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

Pape Spec	er cification	Papers	Max. Marks	Internal Assessment	Total Marks	Time
Core	e-I (General & Applied Music Theory	80	20	100	5 Hours
Core	-II	History of Indian Music Vedic Period to 13 th Century)	80	20	100	5 Hours
Core		Stage Performance	80	20	100	9Hours
Core	- IV	Viva –Voce &	80	20	100	9 Hours
		Comparative Study of Ragas				
Core	- V	Lecture Demonstration	80	20	100	9 Hours
		SEMES	ΓER-II			
					100	
Core	The second second	General & Applied Music Theory	80	20	100	5 Hours
Core	-11	History of Indian Music (Vedic Period to 13 th Century)	80	20	100	5 Hours
Core	e- III	Stage Performance	80	20	100	9 Hours
	e- IV	Viva –Voce &	80	20	100	9 Hours
0000000	16	Comparative Study of Ragas	00		100	J 110415
Core	e-V	Lecture Demonstration	80	20	100	9 Hours
Ope	n Elective IV		19972	HUSAN	10.0	Dides mayer
		Basics of Indian Music -1	80	20	100	4 Hours
		(Inter-Disciplinary)				
			2022-23)			
		SEMES	TER-III	• 19 00		
Com	. T	Consol & Applied Marie Theory	00	20	100	5 II
Cor	e-II	General & Applied Music Theory	80	20	100	5 Hours
Con	c –II	History of Indian Music (13 th Century to Modern period)	80	20	100	5 Hours
Cor	e- III	Stage Performance	80	20	100	9 Hours
	e- IV	Viva –Voce &	80	20	100	9 Hours
-		Comparative Study of Ragas	00	20	100	FITOUIS
Cor	e -V	Lecture Demonstration	80	20	100	9 Hours
		V General History and	00	20	100	4 Hours
- 1		Basics of Indian Music-2	80	20	100	4 Hours
		(Inter-Disciplinary)	00			
			ESTER-IV	V .		
Core	e-I	General & Applied Music Theory	80	20	100	5 Hours
Core		History of Indian Music	80	20	100	5 Hours
		(13th Century to Modern period)				
Core	e- III	Stage Performance	80	20	100	9 Hours
Core	e- IV	Viva -Voce	80	20	100	9 Hours
		Comparative Study of Ragas				
Core	eV	Lecture Demonstration	80	20	100	9 Hours
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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

11ecture = 1credit, 1Tutorial=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	otal							100	500

M.A. IInd SEMESTER (Sitar)

Cours e	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
111	Vocal/ Instrumental	Core-2	History of Indian music	MMU 422	4+1+0	5	5	80	20	100
- 112	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 Electi ve	General History and Basics of Indian Music-1	OEM 420	4+0+0	4	4	80	20	100
			(Inter- Disciplinary)*		*					
	Total						29	480	120	600

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Anex - I

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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 Elect	General History and	OEM 436	4+0+0	4	4	80	20	100

M.A. IVth SEMESTER (Sitar)

Course	, , , , , , , , , , , , , , , , , , , ,	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
urus i	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 .

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Basics of Indian Music (Inter-Disciplinary)*

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

M.A. Music Instrumental (Sitar) Semester- I SYLLABUS AND COURSES OF READING

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

		y	Gene	ral and A	plied Mus	sic Theory	y					
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical			
1	MMU 411	5	100	80	20	5	4	Ţ.	0			
Objects /Purpose	To prov	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application Course Outcomes										
1.	Constru	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

- A critical and comparative study of the following Ragas: (i) Devgiri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav, Shyam Kalyan, Shuddha Sarang,
- (ii) General study of the following Ragas: Alhaiya Bilawal, Bhairay, 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 Mukt Alaps Tanas and Bol Tanas.
- iii) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigun and chaugun Layakaries of Teental, Jhaptal, Rupak and Keharva.

UNIT-II

Genesis of Music, Indian and Western views about the development of Music. (i)

Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev (ii)

(iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and Modern Musical system.

Mr. Padajeet Dr. Virshauranan Sehemed R.

III-III

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

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 treaties and Recent Scientific Research.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

M.A. Music Instrumental (Sitar) Semester- I

SYLLABUS AND COURSES OF READING

(W.E.F. 2022-2023) onwards

and the part of the	3	Histo	ry of Indi	an Music	(Vedic Per	iod to 13 th	h 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.											
					se Outcon							
1.	Constru	ucts found	ation abou	ut historic	al aspects	of Indian	classical m	usic				
2.	To spre	Constructs foundation about historical aspects of Indian classical music To spread Awareness about our rich Vedic culture and Arts.										
3.	Provide	Provides foundation and inspires to do research on Historical areas of Music.										

PAPER-II (Theory)History of Indian Music (Vedic Period to 13th 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 Arthsastra.

UNIT-III

(i) Historical Development of Swaras up to 13th 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)Brihhaddeshi, (iii)Sangeet-Ratnakar

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- I

SYLLABUS AND COURSES OF READING (W.E.F. 2022-2023) onwards

		- FI CATE	S	TAGE PE	RFORM	ANCE					
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		ance the S				d build th	eir Artistic	aptitude ar	ıd		
2	1		0	Cours	e Outcom	es		1314.10			
1.	Enhan	Enhances Creativity and Systematic improvisation ability in students .									
2.	Develo	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 1. 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.

Devgiri Bilawal-Yamini Bilawal ,Ahir Bhairav-Nat Bhairav ,

Shuddha sarang- Shyam Kalyan,

(i)	Bilawal Ang	A.	Devgiri Bilawal
		В.	Yamini Bilawal
(ii)	Bhairav Ang	A.	Ahir Bhairav
		В.	Nat Bhairav
(iv)	Sarang Ang	A.	Shudhsarang
	الأمراض لانتواك لتابيا	B.	Madhumad sarang

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

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 & C	omparativ	e Study o	f Ragas	1011/4			
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical		
4	MMUI 5 100 80 20 9 0 1										
Objects /Purpose		To enhance the Students' ability to perform, comparatively demonstrate and differentiate the Ragas of prescribed syllabus.									
				(Course Ou	tcomes					
1.	Develo	ps confide	nce to per	form as a	musically	mature ai	nd sensible	Artist .	5(2) 1 (1)		
2.		Ability to differentiate the various ragas and enhance the skills to make notation and mprovise ragas with their creativity									

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

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 fo not less than 30 minutes before an invited audience.

(20)

(30)

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.
- 3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.(Talas of Ist Semester may be asked) (10)
- 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)
- (10)Ability to make notaion of phrases ask by Examiner.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- I

SYLLABUS AND COURSES OF READING (W.E.F. 2022-2023) onwards

			LE	CTURE	DEMON	STRAT	ION					
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 Ou							
1.		Develops the teaching abilities in students and make them self dependent in various areas i.e. performing, improvisation.										
2.	Enhan	Enhances the ability to make composition .										
3.	Enhan	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 devlopement and detailed comparative study to prepare lecture demonstration, having atleast one Maseetkhani Gat and Razakhani gat in each raga. (30)

(i)	Bilawal Ang	A. B.	Yamini Bilawal
(ii)	Bhairav Ang	A. B.	Ahir Bhairav Nat Bhairav
(iv)	Sarang Ang	A. B.	Shudh Sarang 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)

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)

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- II

SYLLABUS AND COURSES OF READING

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

			Gener	ral and Ap	pplied Mu	sic Theory	V		
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 prov Fundan	vide a Fou nentals of	ndation & Indian Cl	assical Mu	isic and th	eir Applie	ut Basic pri cation	nciples and	
					Course Ou				
1.	Constru	icts basics	principle	s and fund	lamentals	of Indian	classical m	usic .	
2.	Develop	s aptitude	about the	e applicati	on of Var	ious theor	ies of India	n Classical	Music
3.	Enhanc	es knowle	dge about	classifica	tion of var	ions musi	cal Instrum	ents of Ind	ion Mucio

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

- 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 Mukt 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 1st 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 Vargikaran, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

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VIT-III

(i) Relationship of Music and Aesthetics.

(ii) Relationship between Raga and Rasa. Defination of Rasa and its Varities (according to Bharta and Abhinav Gupta).

(iii) Role of Sound and Rythum 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 ,Odisi ,

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

M.A. Music Instrumental (Sitar) Semester- II

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

		Histo	ry of Indi	an Music	(Vedic Per	iod to 13 ^t	h Century)	r site i	100
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 422	5	100	80	20	5	4	<i>.</i> -1	0
Objects /Purpose	To enha	ance the S portant as	tudents' K pects of I	ndian Clas	sical Mus	various t ic written	erms used in historica	in Vedic Lit al musical ti	erature eatise .
-				Course O			1-307		
1.	Constru	ucts found	ation abou	ut historic	al aspects	of Indian	classical m	usic	
2.	To spre	ad Aware	ness abou	t our rich	Vedic cult	ture and A	Arts .		
3.							cal areas of	music.	

PAPER-II History of Indian Music (Vedic Period to 13th 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 Patanjalies 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.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- II

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

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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		ance the Stibility to p				d build th	eir Artistic	aptitude ar	ıd
			P .	(Course Ou	tcomes		STATE OF	
1.	Enhand	ces Creativ	ity and S	ystematic	improvisa	tion abilit	y in studen	ts.	
2.	Develo	ps confide	nce to per	form as a	musically	mature ai	nd sensible	artist .	100

PAPER-III (PRACTICAL) STAGE PERFORMANCE

- 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) A. Puriya Puriya Kalyan B. Puriya Dhanashree
- (ii) Kafi Bageshwari A. B. Rageshwari
- 2. 10 One Gat in any one of the above mentiond ragas. 3. One Dhun in Raag Kafi . 10 4. 10 One Gat in Jhap Taal any raga of prescribed syllabus. 5. 10 One Patriotic in any raga of prescribed syllabus.

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

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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 & C	omparativ	e Study o	f Ragas	1.42	
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 enha	ance the S ntiate the I	tudents' a Ragas of p	bility to p	erform , co syllabus .	omparativ	ely demons	strate and	
				(Course Ou	tcomes			
1.	Develop	os confide	ice to perf	form as a	musically	mature ar	nd sensible	Artist .	MARK
2.	Ability	to differer ise ragas v	tiate the	various ra	gas and en	hance the	skills to m	ake notatio	n and

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

- 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.
- Comparative study and full description of all ragas. (30)
- Capacity of demonstrate Talas by hand and on Tabla-Ektaal, chautaal deepchandi, Tivra.
 (Talas of Ist 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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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- II

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

		MIL./IB	LE	CTURE	DEMON	STRAT	ION		
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		ance the S			erform an	d compar	ratively den	nonstrate th	ne
				(Course Ou	itcomes			matri.
1.		ps the teac forming , i			dents and	make the	m self depe	ndent in va	rious areas
2.	Enhan	ces the abi	lity to to 1	nake com	position .	% northbo	and the ship	ring of a	20/00
3.	Ability	to demon	strate the	ragas of d	lifferent a	ngs of the	ir choice .	seviral 1 58	on men

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. B.	Puriya Kalyan Shyama Kalyan
(iv)	Kafi	Α.	Bageshwari
		В.	Rageshwari

- 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)
- Compose at least one composition/bandish in any one raga mention above.

(20)

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

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- III

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

		Ap	plied Mus	ic Theory	and Musi	cal Comp	ositions.	con l	40
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 prov Fundan	vide a Foun	ndation & Indian Cla	assical Mu	ısic and th	eir Applic	it Basic pri	nciples and	
1.	Conetra	rete basics	nuinainla		Course Ou				
2.	Develop	os aptitude	about the	and runce applicati	on of Vari	of Indian	classical m	usic . n classical r	nucio
3	Enhanc	es knowle	dge about	classifica	tion of var	ious musi	cal Instrum	ents of Ind	ian 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.

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Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam.

(ii) Types of Musical Compositions. Prabandha, Dhrupada and Dhamar.

UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:
 - a. Basic principles of Rag Mishran.
 - b. Pictorial Aspects of Ragas.
 - c. Appreciation of Music.
 - d. Muslim contribution to Indian Music.
 - e. Principles of Musical compositions.

UNIT-IV

(i) Folk music of Haryana styles of Singing, Dancing and Instruments.

(ii) 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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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

			(,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	X + 2022 20	JULE IT SEE CE	1.3		
	Histo	ry of Indi	an Music	(Vedic Per	riod to 13 ^t	h Century)		
Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
MMU 532	5	100	80	20	5	4	1	0
		Attached to the second	(Course Ou	tcomes	April males		14.7
Constru	ucts found	ation abo	ut historic	al aspects	of Indian	classical m	usic	
To spre	ad Aware	ness abou	t our rich	Vedic cult	ture and A	Arts.		
provide	foundation	on to Insp	ire to do r	esearches	on histori	cal areas of	f music .	
	MMU 532 To enha and Im	Code Credits MMU 5 532 To enhance the S and Important as Constructs found To spread Aware	Code Credits Total Marks MMU 5 100 532 To enhance the Students' K and Important aspects of Interpretation about To spread Awareness about	Code Credits Total Major Marks Test MMU 5 100 80 532 To enhance the Students' Knowledge and Important aspects of Indian Class Constructs foundation about historic To spread Awareness about our rich	Code Credits Total Major Minor Test MMU 5 100 80 20 To enhance the Students' Knowledge about the and Important aspects of Indian Classical Mus Course Ou Constructs foundation about historical aspects To spread Awareness about our rich Vedic cult	Code Credits Total Major Minor Hours Marks Test Test MMU 5 100 80 20 5 To enhance the Students' Knowledge about the various tand Important aspects of Indian Classical Music written Course Outcomes Constructs foundation about historical aspects of Indian To spread Awareness about our rich Vedic culture and A	Marks Test Test MMU 5 100 80 20 5 4 To enhance the Students' Knowledge about the various terms used and Important aspects of Indian Classical Music written in historical Course Outcomes Constructs foundation about historical aspects of Indian classical marks To spread Awareness about our rich Vedic culture and Arts.	History of Indian Music (Vedic Period to 13 th Century) Code Credits Total Major Minor Hours Lecture Tutorial Marks Test Test MMU 5 100 80 20 5 4 1 To enhance the Students' Knowledge about the various terms used in Vedic Lit and Important aspects of Indian Classical Music written in historical musical transportant aspects of Indian Classical State Course Outcomes Constructs foundation about historical aspects of Indian classical music

General Study and History of Music PAPER-II (Theory) (13th 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, Sadragchandrodaya, 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, Hridyanarayana 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.

Comparative study of Hindustani and Karnatak music with special reference to: UNIT-IV

- (i) Swara
- (ii) Tala
- (iii) Mela

(v) Forms of Vocal and

Instrumental Music.

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

(iv) Raga

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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

			S	TAGE PE	RFORMA	ANCE			
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
3	MMUI 437	-5	100	80	20	9	0	4	8
Objects /Purpose		ance the Si ibility to p				d build th	eir Artistic	aptitude an	d
			9	(Course Ou	tcomes		1-17-1-1	
1.	Enhand	es Creativ	ity and S	ystematic	improvisa	tion abilit	y in studen	ts.	
2.	Develop	os confide	nce to per	form as a	musically	mature ai	nd sensible	artist .	THE REAL PROPERTY.

PAPER-III (PRACTICAL) STAGE PERFORMANCE

1.	Mas	eetkhani Gat in each o	wing Ragas mentioned below under Various Angs, of the following ragangs. General study of all the raga with Alap, Jod-Jhala and Taans/Todas. 30+	
	(i)	Kauns Ragang	Chandrakauns,	
			Madhukauns,	
	(ii)	Todi Ragang	Bilaskhani Todi	
		er-IV Visa -Voce as any	Multani,	
	(iii)	Malhar ragang	Sur Malhar,	
	A nucl.	on, Multam Misse ki ted	Miyan ki Malhar.	
One C	Gat in	other than Teen Tala of	f the above mention ragas.	10
One	Dhun	in any raga of prescrib	ed syllabus.	10
One	Gat in	Jhaptal any raga of pre	scribed syllabus.	10
One l	Bhajan	in any raga of prescrib	ped syllabus.	10

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

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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

	w		Viva-	Voce & C	omparativ	e Study o	f Ragas	TALL .	
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 enha	ance the S ntiate the I	tudents' a Ragas of p	bility to p rescribed	erform , co syllabus .	omparativ	ely demons	strate and	
			147 17 17	(Course Ou	tcomes	14 5/9/2 14	-31/4/17/3	
1.	Develop	os confide	nce to per	form as a	musically	mature ai	nd sensible	artist .	
2.	Ability		tiate the	various ra	gas and er			ake notatio	n and

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.

- Comparative study and full description of all Ragas. (30)
- Capacity of demonstrate Talas by hand and on Tabla-Ektaal, Chautaal, Deepchandi, Tivra
 (Talas of Ist Semester may be asked)
- 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)
- Ability to make notaion of phrases ask by Examiner.

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

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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

		1-39	I	ECTURE	DEMON	STRATIC	ON				
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.									
		Section 1	-	(Course Ou	tcomes		13/14			
1.		Develop the teaching abilities in students and make them self dependent in various areas i.e. performing, improvisation,									
2.	Enhand	ce the abili	ity to mak	e composi	tion .	Dunion!	davismen	abant an	restall.		
3.	Ability	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.

(i)	Kauns Ragang	Chandrakauns, Madhukauns,	
(ii)	Todi Ragang	Bilaskhani Todi Multani,	
(iii)	Malhar ragang	Sur Malhar,	
		Miyan ki Malhar.	

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)

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)

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- IV

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

		Ap	plied Mus	ic Theory	and Musi	cal Comp	ositions.	14/6	
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
1	MMU 541	5	100	80	20	5	4	1	0
Objects /Purpose	To prov Fundar	vide a Fou nentals of	ndation & Indian Cl	assical Mu	isic and th	eir Appli	nt Basic pri cation	nciples and	1
1.	constru	Course Outcomes 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

- 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

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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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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

		Histor	y of India	n Music (1	13 th Centu	ry to Mod	ern 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 enha	ance the S portant as	tudents' K pects of I	nowledge idian Clas	about the	various t ic written	erms used i	in VedicLite al musical t	erature reatise.	
		Programme and the second		(Course Ou	tcomes			a ra S	
1.	Constru	ucts found	ation abou	ut historic	al aspects	of Indian	classical m	usic		
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 (13th 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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- IV

SYLLABUS AND COURSES OF READING

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

	A		S	TAGE PE	ERFORM	ANCE			
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		ance the Si ibility to p				d build th	eir Artistic	aptitude an	ıd
D		The state of		(Course Ou	tcomes		1,39,19	
1.	Enhand	Enhances Creativity and Systematic improvisation ability in students .							
2.	Develo	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 .
 - (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)

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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 & C	omparativ	e Study o	f Ragas	184.5-	
Core paper	Code Credits Total Major Minor Hours Lecture T Marks Test Test								Practical
4	MMUI 447	5	100	80	20	9	0	1	8
Objects /Purpose	To enha	ance the S tiate the I	tudents' a Ragas of p	bility to person	erform , co syllabus .	omparativ	vely demons	strate and	
				Course	Outcome	s			
1.	Develop	os confide	nce to per	form as a	musically	mature ar	nd sensible	artist .	
2.	Ability		tiate the	various ra				ake notatio	n and

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

 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 Ist Semester may be asked)

(10)

- 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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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music Instrumental (Sitar) Semester- IV

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

		LE	CTURE	DEMON	STRAT	ION		
Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
MMUI 448	5	100	80	20	9	0	1	8
				erform an	d compar	atively den	nonstrate th	ie
	MMUI 448 To enh	MMUI 5 448 To enhance the S	Code Credits Total Marks MMUI 5 100 448 To enhance the Students' a	Code Credits Total Major Test MMUI 5 100 80 To enhance the Students' ability to p difference between different Ragas.	Code Credits Total Major Test MMUI 5 100 80 20 To enhance the Students' ability to perform an difference between different Ragas .	Code Credits Total Major Test Minor Test Hours MMUI 5 100 80 20 9 448 To enhance the Students' ability to perform and compared	MMUI 5 100 80 20 9 0 To enhance the Students' ability to perform and comparatively dendifference between different Ragas .	Code Credits Total Marks Major Test Minor Test Hours Lecture Tutorial MMUI 448 5 100 80 20 9 0 1 To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .

/Purpose	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 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 devlopement and detailed comparative study having at least 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
- 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)
- 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)

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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. 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 Rahsya, 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 Udhbhav Aur Vikas, Radha Publications, Delhi

25. Saroj Ghosh : Swaranjli (Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi

26. Pt. Jaidev Thakur : Bhartiy Sangeet Ka Itihas

27. Pt. V BhatKhande : Kramik Pustak Mallika 1- 6 Parts

28. Ramashray Jha : Abhinav Gitanjali

29. Dr. Sashi Kalda : Prachalit Samprakrtik 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 : Bhartiy Sangeet evam Paschaty Swarlipi Padhti

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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

CITY N. A	CHES CHEST	T STEE	
SHIM		ER-I	

Paper Specification	Papers	Max. Marks	Internal Assessment	Total Marks	Time
Specification	Internet visit of	Marks	Assessment	Marks	
Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core -II	History of Indian Music (Vedic Period to 13 th 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
	SEN	MESTER-II			
Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core –II	History of Indian Music	80	20	100	5 Hours
Cole II	(Vedic Period to 13 th Century)	00	20	100	
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce &	80	20	100	9 Hours
core iv	Comparative Study of Ragas	00			, 110 ms
Core -V	Lecture Demonstration	80	20	100	9 Hours
Open Elective		00	20	100	> 110uis
Open Elective	Basics of Indian Music -1	80	20	100	4 Hours
	(Inter-Disciplinary)	80	20	100	4 Hours
		E.F. 2022-2	2) Onwards		
	7.0000.0	MESTER-II	22.5		
	SE	VIESTER-II	1		
Core-I	General & Applied Music Theory	80	20	100	5 Hours
Core –II	History of Indian Music	80	20	100	5 Hours
Core -II	(13 th Century to Modern period)	00	20	100	3 Hours
Coro III		90	20	100	9 Hours
Core- III	Stage Performance	80	20		
Core- IV	Viva –Voce &	80	20	100	9 Hours
Core -V	Comparative Study of Ragas Lecture Demonstration	80	20	100	9 Hours
Open Elective	e IV General History and			100	4.77
	Basics of Indian Music -2 (Inter-Disciplinary)	80	20	100	4 Hours
	SE	MESTER-	IV		
Core-I	General & Applied Music Theory	80	20	100	5 Hours
			The management		
Core -II	History of Indian Music (13 th Century to Modern period)	80	20	100	5 Hours
Core- III	Stage Performance	80	20	100	9 Hours
Core- IV	Viva –Voce	80	20	100	
2010 11	Comparative Study of Ragas	50		.00	
Core-V	Lecture Demonstration	80	20	100	9 Hours
COIC-V	Lecture Demonstration		20	100	J Hours
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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

1lecture = 1credit, 1Tutorial=1 credit, 2 Prectical =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	Credit	sExternal	Internal	Total Mark
M.A. Vo	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
790	H	Core-3	Stage performance	MMUV	413	0+1+8	9	5	80	20	100
230	HU	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			211 (91)				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
. Anti	413	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
	molt?	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
	110 07 12	Open Elect. Music	General History and Basics of Indian Music-1 (Inter- Disciplinary)*	OEM 426	4+0+0	4	4	80	20	100
CHA	Total	5-1-1					29	480	120	600

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M.A. 3rd SEMESTER

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

Course Subject		Papers Category	Papers	Code	L+T+P	Time	Credits	External	Internal	Total Marks
M.A.	Theory : Musical	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
6		Core-4	Viva –Voce & Comparative Study of Ragas	MMUV434	0+1+8	9	5	80	20	100
	Ania I	Core-5	Lecture- Demonstration	MMUV435	0+1+8	9	5	80	20	100
. 31111	Thate	Open Elect. Music	General History and Basics of Indian Music-2 (Inter- Disciplinary)*	OEM 436	4+0+0	4	4	80	20	100
5-22-5-1	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
m-2- m	nordić "n	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
Siber	edanyi	Core	Lecture- Demonstration	MMUV 445	0+1+8	9	5	80	20	100
	Total			Water the American			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.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- I

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

			Gene	ral and A	plied Mus	sic Theory	y											
Core	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical									
Î	MMU 411	5	100	80	20	5	4	1	0									
Objects /Purpose					the Knowl usic and th			nciples and										
	Course Outcomes																	
1.							classical m											
2.	Develo	os aptitud	e about th	e applicat	ion of Var	ious theo	ries of India	n classical	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

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

UNIT-II

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

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UNIT-III

(i) Origin and Development of Gharana-system in Khayal/Sitar-Vadan.

(ii) Desirability and possibility of maintaining Gharana in Moderntimes.

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 treaties and recent Scientific

Research.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- I

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

		Histo	ry of Indi	an Music	Vedic Per	iod to 13 ^{tl}	Century)	oracon A			
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								in Vedic Lite cal musical			
- Light	-	Course Outcomes									
1.	Constru	ucts found	ation abou	ut historic	al aspects	of Indian	classical m	usic			
2.	To spre	ad Aware	ness abou	t our rich	Vedic cult	ture and A	Arts.				
3.	Provide	es foundat	ion and in	spires to o	lo researc	h on histo	rical areas	of music .			

PAPER-II (Theory) History of Indian Music (Vedic Period to 13th 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 Arthsastra.

UNIT-III (i) Historical Development of Swaras up to 13th 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)Brihhaddeshi, (iii)Sangeet-Ratnakar

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- I

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

			S	TAGE PE	RFORM	ANCE			
Core	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			tudents' a perform at			d build th	eir Artistic	aptitude ar	ıd
					Course Ou	Alberta Company of the Company		VIIII	
1.							ty in studen		
2.	Develop	os confide	nce to per	form as a	musically	mature a	nd sensible	artist .	ing like

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.

Devgiri Bilawal-Yamini Bilawal ,Ahir Bhairav -Nat Bhairav ,

Shuddha sarang- Shyam Kalyan,

Bilawal Ang	Α.	Devgiri Bilawal
	В.	Yamini Bilawal
Bhairav Ang	A.	Ahir Bhairav
	В.	Nat Bhairav
Sarang Ang	A.	Shudhsarang
apint, Rupuk, Clino	B.	Madhumad sarang
	Bhairav Ang	B. Bhairav Ang A. B. Sarang Ang A.

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- I

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

			Viva-	Voce & C	omparativ	e Study o	f Ragas	and the second second	
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 enha	ance the S tiate the I	tudents' a Ragas of p	bility to p	erform , co syllabus .	omparativ	ely demons	strate and	
				(Course Ou	tcomes			
1.	Develop	s confide	nce to peri	form as a	musically	mature ar	nd sensible	artist .	
2.	Ability	to differer	ntiate the v	various ra	gas and er	hance the	e skills to m	ake notatio	n and

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

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 .

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)
- Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of Ist 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)

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- I

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

		VIII, CIII	LE	CTURE	DEMON	STRAT	ION		
Core (Elective) 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	The ROLL OF THE STATE OF	nce the S ice betwee		t Ragas.	erform an	Loboth	ratively der	nonstrate th	ie
1.		os the teac		ties in stu			m self depe	endent in va	rious areas
2.	Enhanc	es the abi	lity to ma	ke compo	sition.	all) nallan	I to ditter	re i Fundan	oman'il
3.	Enables	s to demoi	nstrate the	e ragas of	different .	Angs of th	neir choice		

LECTURE DEMONSTRATION (PRACTICAL) PAPER-V

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.

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

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)

Compose at least one composition/bandish in any one raga of the prescribed Syllabus.

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- II

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

			Gene	ral and A	plied Mu	sic Theory	V	1	
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 prov	vide a Fou nentals of	ndation & Indian Cl	enhance assical Mu	the Knowl	ledge abou	it Basic pri	nciples and	5
			nit in agn		Course Ou		Indian of t	34111465	
1.	Constru	icts basics	principle	s and fund	lamentals	of Indian	classical m	usic .	the second
2.								n classical r	nusic .

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 Mukt 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 1st 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.

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UNIT-III

(i) Relationship of Music and Aesthetics.

(ii) Relationship between Raga and Rasa. Definition of Rasa and its Verities (according to Bharta and Abhinav Gupta)

(iii) Role of Sound and Rythum 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 ,Odisi.

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- II

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

		Histo	ry of Indi	an Music	(Vedic Per	riod to 13 th	^h Century)	Janual	
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 enha	ance the S portant as	tudents' K pects of I	ndian Clas	about the ssical Mus Course Ou	ic written	erms used in historica	in Vedic Lit al musical ti	erature reatise .
1.	Constru	ucts found	ation abou				classical m	usic	
2.	To spre	ad Aware	ness abou	t our rich	Vedic cult	ture and A	rts.		
3.	provide	foundatio	on to Inspi	re to do r	esearches	on histori	cal areas of	music.	

PAPER-II History of Indian Music (Vedic Period to 13th 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 Patanjalies 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.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- II

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

			S	TAGE PE	RFORMA	ANCE			
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			tudents' a perform a			d build th	eir Artistic	aptitude an	d
				(Course Ou	tcomes	1 2 1	7157/01/7	
1.	Enhanc	es Creativ	ity and S	ystematic	improvisat	tion abilit	y in studen	ts.	
2.							nd sensible		2016 1 1 1

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.

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Consent of two Pressers given Anexa-II

CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

M.A. Music (Vocal) Semester- II

SYLLABUS AND COURSES OF READING

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

			Viva-	Voce & C	omparativ	e Study o	f 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 enha Differen	nce the S	tudents' a Ragas of p	bility to porescribed	erform , co syllabus.	omparativ	ely demons	strate and	
				(Course Ou	tcomes			
1.	Develop	s confide	ice to perf	orm as a	musically	mature ar	d sensible	artist .	
2.	Ability	to differer ise ragas v	itiate the v	various ra	gas and er	hance the	skills to m	ake notatio	n and

PAPER-IV (PRACTICAL) VIVA-VOCE

- 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 Ist 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.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

M.A. Music (Vocal) Semester- II

SYLLABUS AND COURSES OF READING

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

			LE	CTURE	DEMON	STRAT	ION		
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				bility to p nt Ragas .	erform an	d compar	atively den	nonstrate th	ie
			ANTO STATE	(Course Ou	tcomes			-400 O
1.			hing abili mprovisa		dents and	make the	m self depe	ndent in va	rious areas
2.				nake com	position.	& and)uks	reed a white	ung o'E at	Oppor
3.	Ability	to demons	strate the	ragas of d	ifferent a	ngs of the	ir choice .	machine V Committee	segnific for

PAPER-V (PRACTICAL) Lecture Demonstration

1. Student has to chose any one Ang and have to prepare the ragas of that Ang with histori	ical
development and	

detailed comparative study having at least one Vilambit and Drut Khyal in each raga.

(30)

(i)	Puriya	A.	Puria Kalyan
		В.	Shyama Kalyan

- (iv) Kafi A. Bageshwari B. Rageshwari
- 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.
- 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.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- III

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

mill b	terranian	Ap	plied Mus	ic Theory	and Musi	cal Comp	ositions.	TO YOUR	(d)
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 prov Fundan	vide a Fou nentals of	ndation & Indian Cl	assical Mu	the Knowl isic and th Course Ou	eir Appli	ut Basic pri cation	nciples and	
1.	Constru	icts basics	principle				classical m	usic .	
2.	Develop	s aptitude	about the	e applicati	on of Var	ous theor	ies of India	n classical r	nusic

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.

Comment of the Pressey

Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam.

Types of Musical Compositions. (ii) Prabandha, Dhrupada and Dhamar.

UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:
 - a. Basic principles of Rag Mishran.
 - b. Pictorial Aspects of Ragas.
 - c. Appreciation of Music.
 - d. Muslim contribution to Indian Music.
 - e. Principles of Musical compositions.

UNIT-IV

(i) Folk music of Haryana styles of singing, Dancing and Instruments.

(ii) 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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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

		Histo	ry of Indi		(Vedic Per		h Century)	. D. Piete	
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
2	MMU 432	5	100	80	20	5	4	1	0
Objects /Purpose	To enha	ance the S portant as	tudents' K spects of I	ndian Cla	ssical Mus	sic written	erms used in historic	in Vedic Lit al musical t	erature reatise.
1.	Constru	note found	ation abou		Course Ou			9	
2.	To spre	ad Aware	ness abou	t our rich	Vedic cult	or Indian	classical m	usic	
3.							cal areas of	f music .	

PAPER-II (Theory) General Study and History of Music (13th 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, Sadragchandrodaya, 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, Hridyanarayana 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.

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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

			S	TAGE PI	ERFORMA	ANCE			
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			tudents' a perform a			d build th	eir Artistic	aptitude an	ıd
			0.		Course Ou	tcomes		N. SPARK	
1.	Enhanc	es Creativ	vity and Sy	ystematic	improvisa	tion abilit	y in studen	ts.	
2.	Develop	os confide	nce to per	form as a	musically	mature ar	nd sensible	Artist.	25(110)

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
 (i) Kauns Ragang Chandrakauns, Madhukauns,

(ii) Todi Ragang Bilaskhani Todi Multani,

(ii) Malhar ragang Sur Malhar, Miyan ki Malhar.

One Dhrupad or Dhamar in any one of the above mention ragas.
 One Thumari or Dadra in raga Pilu .
 One Sadra in any raga of prescribed syllabus.
 One Tarana in any raga of prescribed syllabus.

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

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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 & C	omparativ	e Study o	f Ragas		
Core paper	Code	Credit s	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practical
4	MMUV 434	5	100	80	20	9	0	1	8
Objects /Purpose	To enha Differen	nce the S tiate the	tudents' a Ragas of p	bility to p prescribed	erform , co	omparativ	ely demons	strate and	
			DALLESS.		Course Ou	tcomes	DASES IT	ABIN BURNE	
1.	Develop	s confide	nce to perf	form as a	musically	mature ar	nd sensible	artist .	
2.	Ability t	o differen	ntiate the with their	various ra	gas and en	hance the	e skills to m	ake notatio	n and

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.

- Comparative study and full description of all ragas. (30)
- 3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, chautaal, Deepchandi, Tivra (10) (Talas of Ist Semester may be asked)
- 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.

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

YLLABUS	AND (COURSES	OF READING
	(W.E.F	7. 2022-23)	onwards

			L	ECTURE	DEMON	STRATIC	ON		
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			tudents' a n differen		erform an	d compai	atively den	nonstrate th	ne
				(Course Ou	tcomes	1-1-18-110	LEWIN	
1.			ing abilit mprovisa		lents and n	nake then	n self depen	dent in var	ious areas
2.	Enhance	e the abili	ty to mak	e compos	ition.	La nuite	Liquialitati	in the Land	
3.	Ability 1	to demons	strate the	ragas of d	lifferent ar	igs of the	ir 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, Madhukauns,
(ii)	Todi Ragang	Bilaskhani Todi Multani,
(iii)	Malhar ragang	Sur Malhar,
		Miyan ki Malhar.

- 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)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.

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- IV

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

		Ap	plied Mus	ic Theory	and Musi	cal Comp	ositions.		
Core paper	Code	Credits	Total Marks	Major Test	Minor Test	Hours	Lecture	Tutorial	Practica!
1	MMU 441	5	100	80	20	5	4	1	0
Objects /Purpose	To prov Fundan	ide a Fou nentals of	ndation & Indian Cl	assical M	isic and th	eir Appli	nt Basic pri cation	nciples and	
1.	Constru	icts basics	principle		Course Ou damentals		classical M	lusic.	
2.	Develop	os aptitude	about the	e applicat	on of Var	ious theor	ies of India	n classical l	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

- 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.

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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.

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

		Histor	y of India	n Music (1	13th Centur	ry to Mod	ern period)	(6)
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 enha And Im	ance the S portant as	tudents' K spects of I	ndian Cla	ssical Mus	sic written	erms used i in historic	in VedicLite al musical t	erature reatise.
					Course Ou		A A		1
1.	Constru	icts found	ation abou	ut historic	al aspects	of Indian	classical m	usic	-1000
2.	To spre	ad Aware	ness abou	t our rich	Vedic cult	ture and A	Arts.		
3.	Provide	foundatio	on to Insp	ire to do r	esearches	on histori	cal areas of	Music	

PAPER-II (Theory) History of Indian Music (13th 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:

- 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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- IV

SYLLABUS AND COURSES OF READING

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

			S	TAGE PE	RFORM	ANCE			
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			tudents' a perform a			d build th	eir Artistic	aptitude an	ıd
The second		0		(Course Ou	tcomes	To Ball	Will bridge	
1.	Enhanc	es Creativ	ity and S	stematic	improvisa	tion abilit	y in studen	ts.	
2.	The state of the s			THE RESERVE AND ADDRESS OF THE PARTY OF THE	and the same of th	The second secon	nd sensible	NAME AND ADDRESS OF THE OWNER, WHEN PERSON O	1301067

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.

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

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

M.A. Music (Vocal) Semester- IV

SYLLABUS AND COURSES OF READING

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

			Viva-	Voce & C	omparativ	e Study o	f Ragas	T-94F	+
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
Objects /Purpose	To enha Differen	nce the S	tudents' a Ragas of p	bility to porescribed	erform , co syllabus.	omparativ	vely demons	strate and	A I
				(Course Ou	tcomes			
1.	Develop	s confide	nce to peri	form as a	musically	mature ar	nd sensible	Artist.	
2.	Ability	to differe		various ra				ake notatio	n and

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

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)

- Capacity of demonstrate Talas by hand and on Tabla : Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of Ist 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)
- Ability to make notation of phrases asked by examiner.

(10)

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

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND M.A. Music (Vocal) Semester- IV

SYLLABUS AND COURSES OF READING

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

			LE	CTURE	DEMON	STRAT	ION	an distribution of the	
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
Objects /Purpose		nce the S			erform an	d compar	atively den	nonstrate th	ie
				(Course Ou	tcomes			
1.		s the teac orming , i			dents and	make the	m self depe	ndent in va	rious areas
2.	Enhanc	es the abi	lity to ma	ke compos	sition .	THE PROPERTY.	153111.601	water of each	
3.	Ability	to demons	strate the	ragas of d	ifferent a	ngs of the	ir choice.	The PLAN	

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

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Suggested Books for Reading

1. Pt	t. Onkar Nath	Thakur	: Sangeetaniali	Parts V:	and VI	Kashi	Hindu	Vishavidhaliya.	Varanaci
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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 : Bhara

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. 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 Rahsya, 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 Udhbhav Aur Vikas, Radha Publications, Delhi

25. Saroj Ghosh : Swaranjli (Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi

26. Pt. Jaidev Thakur : Bhartiy Sangeet Ka Itihas

27. Pt.V BhatKhande : Kramik Pustak Mallika 1- 6 Parts

28. Ramashray Jha : Abhinav Gitanjali

29. Dr. Sashi Kalda : Prachalit Samprakrtik Rago Ka Tulnatmak Adhyan

30. Pt. B S Sharma : Taal Parkash 31. H C Shrivastav : Raag Prichay

32. Savtantra Sharma : Ras evam Saundryashastra33. 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 : Bhartiy Sangeet evam Paschaty Swarlipi Padhti

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CHAUDHARY RANBIR SINGH UNIVERSITY, JIND

Open Elective- Music (Semester- II)

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

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/P	urpose					
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

Music and Sound 1.

- I.I 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.I Shruti ,swar ,Shuddha Swar, Vikrit Swar
- 2.2 Laya and its types Vilambit laya Madhya laya drut laya.

Unit-III

Champerson Mistar mujsoba

given Anex-II

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 besic Alankar in shuddha swaras.
- 4.2 Knowledge of Ten Thats of Pt. Bhatkhande and introduction of their Aasraye Ragas .
- 4.3 Five film songs based on five Aashraye ragas.
- 4.4 National Antham and National song with instruments.

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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	Code	Credits	Total Marks	Major Test	Minor Hours Test		Lecture	Tutorial	Practical		
Paper -1	OEM-436	4	50	20+20=40	10	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 .										
	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 Ans development of Swar.

Unfact Mighaba

give Anex I