------|----------|----------|----------------------|------------------|-----------|-----------|--------------|-----------------|--|
| SEMESTER – I | | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Page No. | |
| | | | L | T | P | | Th | P | IA | Total | | |
| Major Courses | | | | | | | | | | | | |
| MAMV -4101 | Paper-I(T) Theoretical Survey of Indian Music. | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 7-8 | |
| MAMV -4102 | Paper-II(T) History of Indian Music | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 9-10 | |
| MAMV -4103 | Paper-III(P) Stage Performance | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 11-12 | |
| MAMV -4104 | Paper-IV(P) Critical & Comparative Study of Ragas Viva-Voce (Practical Based) | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 13-14 | |

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|--|-------------------|----------------|----------|----------|----------------------|------------------|-----------|-----------|--------------|-----------------|
| SEMESTER – II | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Page No. |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV -4205 | Paper-V(T) Critical Study of Ragas and Aesthetics | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 15 |
| MAMV -4206 | Paper-VI (T) An Analytical Study of Granthas | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 17-18 |
| MAMV -4207 | Paper-VII (P) Stage Performance | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 19-20 |
| MAMV 4208 | Paper-VIII (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based) | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 21-22 |

COURSE SCHEME**SEMESTER – III**

| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Page No. |
|----------------------|---|------------|---------|---|---|---------------|-----------|----|----|-------|----------|
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5309 | Paper-IX (T) Scientific Study of Indian Music. | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 23-24 |
| MAMV-5310 | Paper-X (T) Study of Gurmat Sangeet | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 25-26 |
| MAMV-5311 | Paper-XI (P) Stage Performance | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 27-28 |
| MAMV-5312 | Paper-XII (P) Critical & Comparative Study of Ragas-Viva- Voce (Practical Based) | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 29-30 |

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---|-------------------|----------------|----------|----------|----------------------|------------------|-----------|-----------|--------------|-----------------|
| SEMESTER – IV | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Page No. |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5413 | Paper-XIII (T) Music as A Commercial Art | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 31-32 |
| MAMV-5414 | Paper-XIV (T) Essays On Indian Music and Research Methodology in Music | 6 | 4 | 2 | - | 6 | 75 | - | 25 | 100 | 33-34 |
| MAMV-5415 | Paper-XV (P) Stage Performance | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 35-36 |
| MAMV-5416 | Paper-XVI (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based) | 12 | - | - | 6 | 6 | - | 75 | 25 | 100 | 37-38 |
| MAMV-5417 | Paper-XVII Research Project (Minor) * | - | - | - | 2 | 2 | - | - | - | - | 39-40 |

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

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – I | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-4101 | Paper-I(T) Theoretical Survey of Indian Music. | 6 | 4 | 2 | 0 | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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 c.Khatka -Murki
 - b. Alpattva– Bahutava 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.
9. Detailed Study of Tanas and its Style.
10. Interrelationship of Music with Drama & Theatre.

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**

| COURSE SCHEME | | | | | | | | | | | | |
|----------------------|--|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|--|
| SEMESTER – I | | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam | |
| | | | L | T | P | | Th | P | IA | Total | | |
| Major Courses | | | | | | | | | | | | |
| MAMV-4102 | Paper-II(T) History of Indian Music | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. | |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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. Merits and Demerits of Academic training of Indian Classical Music.
3. Biography and contribution of the following Musicians and Scholars:

| | |
|---------------------|-----------------------------|
| (a) V.D. Pluskar | (c). Padam Shri Sohan Singh |
| (b) Ustad Amir Khan | (d). Pandit Jasraj |

Section-B

4. Place of music in devotional music during medieval period.
5. Relevance of Time theory of Indian Music.
6. Historial Development of Vrindgaan in Music.
7. 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**

| COURSE SCHEME | | | | | | | | | | | |
|---------------|-----------------------------------|------------|---------|---|---|---------------|-----------|----|----|-------|-----------------------|
| SEMESTER – I | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-4103 | Paper-III(P) Stage Performance | 12 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

- 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 khayal genres such as tarana.

1. (i) AVilambit Khayal
(ii) A DrutKhayal
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 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 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**

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---|-------------------|----------------|----------|----------|----------------------|------------------|-----------|-----------|--------------|------------------------------|
| SEMESTER – I | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-4104 | Paper-IV(P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based) | 12 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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:

- i. Kalyan-Shud Kalyan
- ii. Malkauns-Chanderkons
- iii. Bihag-Marubihag
- iv. Bhairav-Ahir Bhairav
- v. Varindavani sarang-Madhmag sarang
- vi. Miyamalhar-Meg malhar

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. 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**

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|--|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – II | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-4205 | Paper-V(T) Critical Study of Ragas and Aesthetics | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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, Bhairavi, Jog Shivranjni, Malkauns, Infilm 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

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – II | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-4206 | Paper-VI (T) An Analytical Study of Granthas | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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.

Analytical study of following Granthas:

Section-A

1. Brihaddeshi : Matang
2. Sangeet Ratnakar : Sharangdev
3. Sawar Mail Kalanidhi : Ramamatya
4. NatyaShastra : Bharat Muni

Section-B

5. Sangeet Chinta Mani : Acharya Brihspati
6. ChaturdandiPrakashika : Pt.VyankatMukhi
7. Raag Trangini : Pt. Lochan
8. Sangeet Shastar : Bhatkhande

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

| COURSE SCHEME | | | | | | | | | | | |
|---------------|------------------------------------|------------|---------|---|---|---------------|-----------|----|----|-------|----------------------|
| SEMESTER – II | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Alloted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-4207 | Paper-VII (P) Stage Performance | 12 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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) AVilambit Khayal.
(ii) A Drut Khayal.
2. (i) One Tarana.
(ii) Tunning 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 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 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**

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|--|------------|---------|---|---|---------------|-----------|----|----|-------|-----------------------|
| SEMESTER – II | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV 4208 | Paper-VIII (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based) | 12 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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) Puriyakalayn-Puriya Dhanshri
- (ii) Bhageshri-Rageshri
- (iii) Nat Bhairav-Gunkali
- (iv) Bhim Palasi-Patt Deep
- (v) Shud Kalyan-Sham Kalyan
- (vi) Shankra-Hansdhwani

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

| COURSE SCHEME | | | | | | | | | | | |
|----------------|--|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – III | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5309 | Paper-IX(T) Scientific Study of Indian Music | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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 Proffesional 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**

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---------------------------------------|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – III | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5310 | Paper-X(T) Study of Gurmat Sangeet | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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-1. 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

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|-----------------------------------|------------|---------|---|---|---------------|-----------|----|----|-------|----------------------|
| SEMESTER – III | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Alloted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5311 | Paper-XI (P) Stage Performance | 12 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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 khatal 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 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 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**

| COURSE SCHEME | | | | | | | | | | | |
|----------------|---|------------|---------|---|---|---------------|-----------|----|----|-------|-----------------------|
| SEMESTER – III | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5312 | Paper-XII (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based) | 12 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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) Miyakitori-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

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – IV | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5413 | Paper-XIII(T) Music as A Commercial Art | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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.

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.

Books Recommended:

- I. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005
- II. Arun Kumar Sen, *Bhartia Taalon Ka Shastriya Vivechan*, Madhaya Pardesh Academy, Bhopal 2002.

- III. Dr. ManjuShree Chowdry, *Indian Music in Professional and Academic Institutions*, Sanjay Parkashan, New Delhi. 1999
- IV. A K Sen, *Indian Concept of Rhythm*, Knishka Publishers, New Delhi. 1994.
- V. 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 and Research Methodology in Music
Course code: MAMV-5414**

| COURSE SCHEME | | | | | | | | | | | |
|---------------|--|------------|---------|---|---|---------------|-----------|---|----|-------|-----------------------|
| SEMESTER – IV | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5414 | Paper-XIV(T) Essays on Indian Music and Research Methodology in Music | 6 | 4 | 2 | - | 6 | 75 | 0 | 25 | 100 | 3 hrs. |

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. 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. Interrelationship study of Music and Yoga.
4. Globalization in Indian Music.
5. Interrelationship of Music and Psychology.

Section-B

6. Meaning, Scope and Types of Research in Music.
7. Priority Areas of Research in Music
8. Concept and Pre –Requirement of Selection of a Topic.
9. Preparation of Synopsis and Research Proposal.

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): Stage Performance
Course code: MAMV-5415

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|-----------------------------------|------------|---------|---|---|---------------|-----------|----|----|-------|----------------------|
| SEMESTER – IV | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Alloted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5415 | Paper-XV (P) Stage Performance | 6 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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 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 Thaat.

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 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 swarlgav.

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

| COURSE SCHEME | | | | | | | | | | | |
|----------------------|---|-------------------|----------------|----------|----------|----------------------|------------------|-----------|-----------|--------------|--------------------------------|
| SEMESTER – IV | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | Time Allotted in exam |
| | | | L | T | P | | Th | P | IA | Total | |
| Major Courses | | | | | | | | | | | |
| MAMV-5416 | Paper-XVI (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based) | 6 | 0 | 0 | 6 | 6 | 0 | 75 | 25 | 100 | 40 minutes each |

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

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 and structure mood and nature.

M.A. MUSIC SEMESTER-IV
(VOCAL)
PAPER-XVII: Research Project (Minor)
Course code: MAMV-5417

| COURSE SCHEME | | | | | | | | | | | |
|---------------|---|------------|---------|---|---|---------------|-----------|---|----|-------|--|
| SEMESTER – IV | | | | | | | | | | | |
| Course Code | Course Name | Hours/Week | Credits | | | Total Credits | Max Marks | | | | |
| | | | L | T | P | | Th | P | IA | Total | |
| MAMV-5417 | Paper-XVII Research Project (Minor) | - | - | - | 2 | 2 | - | - | - | - | |

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

Note:

Students is required to submit one research project . Research to submit on or before 30th April of the IV Semester. Evaluation of the research project will be internal.

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

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, 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.

