

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**SCHEME OF EXAMINATION ACCORDING TO**  
**CBCS OF M.A. MUSIC Instrumental (Sitar)**  
**(W.E.F. -2022-23) Onwards**

**SEMESTER-I**

Paper Specification	Papers	Max. Marks	Internal Assessment	Total Marks	Time
Core-I	General & Applied Music Theory	80	20	100	5 Hours✓
Core -II	History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)	80	20	100	5 Hours✓
Core- III	Stage Performance	80	20	100	9Hours
Core- IV	Viva -Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core- V	Lecture Demonstration	80	20	100	9 Hours

**SEMESTER-II**

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva -Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core -V	Lecture Demonstration	80	20	100	9 Hours
Open Elective IV	General History and Basics of Indian Music -1 (Inter-Disciplinary)	80	20	100	4 Hours

**(W.E.F. 2022-23)**

**SEMESTER-III**

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (13 <sup>th</sup> Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva -Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core -V	Lecture Demonstration	80	20	100	9 Hours
Open Elective IV	General History and Basics of Indian Music-2 (Inter-Disciplinary)	80	20	100	4 Hours

**SEMESTER-IV**

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (13 <sup>th</sup> Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva -Voce Comparative Study of Ragas	80	20	100	9 Hours
Core- -V	Lecture Demonstration	80	20	100	9 Hours

*Chairperson*  
(MAD)  
Dr. Arun Singh

*Incharge*  
(MAD)  
Special

*Ustad Mutaba*

(Consent given)  
Anurag - II  
Mr. Padamjeet  
Sehrawat

Consent given  
Anurag - II  
Dr. Vishav Kumar

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M. A. Music Instrumental (Sitar)**  
**Proposed Credits According to CBCS in the Course Structure**  
**(W.E.F. 2022-23) Onwards**

The value of L+T+P is equal

1 lecture = 1 credit, 1 Tutorial = 1 credit, 2 Practical = 1 credit

**\*Note** – In M.A. Music course (Vocal & Sitar) Theory papers are combined and have same syllabus as no changes in paper codes in proposed scheme.

**M.A. Ist SEMESTER (Sitar)**

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal/ Instrumental	Core-1	General and Applied Music Theory	MMU 411	4+1+0	5	5	80	20	100
	Vocal/ Instrumental	Core-2	History of Indian music	MMU 412	4+1+0	5	5	80	20	100
	Instrumental	Core-3	Stage performance	MMUI 416	0+1+8	9	5	80	20	100
	Instrumental	Core-4	Viva –Voce & Comparative Study of Ragas	MMUI 417	0+1+8	9	5	80	20	100
	Instrumental	Core-5	Lecture Demonstration	MMUI 418	0+1+8	9	5	80	20	100
	Total						25	400	100	500

**M.A. IInd SEMESTER (Sitar)**

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal/ Instrumental	Core-1	General and Applied Music Theory	MMU 421	4+1+0	5	5	80	20	100
	Vocal/ Instrumental	Core-2	History of Indian music	MMU 422	4+1+0	5	5	80	20	100
	Instrumental	Core-3	Stage performance	MMUI 427	0+1+8	9	5	80	20	100
	Instrumental	Core-4	Viva –Voce & Comparative Study of Ragas	MMUI 428	0+1+8	9	5	80	20	100
	Instrumental	Core-5	Lecture Demonstration	MMUI 429	0+1+8	9	5	80	20	100
	Instrumental	Open Elective	General History and Basics of Indian Music-I (Inter-Disciplinary)*	OEM 426	4+0+0	4	4	80	20	100
	Total						29	480	120	600

Chairperson  
(M.A.)

In-charge  
M.A.

Dr. Nisha Mishra

Consent given  
Annex-II  
Mr. Palanisetti

Consent given  
Annex-I  
Dr. Vishwanath




### M.A. III<sup>rd</sup> SEMESTER (Sitar)


Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal/ Instrumental	Core-1	Applied Music Theory and Musical Compositions	MMU 431	4+1+0	5	5	80	20	100
	Vocal/ Instrumental	Core-2	History of Indian music	MMU 432	4+1+0	5	5	80	20	100
	Instrumental	Core-3	Stage performance	MMUI 437	0+1+8	9	5	80	20	100
	Instrumental	Core-4	Viva –Voce & Comparative Study of Ragas	MMUI 438	0+1+8	9	5	80	20	100
	Instrumental	Core-5	Lecture-Demonstration	MMUI 439	0+1+8	9	5	80	20	100
	Instrumental	Open Elective	General History and Basics of Indian Music (Inter-Disciplinary)*	OEM 436	4+0+0	4	4	80	20	100
Total							29	480	120	600


### M.A. IV<sup>th</sup> SEMESTER (Sitar)

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal/ Instrumental	Core-1	Applied Music Theory and Musical Compositions	MMU 441	4+1+0	5	5	80	20	100
	Vocal/ Instrumental	Core-2	History of Indian music	MMU 442	4+1+0	5	5	80	20	100
	Instrumental	Core-3	Stage performance	MMUI 446	0+1+8	9	5	80	20	100
	Instrumental	Core-4	Viva –Voce & Comparative Study of Ragas	MMUI 447	0+1+8	9	5	80	20	100
	Instrumental	Core-5	Lecture-Demonstration	MMUI 448	0+1+8	9	5	80	20	100
Total							25	400	100	500

Note \* - Open Elective paper is an Inter -disciplinary paper . University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty .

  
Chairperson  
(M&D)  
Dr. Anur Singh

  
M. Z. D.  
Special In-charge

  
Ustad Mujtaba  
Hussain

Consent given  
Anexa - II  
Mr. Padayest  
Schrawat  
(online)

Consent given  
Anex - I  
Dr. Vishwanathan  
Mishra  
online

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) Onwards**

General and Applied Music Theory									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 411	5	100	80	20	5	4	1	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

**SEMESTER-I**

**PAPER-I (Theory) General and Applied Music Theory**

**Note:** There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit . Question no. one is objective type ,compulsory and covers the whole syllabus . All questions Carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas :  
Devagiri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav, Shyam Kalyan, Shuddha Sarang,
- (ii) General study of the following Ragas:  
Alhaiya Bilawal, Bhairav, Madhumad Sarang
- (ii) Knowledge about the Notation System of Bhatkhande as well as Vishnu Digamber Paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.
- iii) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigon and chaugun Layakaries of Teental, Jhaptal, Rupak and Keharva.

**UNIT-II**

- (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev
- (iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and Modern Musical system.

*Chairperson*  
(M&D)

*Incharge*  
(M&D)

*4*

*Consultant*  
*Mr. II*  
*Ms. Padajest*  
*Sehanshi*

*Consultant*  
*Arta - II*  
*Dr. Krishanraman*  
*K. S. .*





### UNIT-III


- (i) Origin and Development of Gharana-system in Sitar-Vadan.
- (ii) Desirability and Possibility of maintaining Gharana in Modern times.

### UNIT-IV

- (i) The Rationale of ancient classification of Indian Musical Instruments.
- (ii) Historical knowledge of the following Instruments:  
Ektantri, Chitra, Vanshi, Patah, Kansya Tala.
- (iii) Detailed study of Voice- Culture with reference to Ancient treatises and Recent Scientific Research.

  
Chairperson  
(MOD)

  
Incharge  
(MOD)

  
Ustad Mushtaka  
Hussain

Consent given  
Anex-I  
Mr. Padajet  
Schaud  
(online)

Consent given  
Anex-I  
Dr. Vishwanath  
Nimal  
(online)

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-2023 ) onwards**

History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 412	5	100	80	20	5	4	1	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise.								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	Provides foundation and inspires to do research on Historical areas of Music .								

**PAPER-II (Theory )History of Indian Music (Vedic Period to 13<sup>th</sup> Century)**

**Note:** There shall be nine questions , Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**UNIT-I** (i)Music in Samhitas, Brahmanas, Aranyakas.

**UNIT-II** (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata.  
 ii) Music in Smritis.  
 iii) Music in Kautilya's Arthashastra.

**UNIT-III** (i)Historical Development of Swaras up to 13<sup>th</sup> Century.  
 (ii) A critical study of Three Grams: 1. Shadaj 2. Madhyam 3. Gandhar.

**UNIT-IV** Study of the development of Music special reference to the following works:-

(i)Natyashastra ,(ii)Brihaddeshi, (iii)Sangeet-Ratnakar

*Chairperson*  
 (MAD)

*Member*  
 (MAD)

*Ustad Mushtaq Hussain*

Consent given  
 Annex-II  
*Mr Padarajit Sehrawat*  
 (online)

Consent given  
 Annex-II  
*Dr. Vishwamohan Mishra*  
 (online)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-2023 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUI 416	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible Artist .								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

- Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Gat in any each of the following Ragangs. General study of all the Ragas with one Drut Gat in each raga with Jod-Alap, Jhala Alap, Taans/Todas and Jhala . 40

Devgiri Bilawal-Yamini Bilawal ,Ahir Bhairav-Nat Bhairav ,  
Shuddha sarang- Shyam Kalyan,

- |      |             |    |                 |
|------|-------------|----|-----------------|
| (i)  | Bilawal Ang | A. | Devgiri Bilawal |
|      |             | B. | Yamini Bilawal  |
| (ii) | Bhairav Ang | A. | Ahir Bhairav    |
|      |             | B. | Nat Bhairav     |
| (iv) | Sarang Ang  | A. | Shudhsarang     |
|      |             | B. | Madhumad sarang |

- One Gat or Dhamar in other than Teen Taal in any one of the above mentioned ragas. 10
- One Dhun in raga Bhairavi 10
- One Gat in Jhap Taal in any raga of prescribed syllabus. 10
- National Anthem and Geeta shalokas (Sitar). 10

Chandpasa  
(MOB)

ustad m. g. taba

Inchanga  
(MOB)  
Spec

Consent given  
Anex - II  
Mr. Padayach  
Sehant

Consent given  
Anex - II  
Mr. Vishwan  
Kumar

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-2023 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUI 417	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible Artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

**PAPER -IV (Practical) Viva-Voce & Comparative Study of Ragas**

1. A student is required has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani Gat asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience .  

(20)

Alhiya Bilawal, Devgiri Bilawal-Yamini Bilawal ,Bhairav, Ahir Bhairav –Nat Bhairav ,  
Shuddha sarang- Shyam Kalyan, Madhumad Sarang,
2. Comparative study and full description of all Ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.(Talas of I<sup>st</sup> Semester may be asked) (10)
4. Tuning of particular Instruments : The Examiner may ask the candidate to tune some of the strings or his/her Instrument or may assess the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notation of phrases ask by Examiner. (10)

Chair Person  
(Mar)

Incharge  
(Mar)

Ustad Mushtaq

Consent of two Masters  
given Annex - II  
(or less)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-2023 ) onwards**

LECTURE DEMONSTRATION									
Core (Elective) paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMUI 418	5	100	80	20	9	0	01	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation.								
2.	Enhances the ability to make composition .								
3.	Enhances to demonstrate the ragas of different Angs of their choice .								

**PAPER-V LECTURE DEMONSTRATION (PRACTICAL)**

1. Student has to choose any one Ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Maseetkhani Gat and Razakhani gat in each raga. (30)

(i) Bilawal Ang      A. Devgiri Bilawal  
                                  B. Yamini Bilawal

(ii) Bhairav Ang      A. Ahir Bhairav  
                                  B. Nat Bhairav

(iv) Sarang Ang      A. Shudh Sarang  
                                  B. Madhumad Sarang

2. An Intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and detailed description of your Instrument with deep knowledge of its every part. (20)

3. Compose at least one composition/ Gat in any one raga of the prescribed Syllabus . (20)

4. Capacity to demonstrate the following Talas by hand or on Tabla -Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (10)

Chair person  
(M.A.)

Ustad Mushtaq

(Incharge)  
M.A.

Consent of two members  
given Annex-II  
(Incharge)

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- II**

**SYLLABUS AND COURSES OF READING**

( W.E.F. 2022-23 ) onwards

General and Applied Music Theory									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 421	5	100	80	20	5	4	1	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian Classical Music .								
3.	Enhances knowledge about classification of various musical Instruments of Indian Music.								

**PAPER-I General and Applied Music Theory**

**Note:** There shall be ten questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas with special reference to Kafi and Puriya Raganga.  
Bageshwari, Rageshree, Puriya Dhanashree, Puriya Kalyan
- (ii) General study of the following Basic Ragas :  
Kafi, Puriya, Marwa, Yaman
- (iii) Notation of Vilambit and Drut Khayal/ Gat of Ragas prescribed in the Syllabus along with a few Mukh Alaps Tanas and Bol Tanas, Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber Paddhati.
- iv) A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries.  
Tilwara, Sooltala, Tivra and Dadra.  
(Note:- Candidate is required to know the Talas of 1<sup>st</sup> semester also i.e.  
Ektaal, Deepchandi, Chautaal & Tivra)

**UNIT-II**

Principals of classification of Raga :  
 Garma -Raga, Deshi-Raga, Dashvidhraag -Vargikaran of Sharangdev, Jatiraga-Vargikaran,  
 Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag  
 Vargikaran.



### UNIT-III

- (i) Relationship of Music and Aesthetics.
- (ii) Relationship between Raga and Rasa. Definition of Rasa and its Varieties (according to Bharata and Abhinav Gupta).
- (iii) Role of Sound and Rhythm in expressing a particular Bhava.

### UNIT-IV

- (i) The Rationale of ancient classification of Indian Musical Instruments:- Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical Dances .  
Kathak , Bharat Natyam , Kathakali, Manipuri ,Odissi ,

Note- Knowledge of Raga, Talas and Theory portion of previous course is essential .

Chairsperson  
(MOD)

Incharge  
(MSU)

Ustad Mushtaq Hussain

Consent of the Members  
given Annex-II  
Conclude,

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 422	5	100	80	20	5	4	1	0
<b>Objects /Purpose</b>	<b>To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .</b>								
	<b>Course Outcomes</b>								
1.	<b>Constructs foundation about historical aspects of Indian classical music</b>								
2.	<b>To spread Awareness about our rich Vedic culture and Arts .</b>								
3.	<b>Provide foundation to Inspire to do researches on historical areas of music .</b>								

**PAPER-II History of Indian Music (Vedic Period to 13<sup>th</sup> Century)**

**Note:** There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**UNIT-I** i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

ii) Music in Puranas with special reference to Harivansha and Markandey.

**UNIT-II** (i) Music in Paninis and Patanjali's Gramatic Treaties.

(ii) Music in Buddha and Jain Gramatic Treaties.  
Music in the Dramas and Mahakavya of Kalidas.

**UNIT-III** (i) A critical study of Sapta swara Murchhana and Dvadash Swara Murchhana.

(ii) Relationship of Shruti and Swara with special reference to the following works :  
Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

**UNIT -IV** Study of the development of Music special reference to the following works:-

Sangeet parijat, Chaturdandi Prakashika, Sangeet Darpan

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

Chairperson

Incharge

Consent of the members  
after an ex - m



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUI 427	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Gat in each of the following Ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 30+10= 40
  - (i) Puriya
    - A. Puriya Kalyan
    - B. Puriya Dhanashree
  - (ii) Kafi
    - A. Bageshwari
    - B. Rageshwari
2. One Gat in any one of the above mentiond ragas. 10
3. One Dhun in Raag Kafi . 10
4. One Gat in Jhap Taal any raga of prescribed syllabus. 10
5. One Patriotic in any raga of prescribed syllabus. 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

*Chadpersan*  
(M=12)

*Ustad Mistry*  
Ruma

*Incharge*  
(M=13)

13

*Consent of the Presbys*  
*given Annex-II*  
*(more)*

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUI 428	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible Artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

**PAPER-IV (PRACTICAL) VIVA-VOCE & COMPARATIVE STUDY OF RAGAS**

1. A student has to present one Intensive raga with Maseetkhani Gat and Razakhani Gat with alap ,Jod-Jhala asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience (20)  
Puriya, puriya kalyan, Puriya Dhanashree ,Kafi , Rageshree, Bageshree, Marwa.
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal,chautaal deepchandi,Tivra .  
(Talas of I<sup>st</sup> Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by examiner. (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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Consent of two members  
Shree Anur



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

LECTURE DEMONSTRATION									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMUI 429	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhances the ability to to make composition .								
3.	Ability to demonstrate the ragas of different angas of their choice .								

**PAPER-V (PRACTICAL) LECTURE DEMONSTRATION**

1.Student has to chose any one Ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having atleast one Maseetkhani Gat and Razakhani Gat in each raga. (30)

(i) Puriya                      A.     Puriya Kalyan  
    B.     Shyama Kalyan

(iv) Kafi                        A.     Bageshwari  
    B.     Rageshwari

2.     An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and General study of any four Ragas with alap and Durt composition:-  
        Puriya ,Marwa ,Kafi, (20)

3.     Compose at least one composition/bandish in any one raga mention above. (20)

4.     Capacity of demonstrate Talas by hand and on Tabla- Ektaal, chautaal deepchandi, Tivra.  
        (Talas of Ist Semester may be asked) (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

*Chaudhary*  
 ( M.A.D )

*[Signature]*

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 (M.A.D)

*Consent of two Prises*  
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**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 )onwards**

Applied Music Theory and Musical Compositions.									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 531	5	100	80	20	5	4	1	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								
3	Enhances knowledge about classification of various musical Instruments of Indian Music.								

**PAPER-I Applied Music Theory and Musical Compositions.**

**Note:** There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no. One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas with special reference to Kauns , Todi and Malhar Ragangs :  
Chandrakauns, Madhukauns, Bilaskhani Todi, Multani, Sur- Malhar, Miyan Ki Malhar.
- (ii) General study of following Basic Ragas:  
Miyan Ki Todi, Malkauns. Megh
- (iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner).
- (iv) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,Tigun, Chaugun and Chhaguna - Teen taal, Ektaal , Ada Chautal, Rupak , Tivra.

**UNIT-II**

- (i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time.

*Chairperson* *Member*

*Consent of two members*  
*Annex - II*



- (ii) Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam.  
Types of Musical Compositions.  
Prabandha, Dhrupada and Dhamar.

### UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:-

- Basic principles of Rag Mishran.
- Pictorial Aspects of Ragas.
- Appreciation of Music.
- Muslim contribution to Indian Music.
- Principles of Musical compositions.

### UNIT-IV

- Folk music of Haryana styles of Singing, Dancing and Instruments.
- The popular folk tunes of different states e.g.  
Baul, Bhatiyali, Lawani and Bihu.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

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Ustad Niyat Hussain

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Consent of the members  
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**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- III**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 )onwards**

History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 532	5	100	80	20	5	4	1	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	provide foundation to Inspire to do researches on historical areas of music .								

**PAPER-II (Theory)      General Study and History of Music**  
**(13<sup>th</sup> Century to the present day)**

**Note:** There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

**UNIT-I**

- i) Study of the development of Music special reference to the following works:-

Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,

- ii) Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.

**UNIT-II**

- (i) Detailed study of the following :  
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.
- (ii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

**UNIT-III** Study of Western Music:

- (i) Elementary knowledge of Staff Notation.  
(ii) Harmony, Melody, Major Tone, Minor Tone.

**UNIT-IV** Comparative study of Hindustani and Karnatak music with special reference to:  
(i) Swara      (ii) Tala      (iii) Mela      (iv) Raga      (v) Forms of Vocal and Instrumental Music.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUI 437	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Maseetkhani Gat in each of the following ragangs. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Jod-Jhala and Taans/Todas. 30+10 = 40
  - (i) Kauns Ragang Chandrakauns, Madhukauns,
  - (ii) Todi Ragang Bilaskhani Todi Multani,
  - (iii) Malhar ragang Sur Malhar, Miyan ki Malhar.
2. One Gat in other than Teen Tala of the above mention ragas. 10
3. One Dhun in any raga of prescribed syllabus. 10
4. One Gat in Jhaptal any raga of prescribed syllabus. 10
5. One Bhajan in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential .

Chairperson  
(M.A.D.)

Incharge  
(M.A.D.)

Ustad Piyush  
Hussain

Consent of two Professors  
given Prof-II  
(online)

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUI 438	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity.								

**PAPER-IV (PRACTICAL) Viva-Voce & Comparative Study of Ragas**

1. A student has to Present one Intensive raga with Maseetkhani and Razakhani Gat with alap ,Jod-Jhala asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience . (20)

Chandrakauns, Madhukauns, Malkauns, Bilaskhani Todi, Multani Miyan ki todi, Sur Malhar, Miyan ki Malhar, Megh.

2. Comparative study and full description of all Ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal,Chautaal, Deepchandi,Tivra (Talas of I<sup>st</sup> Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her Instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by Examiner. (10)

Knowledge of Raga, Talas and theory portion of previous course is essential .

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(MAD)

*Incharge*  
(MAD)

*Ustad Mushtaq*  
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*Consent of two members*  
*given Annex - II*  
*online*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

LECTURE DEMONSTRATION									
Core (Elective) paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMUI 439	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develop the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhance the ability to make composition .								
3.	Ability to demonstrate the ragas of different Angs of their choice .								

**PAPER-V (PRACTICAL) LECTURE DEMONSTRATION**

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having atleast one Maseetkhani and Razakhani Gat in each raga. (30)

- |       |               |                                 |
|-------|---------------|---------------------------------|
| (i)   | Kauns Ragang  | Chandrakauns,<br>Madhukauns,    |
| (ii)  | Todi Ragang   | Bilaskhani Todi<br>Multani,     |
| (iii) | Malhar ragang | Sur Malhar,<br>Miyan ki Malhar. |

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:- Puriya ,Marwa ,Kafi, (20)

3. Compose at least one Composition/Bandish in any one raga mention above. (20)

4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal, Chautaal, Deepchandi, Tivra (Talas of Ist Semester may be asked). (10)

(Knowledge of Raga, Talas and theory portion of previous course is essential)

Chairperson  
(MAD) Ustad Mustteba

Incharge  
(MAD)

Consent of two Members  
given Anur-II  
[Signature]

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- IV**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

<b>Applied Music Theory and Musical Compositions.</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>Major Test</b>	<b>Minor Test</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MMU 541</b>	<b>5</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>5</b>	<b>4</b>	<b>1</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To provide a Foundation &amp; enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>constructs basics principles and fundamentals of Indian classical music .</b>								
<b>2.</b>	<b>Develops aptitude about the application of Various theories of Indian classical music .</b>								

**PAPER-I Applied Music Theory and Musical Compositions.**

**Note:** There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas with special reference to Kanada and Bihag Raganga.  
Abhogi Kanada, Nayaki Kanada, Maru Bihag, Nat Bihag
- (ii) General study of the following basic Ragas:  
Darbari, Bihag ,Bhimpalasi
- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun , Tigun, Chaugun and Chhaguna - Tivra, Ektal Tilwada.  
(Note:- To be put for previous Talas and Name)

**UNIT-II**

- (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following Classical Musical Instrumental of North & South India prevalent in Modern Time:-  
Sarang, Surbahar, Flute, Pakhawaj
- (ii) Types of Musical Compositions:  
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat

*Chairperson*

*Incharge*

*Consent of two members given Annex - II*



### UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
- (ii) Essays on the following topics from the view point of Inter-disciplinary studies:
  - (a) Basic principles of Stage performance.
  - (b) Role of Media in the Development of Indian Classical Music.
  - (c) Pre-Digital and Post-Digital Recording Technology.
  - (d) Historical and Technological advancement of computer and its application to Music.

### UNIT-IV Study of Folk Music in Punjab:

- (i) Folk music of Punjab : Styles of Singing, Dancing and Instruments.
- (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.

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musics  
Humor

Consent of the Presiding  
governor - II  
online

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

History of Indian Music (13 <sup>th</sup> Century to Modern period)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 542	5	100	80	20	5	4	1	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise.								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	Provide foundation to Inspire to do researches on historical areas of Music .								

**PAPER-II (Theory) History of Indian Music (13<sup>th</sup> Century to the Modern period)**

**Note:** There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

**UNIT-I**

(a) Study of the development of Music special reference to the following works:

Hridaya-Kautak, Hridaya- Prakash, Raga Tatva- Vibodh, Raga-Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.

b) Shruti Swara relation as described by modern thinkers like Foxstrangways:

S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.

**UNIT-II**

Time theory of Ragas:

- (i) Time theory of Ragas, its origin and development.
- (ii) Observation of Time in the Ragas.
- (iii) Significance of Time Theory in Music.

**UNIT-III**

Study of Western Music:

Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.

**UNIT-IV**

Contribution of the following composers and Musicians:

- (i) Dr. Krishan Narayan Ratanjankar.
- (ii) Raja Man Singh Tomar
- (iii) Dr. K.C.D.Brihaspati
- (iv) Dr. Lal Mani Mishra
- (v) Kumar Gandharva
- (vi) Wajid Ali Shah

*Consent of the member given  
Anand - II  
(Concluded)*

*Ustad Musabba Hassan*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUI 446	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a Musically mature and sensible Artist .								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Maseetkhani Gat in any each of the following ragangs. General study of all the Ragas with one Razakhani Gat in each raga with Alap and Taans . 40

(i) Bihag Ang :

- (a) Bihag
- (b) Maru Bihag
- (c) Nat Bihag

(ii) Kanada Ang :

- (a) Darbari
- (b) Kaunsi Kanada/Aabhogi Kanada
- (c) Nayki Kanada

2. One Gat in other than Teentalin any one of the above mention ragas. 10
3. One Dhun or Folk dhun in any raga. 10
4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10
5. Kulgeet of CRSU, Jind. 10

(Knowledge of Raga, Talas and theory portion of previous course is essential)

  
 Chairperson  
 (M.A.)

  
 Incharge  
 (M.A.)

  
 Ustad Mylaba

Consent of two members  
 given Annex-II  
 (online)

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUI 447	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

**PAPER-IV (PRACTICAL) Viva- Voce & Comparative Study of Ragas**

1. A student is required has to Present one Intensive raga with Maseetkhani and Razakhani Gat with alap, Jod- Jhala asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience. (30)

Abhogi Kanada, Nayaki Kanada, Maru Bihag, Nat Bihag

(ii) General study of the following basic Ragas :  
 Darbari, Bhimpalasi

2. Comparative study and full description of all Ragas. (20)
3. Capacity of demonstrate Talas by hand and on Tabla : Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of I<sup>st</sup> Semester may be asked) (10)
4. Tuning of Instruments. The Examiner may ask the candidate to tune some of the strings or his/her Instrument or may asses the tuning capacity of the candidate during his/her total performance.(10)
5. Ability to make notaion of phrases asked by Examiner. (10)

(Knowledge of Raga, Talas and theory portion of previous course is essential)

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*Consent of two members given  
 Anex - TC*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music Instrumental (Sitar) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**





<b>LECTURE DEMONSTRATION</b>									
<b>Core (Elective) paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>Major Test</b>	<b>Minor Test</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>5</b>	<b>MMUI 448</b>	<b>5</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>9</b>	<b>0</b>	<b>1</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,</b>								
<b>2.</b>	<b>Enhances the ability to to make composition .</b>								
<b>3.</b>	<b>Ability to demonstrate the ragas of different angas of their choice .</b>								

**PAPER-V (PRACTICAL) LECTURE DEMONSTRATION**

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical developement and detailed comparative study having atleast one Maseetkhani and Razakhani Gat in each raga. (30)

1. Bihag Ang :
  - (a) Bihag
  - (b) Maru Bihag
  - (c) Nat Bihag
2. Kanada Ang :
  - (a) Darbari
  - (b) Kaunsi Kanada/Aabhogi Kanada
  - (c) Nayki Kanada
2. An intensive study of only two from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-  
 Bhmpalasi , Darbari, (20)
3. Compose at least one composition/bandish in any one raga mention above. (20)
4. Capacity of demonstrate Talas by hand and on Tabla : (10)  
 Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar (Talas of Ist Semester may be asked)

(Knowledge of Raga, Talas and theory portion of previous course is essential)

 Chairperson  
 Incharge  
 Ustad Nistaba  
 Ustad Nistaba

27

consented to make  
 given Annex-II  
 (over)

### Suggested Books for Reading

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts V and VI, Kashi Hindu Vishavidhaliya, Varanasi
2. Bhatkhande : Short Historical Survey of the Music
3. Umesh Joshi : Bhartiya Sangeet Ka Itihas
4. Acharya Brahaspati : Musalman and Bhartiya Sangeet, Raj Kamal Prakashan, New Delhi
5. Natya Shastra : Bharat
6. Sangeet Ratnakar : Translation R.K. Shringy Prem Lata Sharma Motilal Banarasi Dass Vol.I & II
7. Brihaddeshi : Matanga Muni Ed. Premlata Sharma IGNCA, New Delhi and Motilal Banrasidas
8. V.N. Patwardhan : Rag Vigyan, Parts I-VII , Sangeet Gaurav Granthmala, Pune.
9. Vishnu Digamber : Sangit Bal Bodh
10. S.N. Rattanankar : Abhinav & Geet Manjari
11. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
12. Sharang Dev : Sangeet Ratnakar, Munshi Ram, Manohar Lal Publishers, New Delhi-55
13. Ahobal : Sangeet Parijat
14. Acharya Brahaspati : Bharat ka Sangit Sidhant, Brahaspati Publication, New Delhi-67
15. Sunanda Pathak : Rahon Ki Utpatti Aur Vikas, Radha Publications, New Delhi.
16. Acharya Brahaspati : Rag Rahasya, Brahaspati Publication, New Delhi-67
17. Amita Sharma : Sitarvadan evam Sangti Vadya, Abhishek Publication, Sec17, Chandigarh
18. J.K. Pataki : Aprachalit Raga, Parts I & II
19. S.N. Rattanankar : Abhinav & Geet Manjari
20. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad, Pathak
21. Pt. Jadish Naraya : Sangeet Nibandh Mala, Ratnakar Pathak 27 Mahajini, Pathak Tola, Allahabad.
22. Acharya Brahaspati : Rag Rahasya
23. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
24. Saroj Ghosh : Kanda ka Udhbhav Aur Vikas, Radha Publications, Delhi
25. Saroj Ghosh : Swaranjli (Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi
26. Pt. Jaidev Thakur : Bhartiya Sangeet Ka Itihas
27. Pt. V BhatKhande : Kramik Pustak Mallika 1- 6 Parts
28. Ramashray Jha : Abhinav Gitanjali
29. Dr. Sashi Kalda : Prachalit Sampraktik Rago Ka Tulnatmak Adhyan
30. Pt. B S Sharma : Taal Parkash
31. H C Shrivastav : Raag Prichay
32. Savtantra Sharma : Ras evam Saundryashastra
33. Pt. Lalmani Mishr : Bhartiya Sangeet Vadya
34. Dr. Jaya Sharma : Sangeetmani : Dr. Maharani Sharma
35. Dr. Renu Jain : Swar or Raag
36. Dr. Seema Sharma : Sangeetik Bandish
37. Dr. Savtantra Sharma : Bhartiya Sangeet evam Paschaty Swarlipi Padhti



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**SCHEME OF EXAMINATION According to CBCS**  
**M.A. MUSIC (VOCAL)**  
**(W.E.F. 2022-23) Onwards**

**SEMESTER-I**

Paper Specification	Papers	Max. Marks	Internal Assessment	Total Marks	Time
Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core-V	Lecture Demonstration	80	20	100	9 Hours

**SEMESTER-II**

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core –II	History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core -V	Lecture Demonstration	80	20	100	9 Hours
Open Elective IV	General History and Basics of Indian Music -1 (Inter-Disciplinary)	80	20	100	4 Hours

(W.E.F. 2022-23) Onwards

**SEMESTER-III**

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core –II	History of Indian Music (13 <sup>th</sup> Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce & Comparative Study of Ragas	80	20	100	9 Hours
Core -V	Lecture Demonstration	80	20	100	9 Hours
Open Elective IV	General History and Basics of Indian Music -2 (Inter-Disciplinary)	80	20	100	4 Hours

**SEMESTER-IV**

Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (13 <sup>th</sup> Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce Comparative Study of Ragas	80	20	100	9 Hours
Core-V	Lecture Demonstration	80	20	100	9 Hours

*Chairperson*

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*Consent of two members  
given Annex-II*

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**

**M. A. Music Vocal**

**Proposed Credits According to CBCS in the Course Structure**  
**W.E.F. (2022-23) onwards**

The value of L+T+P is equal

1 lecture = 1 credit, 1 Tutorial = 1 credit, 2 Practical = 1 credit

**\*Note** – In M.A. Music course (Vocal & Sitar) Theory papers are combined and have same syllabus as no changes in paper codes in proposed scheme.

**M.A. 1st SEMESTER**

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	General and Applied Music Theory	MMU 411	4+1+0	5	5	80	20	100
		Core-2	History of Indian music	MMU 412	4+1+0	5	5	80	20	100
		Core-3	Stage performance	MMUV 413	0+1+8	9	5	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV 414	0+1+8	9	5	80	20	100
		Core-5	Lecture Demonstration	MMUV 415	0+1+8	9	5	80	20	100
	Total						25	400	100	500

**M.A. 2nd SEMESTER**

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	General and Applied Music Theory	MMU 421	4+1+0	5	5	80	20	100
		Core-2	History of Indian Music	MMU 422	4+1+0	5	5	80	20	100
		Core-3	Stage Performance	MMUV423	0+1+8	9	5	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV424	0+1+8	9	5	80	20	100
		Core-5	Lecture Demonstration	MMUV425	0+1+8	9	5	80	20	100
		Open Elect. Music	General History and Basics of Indian Music-1 (Inter-Disciplinary)*	OEM 426	4+0+0	4	4	80	20	100
	Total						29	480	120	600



### M.A. 3<sup>rd</sup> SEMESTER

**\*Note** – In M.A. Music course (Vocal & Sitar) Theory papers are combined and have same syllabus as no changes in paper codes in proposed scheme.

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	Applied Music Theory and Musical Compositions	MMU 431	4+1+0	5	5	80	20	100
		Core-2	History of Indian music	MMU 432	4+1+0	5	5	80	20	100
		Core-3	Stage performance	MMUV433	0+1+8	9	5	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV434	0+1+8	9	5	80	20	100
		Core-5	Lecture-Demonstration	MMUV435	0+1+8	9	5	80	20	100
		Open Elect. Music	General History and Basics of Indian Music-2 (Inter-Disciplinary)*	OEM 436	4+0+0	4	4	80	20	100
	Total						29	480	120	600

### M.A. 4th SEMESTER

Course	Subject	Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Vocal	Core-1	Applied Music Theory and Musical Compositions	MMU 441	4+1+0	5	5	80	20	100
		Core-2	History of Indian music	MMU 442	4+1+0	5	5	80	20	100
		Core-3	Stage performance	MMUV 443	0+1+8	9	5	80	20	100
		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV 444	0+1+8	9	5	80	20	100
		Core	Lecture-Demonstration	MMUV 445	0+1+8	9	5	80	20	100
	Total						25	400	100	500

**Note \*** - Open Elective paper is an Inter -disciplinary paper. University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty.

*Chandrasekhar*

*Indra*

*Arvind Mytala*  
3 Hussain

consent of two members given  
Anesi - II  
(online)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) Onwards**

General and Applied Music Theory									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 411	5	100	80	20	5	4	1	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

**SEMESTER-I**

**PAPER-I (Theory) General and Applied Music Theory**

**Note:** There shall be Nine Questions in all. The candidates shall be required to attempt **FIVE** Questions in all, selecting **ONE** question from each unit. Question no. one is objective type , compulsory and covers the whole syllabus. All questions Carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas :  
Devagiri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav, Shyam Kalyan, Shuddha Sarang,
- (ii) General study of the following Ragas:  
Bilawal, Bhairav, Madhumad Sarang
- (iii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.
- (iv) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigon and chaugun Layakaries, Teental, Jhaptal, Rupak and Keharva.

**UNIT-II**

- (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev
- (iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and Modern Musical system.

Consent of two members  
given Annex-II  
(online)

Chaudhary  
Mehta  
Mustafa



### UNIT-III

- (i) Origin and Development of Gharana-system in Khayal/ Sitar-Vadan.
- (ii) Desirability and possibility of maintaining Gharana in Modern times.

### UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments.
- (ii) Historical knowledge of the following Instruments:  
Ektantri, Chitra, Vanshi, Patah, Kansya Tala, Israj,  
Sarangi, Sarod, Surbahar.
- (iii) Detailed study of Voice- Culture with reference to ancient treatises and recent Scientific Research.

Chairperson

Incharge

Ustad Mistakeb Hussien

Consent of two members give  
Area - II  
(only)

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 412	5	100	80	20	5	4	1	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature And Important aspects of Indian Classical Music written in historical musical treatise.								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	Provides foundation and inspires to do research on historical areas of music .								

**PAPER-II (Theory) History of Indian Music**  
**(Vedic Period to 13<sup>th</sup> Century)**

**Note:** There shall be nine questions, Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**UNIT-I** (i) Music in Samhitas, Brahmanas, Aranyakas.

**UNIT-II** (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata  
 ii) Music in Smritis  
 iii) Music in Kautilya's Arthashastra.

**UNIT-III** (i) Historical Development of Swaras up to 13<sup>th</sup> Century.  
 (ii) A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar

**UNIT-IV** Study of the development of Music special reference to the following works:-

(i) Natya Shastra, (ii) Brihaddeshi, (iii) Sangeet-Ratnakar

Chairperson  
 Incharge  
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 Consent of two Members  
 give Answer-II  
 (online)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUV 413	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

- Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans. 40

Devagiri Bilawal-Yamini Bilawal ,Ahir Bhairav –Nat Bhairav ,

Shuddha sarang- Shyam Kalyan,

- |      |             |    |                  |
|------|-------------|----|------------------|
| (i)  | Bilawal Ang | A. | Devagiri Bilawal |
|      |             | B. | Yamini Bilawal   |
| (ii) | Bhairav Ang | A. | Ahir Bhairav     |
|      |             | B. | Nat Bhairav      |
| (iv) | Sarang Ang  | A. | Shudhsarang      |
|      |             | B. | Madhumad sarang  |

- One Dhrupad or Dhamar in any one of the above mentioned ragas. 10
- One Thumri or Dadra in raga Bhairavi. 10
- One Sadra in Jhap Taal in any raga of prescribed syllabus. 10
- One Tarana in any raga of prescribed syllabus. 10

*Chaitanya Incharge/Prin*  
*Ustad Mustaba*

*Consent of two Professors*  
*give Anex- II*  
*online*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- I**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUV 414	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

**PAPER -IV (Practical) Viva-Voce & Comparative Study of Ragas**

1. A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience .  

(20)

Bilawal, Devgiri Bilawal-Yamini Bilawal ,Bhairav, Ahir Bhairav –Nat Bhairav ,  
Shuddha sarang- Shyam Kalyan, Madhumad Sarang,
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.(Talas of 1<sup>st</sup> Semester may be asked) (10)
4. Tuning of particular Instruments: The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notation of phrases asks by examiner. (10)

*Chairperson*  
*Incharge*

*Consent of two members given these -IT*  
*(online)*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- I**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

<b>LECTURE DEMONSTRATION</b>									
<b>Core (Elective) paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>Major Test</b>	<b>Minor Test</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>5</b>	<b>MMUV 415</b>	<b>5</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>9</b>	<b>0</b>	<b>1</b>	<b>8</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas.</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,</b>								
<b>2.</b>	<b>Enhances the ability to make composition.</b>								
<b>3.</b>	<b>Enables to demonstrate the ragas of different Angs of their choice .</b>								

**PAPER-V LECTURE DEMONSTRATION (PRACTICAL)**

1. Student has to choose any one Ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having at least one Vilambit and Drut Khyal in each raga. (30)

- |      |             |    |                 |
|------|-------------|----|-----------------|
| (i)  | Bilawal Ang | A. | Devgiri Bilawal |
|      |             | B. | Yamini Bilawal  |
| (ii) | Bhairav Ang | A. | Ahir Bhairav    |
|      |             | B. | Nat Bhairav     |
| (iv) | Sarang Ang  | A. | Shudhsarang     |
|      |             | B. | Madhumad sarang |

2. An Intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-  
 Alhaiya Bilawal, Bhairav, Bihag, (20)

3. Compose at least one composition/bandish in any one raga of the prescribed Syllabus. (20)

4. Capacity to demonstrate the following Talas by hand or on Tabla -Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (10)

chairperson  
 Ustad Muhtaba  
 Incharge  
 Consent of the members  
 given Annex-II  
 (only)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- II**

**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) onwards**

General and Applied Music Theory									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 421	5	100	80	20	5	4	1	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

**PAPER-I General and Applied Music Theory**

**Note:** There shall be ten questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas with special reference to Kafi and Puraiya Raganga.  
Bageshwari, Rageshree, Puriya Dhanashree, Puriya Kalyan
- (ii) General study of the following Basic Ragas :  
Kafi, Puria, Marwa, Yaman
- (iii) Notation of vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukta Alaps Tanas and Bol Tanas with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.
- iv) A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, Tilwara, Sooltala, Tivra and Dadra.

Note:- Candidate is required to know the Talas of 1<sup>st</sup> semester also i.e. Ektaal, Deepchandi, Chautaal & Tivra

**UNIT-II**

Principals of classification of Raga :

Garma -Raga, Deshi-Raga, Dashvidhraag -Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

10

*Consent of two members*



- ## UNIT-IV

- Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

Exchange Affirm.

Consent of two Muses  
given Annex-II

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Harris

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 422	5	100	80	20	5	4	1	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts .								
3.	provide foundation to Inspire to do researches on historical areas of music .								

**PAPER-II History of Indian Music (Vedic Period to 13<sup>th</sup> Century)**

**Note:** There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**UNIT-I** i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

ii) Music in Puranas with special reference to Harivansha and Markande

**UNIT-II** (i) Music in Paninis and Patanjali's Gramatic Treaties.

(ii) Music in Buddha and Jain Gramatic Treaties.

(ii) Music in the Dramas and Mahakavya of Kalidas.

**UNIT-III** (i) A critical study of Sapta swara Murchhana and Dvadash Swara Murchhana.

(iii) Relationship of Shruti and Swara with special reference to the following works : Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

**UNIT -IV** Study of the development of Music special reference to the following

works:- Sangeet parijat, Chaturdandi Prakashika, Sangeet Darpan

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

*Chandrasekhar meharaj*

*Consent of two members  
and... Assoc - II*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUV 423	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and Compatibility to perform at higher level.								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following Ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans. 30+10= 40
  - (i) Puriya
    - A. Puria Kalyan
    - B. Puriya Dhanashree
  - (iv) Kafi
    - A. Bageshwari
    - B. Rageshwari
2. One Dhrupad or Dhamar in any one of the above mentioned Ragas. 10
3. One Thumari or Dadra in Raag Kafi . 10
4. One Sadra or bandish in Jhap Taal any raga of prescribed syllabus. 10
5. One Tarana in any raga of prescribed syllabus. 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

Chairperson  
 Ustad Mustake  
 Hussain

Incharge  
 13

Consent of two Professors  
 given Anwer II  
 only

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUV 424	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and Differentiate the Ragas of prescribed syllabus.								
	Course Outcomes								
1.	Develops confidence to perform as a musically mature and sensible artist .								
2.	Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity								

**PAPER-IV (PRACTICAL) VIVA-VOCE**

1. A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,Taan , Bol Taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience (20)  
Puriya, Puriya kalyan, Puriya Dhanashree, Kafi, Rageshree, Bageshree, Marwa, Yaman.
2. Comparative study and full description of all Ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, Chautaal, Deepchandi, Tivra.  
(Talas of I<sup>st</sup> Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notation of phrases ask by examiner. (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

*Chairman* *Member*

*Consent of two members given Annex - II*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- II**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

LECTURE DEMONSTRATION									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMUV 415	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhances the ability to to make composition.								
3.	Ability to demonstrate the ragas of different angas of their choice .								

**PAPER-V (PRACTICAL) Lecture Demonstration**

1. Student has to chose any one Ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having at least one Vilambit and Drut Khyal in each raga. (30)

- (i) Puriya                      A. Puria Kalyan  
    B. Shyama Kalyan

- (iv) Kafi                        A. Bageshwari  
    B. Rageshwari

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-  
 Puriya, Marwa, Kafi. (20)
3. Compose at least one composition/bandish in any one raga mention above. (20)
4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal, chautaal deepchandi, Tivra (Talas of Ist Semester may be asked) (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

15

*Chairperson*      *incharge*      *Consent of two members given Assoc-II*

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- III**  
**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) onwards**

Applied Music Theory and Musical Compositions.									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 431	5	100	80	20	5	4	1	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Constructs basics principles and fundamentals of Indian classical music .								
2.	Develops aptitude about the application of Various theories of Indian classical music .								

**PAPER-I Applied Music Theory and Musical Compositions.**

**Note:** There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit. Question no One is Objective type , compulsory and covers the whole syllabus. All questions carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas with special reference to Kauns , Todi and Malhar Ragangs :  
Chandrakauns, Madhukauns, Bilaskhani Todi, Multani, Sur- Malhar, Miyan Ki Malhar.
- (ii) General study of following Basic Ragas:  
Miyan Ki Todi, Malkauns. Megh.
- (iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a Gat in the Tala (other than Teentala suggested by the examiner.
- (iv) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun, Tigun, Chaugun and Chhaguna . Teen taal, Ektaal , Ada Chautal, Rupak , Tivra.

**UNIT-II**

- (i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical Musical Instruments of North and South India prevalent in modern time.



- (ii) Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam.  
Types of Musical Compositions.  
Prabandha, Dhrupada and Dhamar.

### UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:-

- Basic principles of Rag Mishran.
- Pictorial Aspects of Ragas.
- Appreciation of Music.
- Muslim contribution to Indian Music.
- Principles of Musical compositions.

### UNIT-IV

- Folk music of Haryana styles of singing, Dancing and Instruments.
- The popular folk tunes of different states e.g.  
Baul, Bhatiyali, Lawani and Bihu.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

chairperson Meharg Us/ed Mujtaba Hussain  
Consent of two members given  
Anwar II  
(online)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- III**  
**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) onwards**

<b>History of Indian Music (Vedic Period to 13<sup>th</sup> Century)</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>Major Test</b>	<b>Minor Test</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>2</b>	<b>MMU 432</b>	<b>5</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>5</b>	<b>4</b>	<b>1</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To enhance the Students' Knowledge about the various terms used in Vedic Literature And Important aspects of Indian Classical Music written in historical musical treatise.</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Constructs foundation about historical aspects of Indian classical music</b>								
<b>2.</b>	<b>To spread Awareness about our rich Vedic culture and Arts .</b>								
<b>3.</b>	<b>Provide foundation to Inspire to do researches on historical areas of music .</b>								

**PAPER-II ( Theory)    General Study and History of Music**  
**(13<sup>th</sup> Century to the present day)**

**Note:** There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit. Question no One is Objective type , compulsory and covers the whole syllabus. All questions carry equal marks.

**UNIT-I**

- i) Study of the development of Music special reference to the following works:-

Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,

- ii) Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.

**UNIT-II**

- (i) Detailed study of the following :  
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.
- (ii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

**UNIT-III** Study of Western Music:

- (i) Elementary knowledge of Staff Notation.  
(ii) Harmony, Melody, Major Tone, Minor Tone

**UNIT-IV** Comparative study of Hindustani and Karnatak music with special reference to:  
(i) Swara      (ii) Tala      (iii) Mela      (iv) Raga      (v) Forms of Vocal and Instrumental Music.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUV 433	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and Compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students.								
2.	Develops confidence to perform as a musically mature and sensible Artist.								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

- Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following Ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans. 30+10 = 40
  - Kauns Ragang                      Chandrakauns,  
Madhukauns,
  - Todi Ragang                      Bilaskhani Todi  
Multani,
  - Malhar ragang                      Sur Malhar,  
Miyan ki Malhar.
- One Dhrupad or Dhamar in any one of the above mention ragas. 10
- One Thumari or Dadra in raga Pilu . 10
- One Sadra in any raga of prescribed syllabus. 10
- One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential.

Chairperson Incharge  
 Ustad Mustaba  
 Humria

Consent of two Members  
 Given Anwar-II



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**( W.E.F. . 2022-23) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUV 434	5	100	80	20	9	0	1	8
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform , comparatively demonstrate and Differentiate the Ragas of prescribed syllabus.</b>								
	<b>Course Outcomes</b>								
1.	<b>Develops confidence to perform as a musically mature and sensible artist .</b>								
2.	<b>Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity</b>								

**PAPER-IV (PRACTICAL) Viva-Voce & Comparative Study of Ragas**

1. A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience . (20)

Chandrakauns, Madhukauns, Malkauns, Bilaskhani Todi, Multani Miyan ki todi, Sur Malhar, Miyan ki Malhar, Megh.

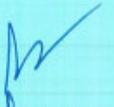
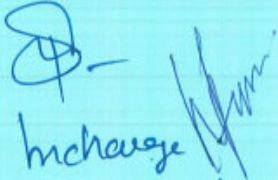
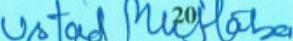
2. Comparative study and full description of all ragas. (30)

3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, chautaal, Deepchandi, Tivra (Talas of I<sup>st</sup> Semester may be asked) (10)

4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)

5. Ability to make notation of phrases ask by examiner. (10)

Knowledge of Raga, Talas and theory portion of previous course is essential .

Chairperson   
 Incharge   
 Ustad Mushtaq 

Consent of two Members  
 given Anesh - II



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- III**

**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) onwards**

LECTURE DEMONSTRATION									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMUV 435	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas.								
	Course Outcomes								
1.	Develop the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Enhance the ability to make composition.								
3.	Ability to demonstrate the ragas of different angas of their choice.								

**PAPER-V (PRACTICAL) LECTURE DEMONSTRATION**

1. Student has to chose any one Ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having at least one Vilambit and Drut Khyal in each raga. (30)

- |       |               |                                 |
|-------|---------------|---------------------------------|
| (i)   | Kauns Ragang  | Chandrakauns,<br>Madhukauns,    |
| (ii)  | Todi Ragang   | Bilaskhani Todi<br>Multani,     |
| (iii) | Malhar ragang | Sur Malhar,<br>Miyan ki Malhar. |

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:- Puriya, Marwa, Kafi. (20)

3. Compose at least one composition/bandish in any one raga mention above. (20)

4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal, Chautaal, Deepchandi, Tivra (Talas of Ist Semester may be asked) (10)

Knowledge of Raga, Talas and theory portion of previous course is essential.

Chairperson  
 Mehargi  
 Unfold Mistake  
 Hussain

Consent of two members  
 given Anwar - II  
 (only)



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- IV**

**SYLLABUS AND COURSES OF READING**  
**(W.E.F. . 2022-23) onwards**

<b>Applied Music Theory and Musical Compositions.</b>									
<b>Core paper</b>	<b>Code</b>	<b>Credits</b>	<b>Total Marks</b>	<b>Major Test</b>	<b>Minor Test</b>	<b>Hours</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>
<b>1</b>	<b>MMU 441</b>	<b>5</b>	<b>100</b>	<b>80</b>	<b>20</b>	<b>5</b>	<b>4</b>	<b>1</b>	<b>0</b>
<b>Objects /Purpose</b>	<b>To provide a Foundation &amp; enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application</b>								
	<b>Course Outcomes</b>								
<b>1.</b>	<b>Constructs basics principles and fundamentals of Indian classical Music.</b>								
<b>2.</b>	<b>Develops aptitude about the application of Various theories of Indian classical Music .</b>								

**PAPER-I      Applied Music Theory and Musical Compositions.**

**Note:** There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit. Question no One is Objective type , compulsory and covers the whole syllabus. All questions carry equal marks.

**UNIT-I**

- (i) A critical and comparative study of the following Ragas with special reference to Kanada and Bihag Raganga,  
Abhogi Kanada, Nayaki Kanada, Maru Bihag, Nat Bihag.
- (ii) General study of the following Basic Ragas:  
Darbari, Bihag, Bhimpalasi.
- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun, Tigun, Chaugun and Chhaguna- Tivra, Ektal, Tilwada.

Note:- To be put for previous Talas and Name.

**UNIT-II**

- (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical Musical Instrumental of North & South India prevalent in Modern Time:-  
Sarangi, Surbahar, Flute, Pakhawaj.
- (ii) Types of Musical compositions:  
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat.



### UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
- (ii) Essays on the following topics from the view point of inter-disciplinary studies:
  - (a) Basic principles of Stage performance.
  - (b) Role of Media in the Development of Indian Classical Music.
  - (c) Pre digital and post digital recording technology
  - (d) Historical and technological advancement of computer and its application to Music

### UNIT-IV Study of Folk Music in Punjab:

- (i) Folk music of Punjab: styles of Singing, Dancing and Instruments.
- (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.

Chair's person

Incharge

consent of two  
members given  
Anex-II  
(Online)

Ustad Mushtaba  
Hussian.

**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) onwards**

History of Indian Music (13 <sup>th</sup> Century to Modern period)									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 442	5	100	80	20	5	4	1	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature And Important aspects of Indian Classical Music written in historical musical treatise.								
	Course Outcomes								
1.	Constructs foundation about historical aspects of Indian classical music								
2.	To spread Awareness about our rich Vedic culture and Arts.								
3.	Provide foundation to Inspire to do researches on historical areas of Music.								

**PAPER-II (Theory) History of Indian Music (13<sup>th</sup> Century to the Modern period)**

**Note:** There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit. Question no One is Objective type, compulsory and covers the whole syllabus. All questions carry equal marks.

**UNIT-I (a) Study of the development of Music special reference to the following works:**

Hridaya-Kautak, Hridaya-Prakash, Raga Tatva-Vibodh, Raga-Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.

**b) Shruti Swara relation as described by modern thinkers like Foxstrangways:**

S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.

**UNIT-II Time theory of Ragas:**

- (i) Time theory of Ragas, its origin and development.
- (ii) Observation of time in the Ragas.
- (iii) Significance of time theory in Music.

**UNIT-III Study of Western Music:**

Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.

**UNIT-IV Contribution of the following composers and Musicians:**

- (i) Dr. Krishan Narayan Ratanjankar.
- (ii) Raja Man Singh Tomar
- (iii) Dr. K.C.D.Brihaspati
- (iv) Dr. Lal Mani Mishra
- (v) Kumar Gandharva
- (vi) Wajid Ali Shah

*Consent of two members given Anvesh-II*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

STAGE PERFORMANCE									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUV 443	5	100	80	20	9	0	1	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and Compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students.								
2.	Develops confidence to perform as a musically mature and sensible Artist.								

**PAPER-III (PRACTICAL) STAGE PERFORMANCE**

- Intensive study of the following Ragas mentioned below under Various Angs. At least one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans . 40

(i) Bihag Ang :

- Bihag
- Maru Bihag
- Nat Bihag

(ii) Kanada Ang :

- Darbari
- Kaunsi Kanada/Aabhogi Kanada
- Nayki Kanada

- One Dhrupad or Dhamar in any one of the above mention ragas. 10
- One Thumari or Dadra in raga Pilu or Jhinjhoti . 10
- One Sadra or bandish in Jhap Taal in any raga of prescribed syllabus. 10
- One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential.

*Chairperson*

*Incharge*

25

*istad Mistaba*

*Consent of two Members  
given Anus II  
(online)*



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**( W.E.F. 2022-23 ) onwards**

Viva-Voce & Comparative Study of Ragas									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUV 444	5	100	80	20	9	0	1	8
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform , comparatively demonstrate and Differentiate the Ragas of prescribed syllabus.</b>								
	<b>Course Outcomes</b>								
1.	<b>Develops confidence to perform as a musically mature and sensible Artist.</b>								
2.	<b>Ability to differentiate the various ragas and enhance the skills to make notation and improvise ragas with their creativity</b>								

**PAPER-IV (PRACTICAL) Viva- Voce & Comparative Study of Ragas**

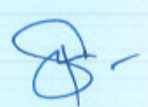
1. A student is required has to Present one Intensive raga with Vilambit and drut Khyal with Alap ,taan , Bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience. (30)

Abhogi Kanada, Nayaki Kanada, Maru Bihag, Nat Bihag

- (ii) General study of the following basic Ragas:  
 Darbari, Bhimpalasi, Bihag, Patdeep.

2. Comparative study and full description of all ragas. (20)
3. Capacity of demonstrate Talas by hand and on Tabla : Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of I<sup>st</sup> Semester may be asked) (10)
4. Tuning of Instruments, The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance.(10)
5. Ability to make notation of phrases asked by examiner. (10)

Knowledge of Raga, Talas and theory portion of previous course is essential.



 Consent of two  
 Members given  
 Anand - TP



**DEPARTMENT OF MUSIC AND DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**  
**M.A. Music (Vocal) Semester- IV**  
**SYLLABUS AND COURSES OF READING**  
**(W.E.F. 2022-23) onwards**




<b>LECTURE DEMONSTRATION</b>									
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
5	MMUV 445	5	100	80	20	9	0	1	8
<b>Objects /Purpose</b>	<b>To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Ragas.</b>								
	<b>Course Outcomes</b>								
1.	<b>Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,</b>								
2.	<b>Enhances the ability to make composition .</b>								
3.	<b>Ability to demonstrate the ragas of different ang of their choice.</b>								

**PAPER-V (PRACTICAL) LECTURE DEMONSTRATION**

1. Student has to chose any one Ang and have to prepare the ragas of that Ang with historical development and detailed comparative study having at least one Vilambit and drut Khyal in each raga. (30)

1. Bihag Ang :
  - (a) Bihag
  - (b) Maru Bihag
  - (c) Nat Bihag
2. Kanada Ang :
  - (a) Darbari
  - (b) Kaunsi Kanada/Aabhogi Kanada
  - (c) Nayki Kanada
2. An intensive study of only two from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:- Bhmpalasi , Darbari, (20)
3. Compose at least one composition/bandish in any one raga mention above. (20)
4. Capacity of demonstrate Talas by hand and on Tabla : (10)  
 Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar (Talas of Ist Semester may be asked)

Knowledge of Raga, Talas and theory portion of previous course is essential.

 Chairperson  
 Incharge  
 Incharge  
 Consent of Jura Member  
 given Annex-II

### Suggested Books for Reading

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts V and VI, Kashi Hindu Vishavidhaliya, Varanasi
2. Bhatkhande : Short Historical Survey of the Music
3. Umesh Joshi : Bhartiya Sangeet Ka Itihas
4. Acharya Brahaspati : Musalman and Bhartiya Sangeet, Raj Kamal Prakashan, New Delhi
5. Natya Shastra : Bharat
6. Sangeet Ratnakar : Translation R.K. Shringy Prem Lata Sharma Motilal Banarasi Dass Vol.I & II
7. Brihaddeshi : Matanga Muni Ed. Premalata Sharma IGNC, New Delhi and Motilal Banrasidas
8. V.N. Patwardhan : Rag Vigyan, Parts I-VII , Sangeet Gaurav Granthmala, Pune.
9. Vishnu Digamber : Sangit Bal Bodh
10. S.N. Rattanjankar : Abhinav & Geet Manjari
11. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
12. Sharang Dev : Sangeet Ratnakar, Munshi Ram, Manohar Lal Publishers, New Delhi-55
13. Ahobal : Sangeet Parijat
14. Acharya Brahaspati : Bharat ka Sangit Sidhant, Brahaspati Publication, New Delhi-67
15. Sunanda Pathak : Rahon Ki Utpatti Aur Vikas, Radha Publications, New Delhi.
16. Acharya Brahaspati : Rag Rahasya, Brahaspati Publication, New Delhi-67
17. Amita Sharma : Sitarvadan evam Sangti Vadya, Abhishek Publication, Sec17, Chandigarh
18. J.K. Pataki : Aprachalit Raga, Parts I & II
19. S.N. Rattanjankar : Abhinav & Geet Manjari
20. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad, Pathak
21. Pt. Jadish Naraya : Sangeet Nibandh Mala, Ratnakar Pathak 27 Mahajini, Pathak Tola, Allahabad.
22. Acharya Brahaspati : Rag Rahasya
23. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
24. Saroj Ghosh : Kanda ka Udbhav Aur Vikas, Radha Publications, Delhi
25. Saroj Ghosh : Swaranjli (Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi
26. Pt. Jaidev Thakur : Bhartiya Sangeet Ka Itihas
27. Pt. V BhatKhande : Kramik Pustak Mallika 1- 6 Parts
28. Ramashray Jha : Abhinav Gitanjali
29. Dr. Sashi Kalda : Prachalit Sampraktik Rago Ka Tulnatmak Adhyan
30. Pt. B S Sharma : Taal Parkash
31. H C Shrivastav : Raag Prichay
32. Savtantra Sharma : Ras evam Saundryashastra
33. Pt. Lalmani Mishr : Bhartiya Sangeet Vadya
34. Dr. Jaya Sharma : Sangeetmani : Dr. Maharani Sharma
35. Dr. Renu Jain : Swar or Raag
36. Dr. Seema Sharma : Sangeetik Bandish
37. Dr. Savtantra Sharma : Bhartiya Sangeet evam Paschaty Swarlipi Padhti

consent of two members given



**DEPARTMENT OF MUSIC & DANCE**  
**CHAUDHARY RANBIR SINGH UNIVERSITY, JIND**

**Open Elective- Music (Semester- II)**

**(W.E.F. 2022-23) onwards**

Note- Evaluation of Open Elective paper is Assess by Internal Examination *									
Open Elective Paper -1	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	OEM 426	4	100	80	20	4	4	0	0
	Objects/Purpose								
1.	To enhance the Students' Creativity and ability in Field of Music .								
2.	To build Students' Confidence and Artistic aptitude to perform as an Artist .								
	Course Outcomes								
1.	Enhances Creativity and Basic improvisation ability in students.								
2.	Develops confidence to perform as a musically mature and sensible artist.								
3.	Ability to perform various classical and Light music forms.								
4.	To Develops interest towards classical Music .								

**General History and Basics of Indian Music-1** ✓

**Unit -I**

**1. Music and Sound**

I.1 Music and its types – Classical, Semi Classical, Folk Music and Light Music.

I.2 Sound, Vibration, Frequency.

I.3 Naad and its types Aahat Naad, Anhat Naad.

**Unit -II**

**2. Musical terms**

2.1 Shruti ,swar ,Shuddha Swar, Vikrit Swar

2.2 Laya and its types Vilambit laya Madhya laya drut laya.

**Unit-III**

*Chairperson*

*Ustad Mujtaba*

*Exchange*

*Consent of two Members  
given Annex - II  
Carb. -*

### 3. Introduction to Taal

3.1 Theka, Avartan, Taali, Khali, Sam, Vibhag.

3.2 Teen Taal , kaharwa , Dadra.

3.3 Ability to write notation and demonstration on hands with Thah and Dugun .

### Unit-IV

#### 4. Practical and Exercise


4.1 Five basic Alankar in shuddha swaras.


4.2 Knowledge of Ten Thats of Pt. Bhatkhande and introduction of their Aashraye Ragas .

4.3 Five film songs based on five Aashraye ragas.

4.4 National Anthem and National song with instruments.

  
Chairperson

  
Incharge

  
Ustad Mijtaba  
Hussain

consent of two Members  
given Annex-II  
(online)



# Department of Music & Dance, CRSU, Jind

## Open Elective- Music (Semester- III)

(W.E.F. 2022-23) onwards

### General History and Basics of Indian Music -2

Note- Evaluation of Open Elective paper is Assess by Internal Examination \*.

Open Elective Paper -1	Code	Credits	Total Marks	Major Test	Minor Hours Test	Lecture	Tutorial	Practical
1	OEM-436	4	50	20+20=40	10	4	4	0
			Objects/Purpose					
1.	To enhance the Students' Creativity and ability in Field of Music .							
2.	To build Students' Confidence and Artistic aptitude to perform as an Artist .							
	Course Outcomes							
1.	Enhances Creativity and Basic improvisation ability in students .							
2.	Develops confidence to perform as a musically mature and sensible artist .							
3.	Ability to perform various classical and Light music forms .							
4.	To Develops interest towards classical music .							
	Unit -I							

I. History of music

I.I Aspects of Music, Practical and Theory.

I.2 Saptak and its types , Madhya, Mandra and Taar saptak .

I.3 Origin And development of Swar.

Chair person

Incharge

Urfaal Miglaba  
bluissia

Consent of two Members  
given Annex-II  
(online)