

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

(Established by Chaudhary Ranbir Singh University Act 28 of 2014)
(Recognized by UGC Act 1956)



**Scheme of Examination
for
Post Graduate Programme
M.A. Music (Vocal)**

as per NEP 2020
Curriculum and Credit Framework for Postgraduate Programme

Internship and CBCS-LOCF
With effect from the session 2024-25 (in phased manner)

DEPARTMENT OF MUSIC & DANCE
FACULTY OF INDIC STUDIES

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

Ranbir Singh

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
 Scheme of Examination for Post Graduate Programme M.A. Music (Vocal) as per NEP-2020
 Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)
 M.A. Music (Vocal) Under Scheme P (FRAMEWORK -I)

(First Year: Semester-I)

Semester	Course Type	Course Code	Nomenclature of Paper	Theory (T) Practical (P)	Credits	Contact hours per week				Internal Assessment marks	End Term Examination Marks	Total Marks	Examination Hours
						L	T	P	Total				
I	CC-1	M24 – MUV- 101	General and Applied Music (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.
	CC-2	M24 – MUV- 102	History of Indian music (Vedic Period) (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.
	PC-1	M24 –MUV- 103	Components & Techniques of Stage Performance (Practical)	P	4	0	0	8	8	30	70	100	3 hrs.
	PC-2	M24 –MUV- 104	Comparative Study of Ragas (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	PC-3	M24 –MUV- 105	Cultural and Technical Perspective of Musical Forms (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	Seminar	M24 –MUV- 106	Seminar	S	2	0	0	0	2	15	35	50	6 Hrs.
					22								

*All Practical will be done in one group

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

Scheme of Examination for Post Graduate Programme M.A. Music (Vocal) as per NEP-2020

Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)

M.A. Music (Vocal) under Scheme P (FRAMEWORK -1)

(First Year: Semester- II)

Semester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Credits	Contact hours per week				Internal Assessment marks	End Term Examination Marks	Total Marks	Examination Hours
						L	T	P	Total				
2	CC-3	M24 – MUV- 201	Scientific and Acoustical Study of Indian Music (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.
	CC-4	M24 – MUV- 202	Historical survey of Indian Music (Post Vedic to Medieval Period (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.
	PC-4	M24 –MUV- 203	Improvisation Techniques in Classical Vocal (Practical)	P	4	0	0	8	8	30	70	100	3 hrs.
	PC-5	M24 –MUV- 204	Descriptive Study of Ragas and Ragangs (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	PC-6	M24 –MUV- 205	Musical Insights of Different Vocal Styles (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	CH M	M24 –CHM- 201	Constitutional , Human and Moral Values and IPR	T	2	0	0	0	2	15	35	50	3Hrs.
	Inter ship	M24 –INT- 200	An internship course of 4 Credits of 4-6 Weeks durations during summer vacation after IInd semester is to be completed by every student, Internship can be either for enhancing the employability or for developing the research aptitude										

*All Practical will be done in one group

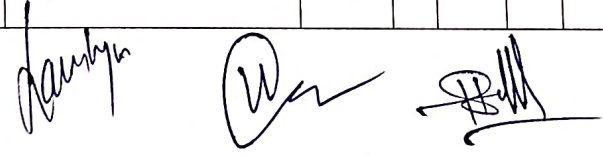
CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
 Scheme of Examination for Post Graduate Programme M.A. Music (Vocal) as per NEP-2020
 Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)
 M.A. Music (Vocal) under Scheme P (FRAMEWORK -1)
 (Second Year: Semester-III)

Semester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Credits	Contact hours per week				Internal Assessment marks	End Term Examination Marks	Total Marks	Examination Hours	
						L: Lecture	T: Tutorial	P: Practical	Total					
3	CC-5	M24 – MUV- 301	Concepts of Classical and Regional Music of India (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.	
	CC-6	M24 – MUV- 302	Development of Indian classical Music in Modern Period (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.	
	DEC-1	M24 – MUV- 303	Devotional Music of India	P	4	22	0	0	4	4	30	70	100	3 hrs.
		M24 – MUV- 304	Folk Music of Haryana											
		M24 – MUV- 305	Principles and Techniques of Playing Harmonium											
		M24 – MUV- 306	Any Music Course from SWAYAM or CDOE KUK											
	PC-7	M24 – MUV- 307	Enhancing Ragas Expressiveness Through Stage Performance (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.	
	PC-8	M24 – MUV- 308	Evolution and Evaluation of Different Raga (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.	
OEC	M24 – OEC-334	Fundamentals of Indian Music	T	2	2	0	2	2	15	35	50	3 Hrs.		

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
 Scheme of Examination for Post Graduate Programme M.A. Music (Vocal) as per NEP-2020
 Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)
 M.A. Music (Vocal) under Scheme P (FRAMEWORK -1)
 (Second Year: Semester-IV)

Semester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Credits		Contact hours per week L: Lecture P: Practical T: Tutorial				Internal Assessment marks	End Term Examination Marks	Total Marks	Examination Hours
						Total	L	T	P	Total				
	CC-7	M24 – MUV- 401	Analytical Study of Indian Music	T	4	22	4	0	0	4	30	70	100	3 hrs.
	CC-8	M24 MUV-402	Historical Aspects of Indian Classical Music From Post Independence to Present Time	T	4		4	0	0	4	30	70	100	3 hrs.
	DEC-2	M24 – MUV- 403	Indian Classical Music	T	4		4	0	0	4	30	70	100	3 hrs.
		M24 – MUV- 404	Light Music											
		M24 – MUV- 405	Folk Music of Punjab											
		M24 – MUV- 406	Any Music Course from SWAYAM or CDOE KUK											
	PC-9	M24- MUV 407	Impact of Stage Performance on Audience Engagement in Live Music Performances	P	4		0	0	8	8	30	70	100	3 hrs.
	PC-10	M24- MUV 408	Explore The main Features of Raga and Ragangas	P	4	0	0	8	8	30	70	100	3 hrs.	
	EEC	M24 – MUV- 409	Research Ethics	T	2	2	0	0	2	15	35	50	3 Hrs.	



NOTE: IF A CANDIDATE IS OFFERED DISSERTATION OR DISSERTATION ABOVE COURSES OF SEMESTER IV, THEN HE /SHE WILL ALSO STUDY CC-7, DEC-2 & EEC FROM ABOVE COURSES OF SEMESTER IV

Dissertation	M24 - MUV- 410	Dissertation	D	12	22	0	0	0	0	0	300	300	
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*All Practical will be done in one group

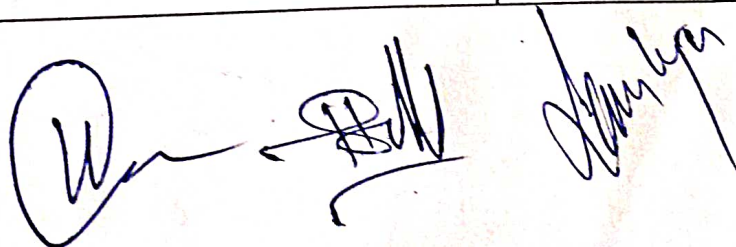
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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	I		
Name of the Course	General and Applied Music (Theory)		
Course Code	M24 -MUV- 101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and Taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	



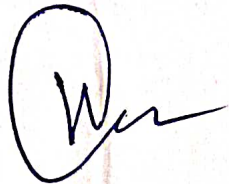
End Term Exam Marks:70

Part B-Contents of the Course

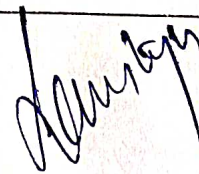
Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of Squestions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	<p>(i) A critical and comparative study of the following Ragas : Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav -Nat Bhairav , Shuddha Kalyan- Bhupali</p> <p>(ii) General study of the following Ragas: Alhaiya Bilawal, Bhairav, Yaman</p> <p>(ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.</p> <p>A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigun and chaugun Layakaries,---Teental, Jhaptal, Rupak and Keharva</p>	15
II	<p>(i) Genesis of Music, Indian and Western views about the development of Music.</p> <p>(ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev</p> <p>(iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system.</p>	15







III	UNIT-III (i) Origin and development of ancient, medieval and Modern Education system in Indian classical music. (ii) Origin and development of Gharana-system in Khayal/ Sitar-Vadan. (iii) Desirability and possibility of maintaining Gharana in Modern times.	15
IV	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.	15

Suggested Evaluation Methods

Internal Assessment: 30

➤ **Theory 30**

- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

➤ **Practicum:**

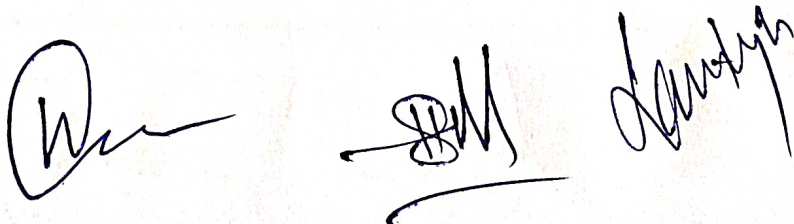
- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

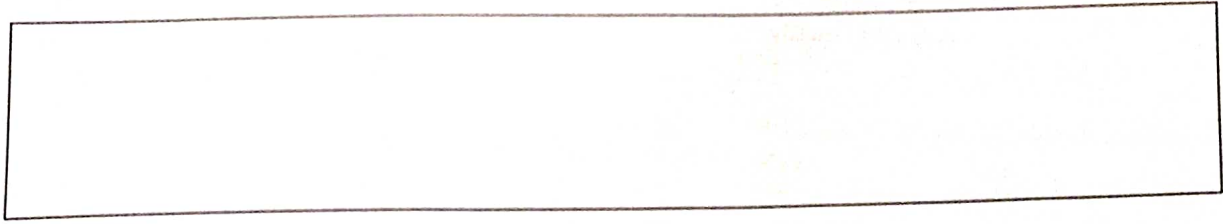
End Term Examination: 70

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee



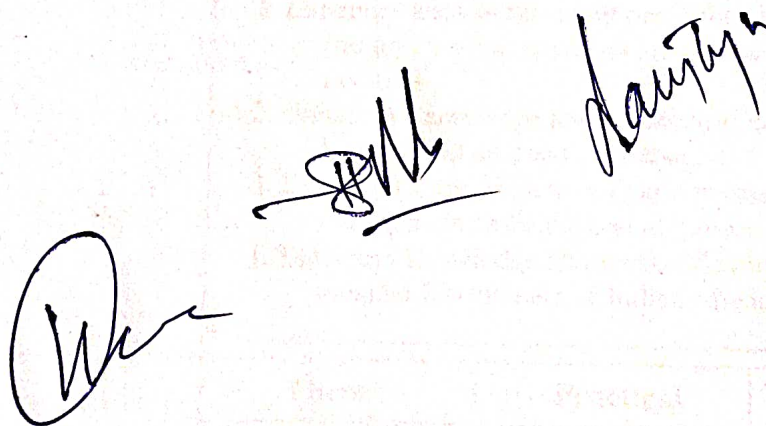


CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2023-24			
Part A – Introduction			
Subject	Music Vocal		
Semester	I		
Name of the Course	History of Indian Music (Vedic Period)		
Course Code	M24 –MUV- 102		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. _____		
Credits: 4	Theory	Practical	Total
	4	0	4

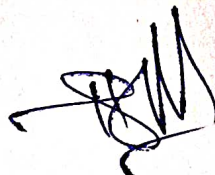
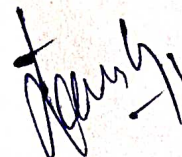
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70	Time: 3 Hours		
Part B-Contents of the Course			
<u>Instructions for Paper- Setter</u>			
<p>5. There shall be Nine Questions in all.</p> <p>6. The Question paper will be divided into five units.</p> <p>7. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of Squestions from all 4 units.</p> <p>8. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.</p>			
Unit	Topics		Contact Hours
I	<p>1.The role of Music in Vedic rituals</p> <p>2.Music in Vedas Rigveda Samveda , Yajurveda , Atharv veda</p> <p>3. Musical Forms of Vedic Music Instruments in Vedic Period</p>		15
II	<p>1.Music in Samhitas and Upanishads,</p> <p>2.Music in Brahmanas and Aranyakas.</p> <p>3.Music in Pratishakhyas and Shikshas</p>		15
III	<p>1. Music in Mahakavyakal: i. Ramayana, Mahabharata and Shrimad Bhagwad Geeta</p> <p>2.Music in Puranas.</p>		15
IV	<p>1. Historical Development of Swaras up to 13th Century.</p> <p>2. A critical study of three grams: 1. Shadaj 2. Madhyam</p> <p>3. Gandhar</p> <p>3. Study of the development of Music special reference to the following works:- (i)Natya Shastra ,(ii)Brihhaddeshi</p>		15

		60
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory 30 <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 > Practicum: <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	End Term Examination: 70	
Part C-Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe 2. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 3. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 6. Samgaan – Prof. Pankej Mala Sharma 7. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 		



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
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Under NEP-2020 W.E.F. 2024-25

Session: 2023-24			
Part A – Introduction			
Subject	Music Vocal		
Semester	I		
Name of the Course	Components & Techniques of Stage Performance (Practical)		
Course Code	M24 –MUV- 103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhances knowledge about prescribed ragas and taalās of Indian classical music and develops ability to write notation. 2. Enhances knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge about various education systems and Gharānas in Indian classical music. 4. Enhances knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	1. 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/Todas. Alhaiya Bilawal, Bhairav, Yaman ,	30
II	2. One Dhrupad / Dhamar or One Sadra in any one of the above mentioned ragas.	30
III	3. One Thumri or Dadra in raga Bhairavi.	30
IV	4. One Tarana in any raga of prescribed syllabus.	30

Suggested Evaluation Methods

Internal Assessment: 30

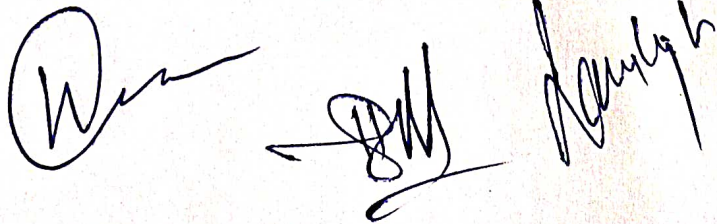
> Theory 30

- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

> Practicum:

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

End Term Examination: 70



Part C-Learning Resources

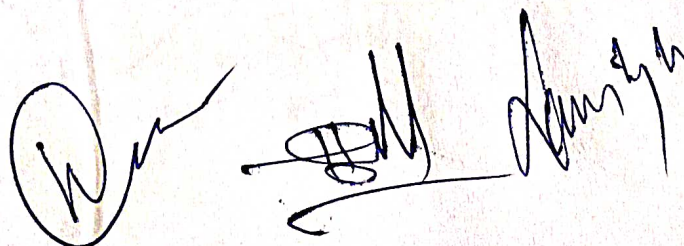
Recommended Books/e-resources/LMS:

1. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
2. Raag Parichay Part (1-4) - Harishchand Shrivastav
3. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
4. Pranav Bharti - Pt. Omkar Nath Thakur
5. Bhartiya sangeet Vadhya - Pt. Lal Mani Mishra
6. Samgaan - Prof. Pankej Mala Sharma
7. Bhartiya Sangeet ke Tantri Vadya - Dr. Prakash Mahadik
8. Sitar and its Compositions - Dr. Vinay Kumar Aggrawal



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Under NEP-2020 W.E.F. 2024-25

Session: 2023-24			
Part A - Introduction			
Subject	Music Vocal		
Semester	I		
Name of the Course	Comparative Study of Ragas (Practical)		
Course Code	M24 -MUV- 104		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed Ragas and Talas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8



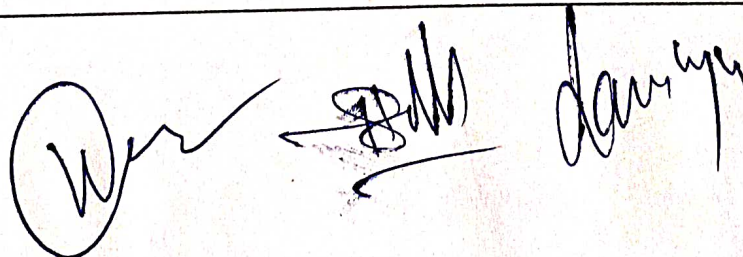
Max. Marks: 100
Internal Assessment Marks: 30
End Term Exam Marks: 70

Time: 3 Hours

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>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 .</p> <p>Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak and Keharva.	30
IV	Ability to make notation of phrases ask by examiner. Tuning of particular Instruments: The Examiner may ask the candidate to tune some of the strings or his/her instrument.	30

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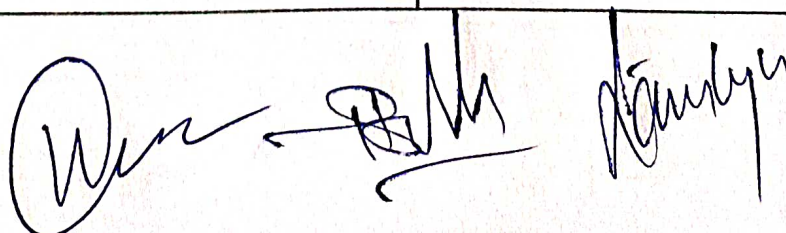
	<i>Total hours</i>	120 <i>change</i>
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory 30 <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 > Practicum: <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	End Term Examination: 70	
Part C-Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 2. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 3. Raag Parichay Part (1-4) - Harishchand Shrivastav 4. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 5. Pranav Bharti – Pt. Omkar Nath Thakur 6. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 7. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 8. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 9. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal 		





CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2023-24			
Part A - Introduction			
Subject	Music Vocal		
Semester	I		
Name of the Course	Cultural and Technical Perspective of Musical Forms (Practical)		
Course Code	M24 -MUV- 105		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

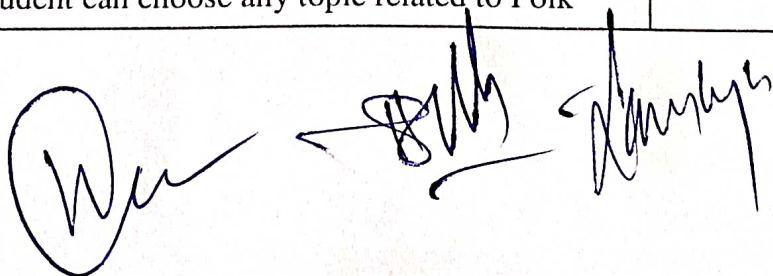


End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below</p> <p>a) Classical Music b) Light Music (c) Folk Music of Haryana</p> <p>a)Classical Music</p> <p>Student can 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 at least one Vilambit and Drut Khyal in each raga.</p> <p>i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan Ang</p> <p>c) Light Music</p> <p>Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher. Student will prepare at least three compositions for examination with his/her lecture demonstration.</p> <p>i) Geet ii) Gazal</p> <p>c) Folk Music</p> <p>Student can choose any topic related to Folk</p>	30



	Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.	
II	1. Compose at least one composition/bandish in any one raga of the prescribed syllabus.	30
III	1. Ability to make notation.	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla --Teental, Jhaptal, Rupak, Kaharwa.	30

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

> Practicum:

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

End Term Examination: 70

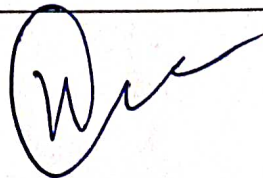
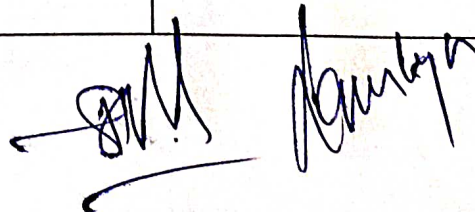
Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2023-24			
Part A - Introduction			
Subject	Music Vocal		
Semester	II		
Name of the Course	Scientific and Acoustical Study of Indian Music (Theory)		
Course Code	M24 -MUV- 201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed Ragas and Talas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

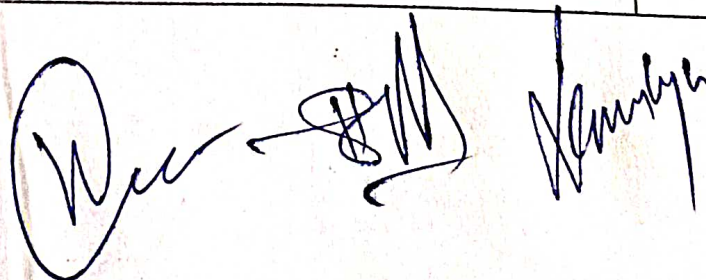
End Term Exam Marks:70

Part B-Contents of the Course

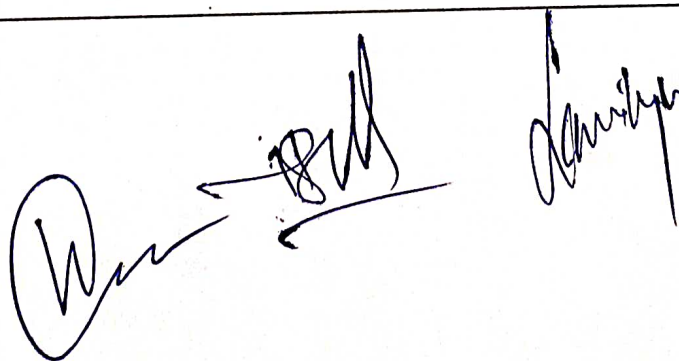
Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

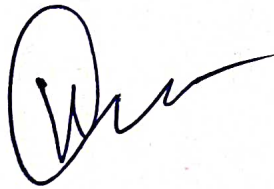
Unit	Topics	Contact Hours
I	<p>UNIT-I</p> <p>i) A critical and comparative study of the following Ragas with special reference to Kafi , Sarang and Malhar ragang ,</p> <p>Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang</p> <p>ii) General study of the following Basic Ragas :</p> <p>Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar</p> <p>(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.</p> <p>iv). A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, . Ektaal, ,Chautaal ,Tivra , Dadra</p>	15



II	<ol style="list-style-type: none"> 1. Principals of classification of Raga : 2. Garma -Raga, Deshi-Raga, Dashvidhraag - Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran. 	15
III	<ol style="list-style-type: none"> (i) Relationship between Music and Shrimad Bhagwad Geeta. (ii) Relationship of Music and Aesthetics. (iii) Relationship between Raga and Rasa. Definition of Rasa and its verities types (according to Bharta and Abhinav Gupta) (iii) Role of Sound and Rythum in expressing a particular Bhava. 	15
IV	<ol style="list-style-type: none"> (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 , 	15
Suggested Evaluation Methods		



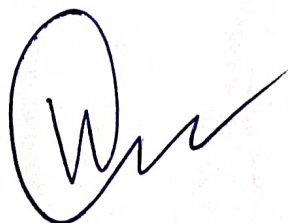
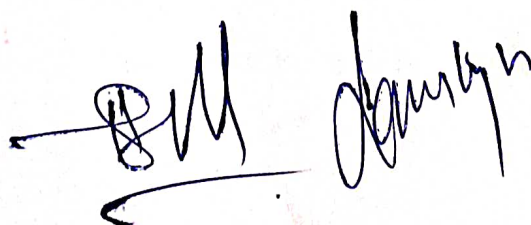
<p>Internal Assessment: 30</p> <p>➤ Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	<p>End Term Examination: 70</p>
<p>Part C-Learning Resources</p>	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 	





CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	II		
Name of the Course	Historical survey of Indian Music (Post Vedic to Medieval Period) Theory		
Course Code	M24 –MUV- 202		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-4		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his /her knowledge about the development of music in medieval treatise. 2. Enhance his /her knowledge about the various concepts of music explained in medieval treatise. 3. Enhance his /her knowledge about the development of music in medieval treatise. 4. Enhance his /her knowledge about the various concepts of music explained in medieval treatise. 		
Credits:4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4

Max Marks: 100

Internal Assessment Marks: 30

End Term Exam Marks: 70

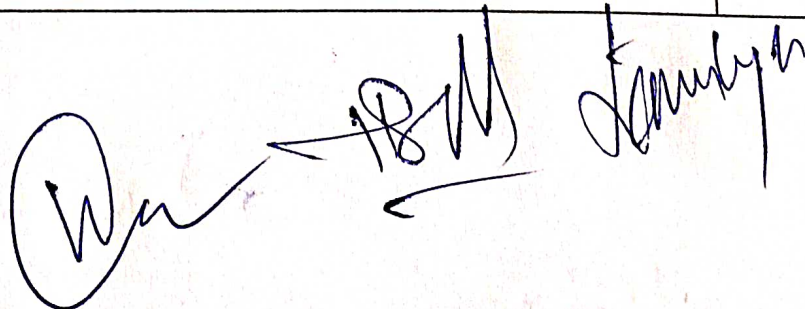
Time: 3 Hours

Part B-Contents of the Course

Instructions for Paper- Setter

5. There shall be Nine Questions in all.
6. The Question paper will be divided into five units.
7. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of Questions from all 4 units.
8. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	1. Music in Paninis and Patanjali's Gramatic Treatise 2. Music in Buddha and Jain Gramatic Treatises. 3. Music in the Dramas and Mahakavya of Kalidas.	15
II	1. A critical study of Sapta Swara Murchhana and Dvadash Swara Murchhana. 2. Relationship of Shruti and Swara with special reference to the following works : Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.	15
III	1. Study of the development of Music special reference to the following works:- Sangeet Parijat, Chaturdandi Prakashika, Sangeet Darpan 2. 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.	15

A large handwritten signature in blue ink is written at the bottom of the page. To its right, there are several initials and a signature in black ink, including what appears to be 'ABM' and 'Sangeet-Ratnakar'.

IV	<p>1. Study of the development of Music special reference to the following works:-</p> <p>Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,</p> <p>2. Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.</p>	15
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Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

> Practicum:

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

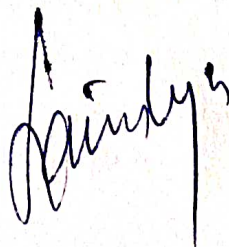
End Term Examination: 70

Part C-Learning Resources

Recommended Books/e-resources/LMS:

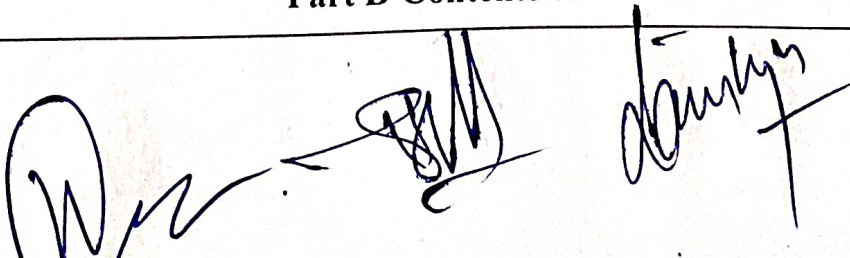
1. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
2. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
3. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
4. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
7. Samgaan – Prof. Pankej Mala Sharma
8. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik





CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2023-24			
Part A – Introduction			
Subject	Music Vocal		
Semester	II		
Name of the Course	Improvisation Techniques in Classical Vocal (Practical)		
Course Code	M24 –MUV- 203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/ AC)	PC-4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. Perform Various classical vocal forms. 3. Perform semi classical vocal forms. 4. Enhance his/her ability to perform Tarana. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70	Time: 3 Hours		
Part B-Contents of the Course			



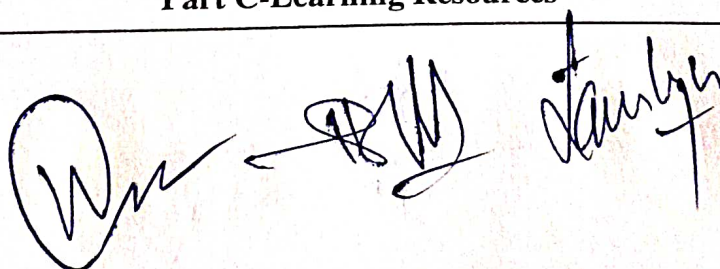
Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	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/Todas. 30+10= 40 Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar	30
II	2. One Dhrupad or Dhamar or One Sadra in any one of the above mentiond ragas.	30
III	One Thumari or Dadra in Raag kafi .	30
IV	One Tarana in any raga of prescribed syllabus.	30

Suggested Evaluation Methods

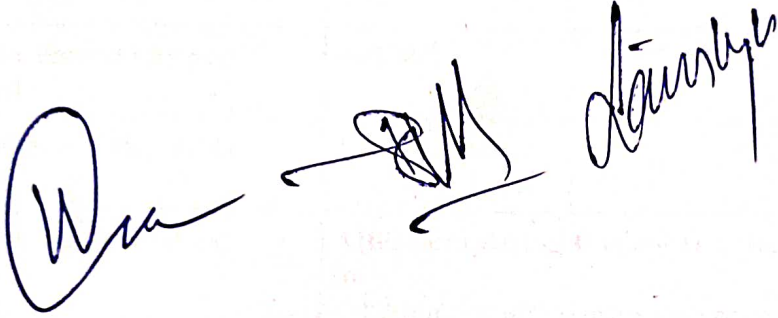
Internal Assessment: 30 ➤ Theory 30 <ul style="list-style-type: none">• Class Participation: 8• Seminar/presentation/assignment/quiz/class test etc.:8• Mid-Term Exam: 14 ➤ Practicum: <ul style="list-style-type: none">• Class Participation:• Seminar/Demonstration/Viva-voce/Lab records etc.:• Mid-Term Exam:	End Term Examination: 70
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Part C-Learning Resources



Recommended Books/e-resources/LMS:

1. Bhatkhande, V.N. (2000) Kramik Pustak Malika, **Part 1 to 7**, Hathras, U.P., Sangeet Karyalaya
2. Patwardhan, V.R., (2001) Raga Vigyan, **Part 1 to 7**, Pune, MH, Dr. Madhusudhan Patwardhan
3. Jha, Ramashrya, Abhinav Geelanjali, **Part 1 to 5**, Allahbad, Sangeet Sadan Prakashan
4. Shivastava, Harish chandra, Raag Parichay **Part 1 to 4**, Allahbad, Sangeet Sadan Prakashan



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	II		
Name of the Course	Descriptive Study of Ragas and Ragang (Practical)		
Course Code	M24 -MUV- 204		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	



Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>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</p> <p>Rageshree, Bageshree , Shuddha sarang-Shyam Kalyan, Megh –Madhumad</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- Ektaal, ,Chautaal ,Tivra , Dadra Talas of I st Semester may be asked)	30
IV	Ability to make notation of phrases asked by the examiner and tuning the instruments	30

Suggested Evaluation Methods

Internal Assessment: 30

> **Theory 30**

- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

> **Practicum:**

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

End Term Examination: 70



Part C-Learning Resources

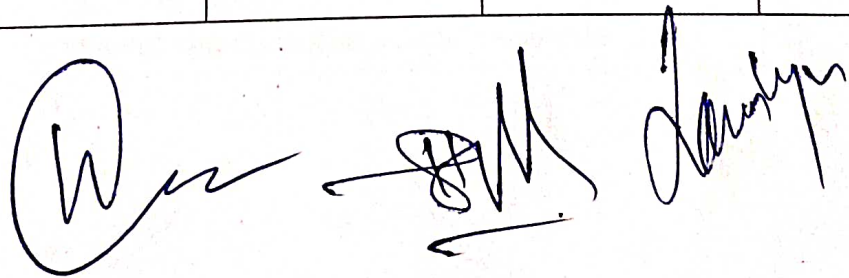
Recommended Books/e-resources/LMS:

1. Bhatkhande, V.N. (2000) Kramik Pustak Malika, **Part 1 to 7**, Hathras, U.P., Sangeet Karyalaya
2. Patwardhan, V.R., (2001) Raga Vigyan, **Part 1 to 7**, Pune, MH, Dr. Madhusudhan Patwardhan
3. Jha, Ramashrya, Abhinav Geotanjali, **Part 1 to 5**, Allahbad, Sangeet Sadan Prakashan
4. Shivastava, Harish chandra, Raag Parichay **Part 1 to 4**, Allahbad, Sangeet Sadan Prakashan

The image shows three handwritten signatures or initials in black ink. The first is a large, stylized 'W' inside a circle. The second is a more complex, cursive signature. The third is a signature that appears to be 'Ravindra'.

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	II		
Name of the Course	Musical Insights of Different Vocal Styles (Practical)		
Course Code	M24 -MUV- 205		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1 Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8

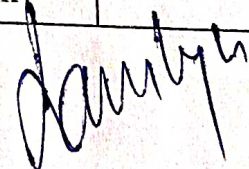
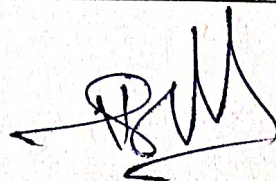
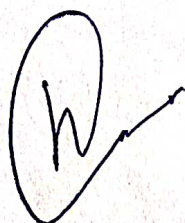


End Term Exam Marks:70

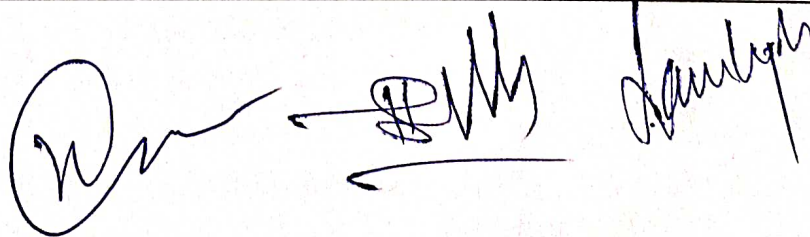
Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below</p> <p>a) Classical Music b) Light Music (c) Folk Music of Haryana</p> <p>a)Classical Music</p> <p>Student can 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 at least one Vilambit and Drut Khyal in each raga.</p> <p>i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan Ang</p> <p>c) Light Music</p> <p>Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher. Student will prepare at least three compositions for examination with his/her lecture demonstration.</p> <p>i) Geet ii) Ghazal</p> <p>c) Folk Music</p> <p>Student can choose any topic related to Folk</p>	30




	<p>compositions for examination with his lecture demonstration.</p> <p>i) Bhajan ii) Shabad and Gurumat Sangeet iv) Shrimad Bhagwad Geeta</p> <p>e) Folk Music Student can choose any topic related to Folk Music of Punjab state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.</p>	
II	Compose at least one composition/ bandish in any one raga of the prescribed syllabus. (20)	30
III	1. Ability to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla Ektaal, ,Chautaal ,Tivra , Dadra (Talas of Ist Semester may also be asked)	30
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>> Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		<p>End Term Examination: 70</p>
Part C-Learning Resources		



Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
7. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

A handwritten signature in black ink, consisting of a large circular initial 'W' followed by a series of loops and a long horizontal stroke, ending with the name 'Ranjana' written in a cursive style.

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

(Established by the State Legislature Act 28 of 2014)
(Recognized u/s 12-B & 2(f) by UGC Act 1956)



**Scheme of Examination
for
Post Graduate Programme
M.A. Music (Instrumental)**

as per NEP 2020
Curriculum and Credit Framework for Postgraduate Programme

Internship and CBCS-LOCF
With effect from the session 2024-25 (in phased manner)

DEPARTMENT OF MUSIC & DANCE
FACULTY OF INDIC STUDIES

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
 Scheme of Examination for Post Graduate Programme M.A. Music (Instrumental) as per NEP-2020
 Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)
 M.A. Music (Instrumental) Under Scheme P (FRAMEWORK -1)

(First Year: Semester-1)

S e m e s t e r	Course Type	Course Code	Nomenclat ure of Paper	Theory (T)/ Practical (P)	Credits	Contact hours per week				Internal Assessm ent marks	End Term Examinat ion Marks	Total Marks	Examin ation Hours
						L: Lecture P: Practical T: Tutorial							
						Total	L	T	P				
1	CC-1	M24- MUI-101	General and Applied Music (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.
	CC-2	M24- MUI-102	History of Indian music (Vedic Period) (Theory)	T	4	4	0	0	4	30	70	100	3 hrs.
	PC-1	M24- MUI-103	Presentation of Ragas on Sitar (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	PC-2	M24- MUI-104	Elaborations of Several Ragang (Instrumental Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	PC-3	M24- MUI-105	Forms of North Indian Music (Practical)	P	4	0	0	8	8	30	70	100	6 hrs.
	Seminar	M24- MUI-106	Seminar	S	2	0	0	0	2	15	35	50	6 Hrs.
						22							

(Handwritten signatures)

Practical will be done in one group

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

Scheme of Examination for Post Graduate Programme M.A. Music (Instrumental) as per NEP-2020
Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)
M.A. Music (Instrumental) under Scheme P (FRAMEWORK -1)

(First Year: Semester- II)

Semester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Credits		Contact hours per week				Internal Assessment marks	End Term Examination Marks	Total Marks	Examination Hours
					Total	L	T	P	Total					
2	CC-3	M24-MUI-201	Scientific and Acoustical Study of Indian Music (Theory)	T	4		4	0	0	4	30	70	100	3 hrs.
	CC-4	M24-MUI-202	Historical survey of Indian Music (Post Vedic to Medieval Period (Theory)	T	4		4	0	0	4	30	70	100	3 hrs.
	PC-4	M24-MUI-203	The Art of Stage Performance on Musical Instruments (Practical)	P	4	22	0	0	8	8	30	70	100	6 hrs.
	PC-5	M24-MUI-204	Comparative Study of Pairs of the Ragas (Instrumental Practical)	P	4		0	0	8	8	30	70	100	6 hrs.
	PC-6	M24-MUI-205	Manifestation of the Different Forms of Music (Practical)	P	4		0	0	8	8	30	70	100	6 hrs.
	CHM	M24-MUI-201	Constitutional, Human and Moral Values IPR	T	2		2	0	0	2	15	35	50	3 Hrs.
	Internship	M24-INT-200	An internship course of 4 Credits of 4-6 Weeks durations during summer vacation after IInd semester is to be completed by every student, Internship can be either for enhancing the employability or for developing the research aptitude								50	50	100	

All Practical will be done in one group

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

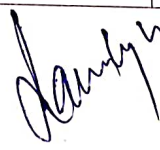

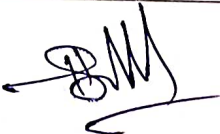
Scheme of Examination for Post Graduate Programme M.A. Music (Instrumental) as per NEP-2020

Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)

M.A. Music (Instrumental) under Scheme P (FRAMEWORK -1)

(Second Year: Semester-III)

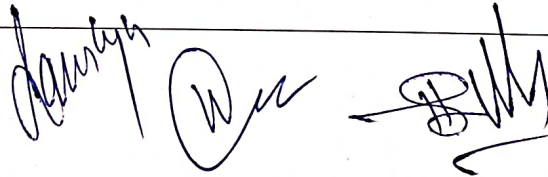
S e m e s t e r	Course Type	Course Code	Nomenclat ure of Paper	Theory (T)/ Practical (P)	Credits		Contact hours per week L: Lecture P: Practical T: Tutorial				Internal Assess ment marks	End Term Examinati on Marks	Total Marks	Exami nation Hours
						Total	L	T	P	Total				
3	CC-5	M24-MUI-301	Conceptual Aspects of Indian Music (Theory)	T	4	22	4	0	0	4	30	70	100	3 hrs.
	CC-6	M24-MUI-302	Development of Indian classical Music in Modern Period (Theory)	T	4		4	0	0	4	30	70	100	3 hrs.
	DEC-1	M24-MUI-303	Devotional Music of India	P	4		0	0	4	4	30	70	100	3 hrs.
		M24-MUI-304	Folk Music of Haryana											
		M24-MUI-305	Principals and Techniques of Playing Harmonium											
		M24-MUI-306	Any Music Course from SWAYAM or CDOE KUK											
	PC-7	M24-MUI-307	The Expression of the Ragas on Sitar (Practical)	P	4		0	0	8	8	30	70	100	6 hrs.
	PC-8	M24-MUI-308	Demonstration of Various Ragangs (Instrumental Practical)	P	4		0	0	8	8	30	70	100	6 hrs.
OEC	M24-OEC-333	Basic Terms of Sitar	T	2	2	0	0	2	15	35	50	3 Hrs.		

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
 Scheme of Examination for Post Graduate Programme M.A. Music (Instrumental) as per NEP-2020
 Curriculum and Credit frame work for Post Graduate Programme, Internship and CBCS-LOCF w.e.f. 2024-25 (In phased manner)
 M.A. Music (Instrumental) under Scheme P (FRAMEWORK -1)

(Second Year: Semester-IV)

Sem ester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Credits		Contact hours per week L: Lecture P: Practical T: Tutorial				Internal Assessment marks	End Term Examination Marks	Total Marks	Examina tion Hours		
						Total	L	T	P	Total						
	CC-7	M24 – MUI- 401	Analytical Study of Indian Music	T	4	22	4	0	0	4	30	70	100	3 hrs.		
	CC-8	M24 MUI- 402	Historical Aspects of Indian Classical Music From Post Independence to Present Time	T	4		4	0	0	4	30	70	100	3 hrs.		
	DEC-2	M24 – MUI- 403	Indian Classical Music	T	4		4	0	0	4	30	70	100	3 hrs.		
		M24 – MUI- 404	Light Music													
		M24 – MUI- 405	Folk Music of Punjab													
		M24 – MUI- 406	Any Music Course from SWAYAM or CDOE KUK													
	PC-9	M24-MUI 407	Presentation of Various Compositions on Sitar	P	4		0	0	8	8	30	70	100	3 hrs.		
	PC-10	M24-MUI 408	Study of various Ragangs	P	4	0	0	8	8	30	70	100	3 hrs.			
	EEC	M24 – MUI- 409	Research Ethics	T	2	2	0	0	2	15	35	50	3 Hrs.			



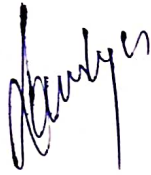
OR

DISSERTATION

(NOTE : IF A CANDIDATE IS OFFERED DISSERTATION COURSE , THEN HE /SHE WILL ALSO STUDY CC-7, DEC-2 & EEC FROM ABOVE COURSES OF SEMESTER IV

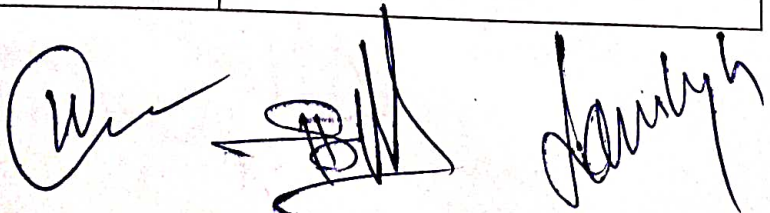
Dissertation	M24 – MUI- 410	Dissertation	D	12	22	0	0	0	0	0	300	300	
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*All Practical will be done in one group



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	General and Applied Music (Theory)		
Course Code	M24 -MUI- 101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	



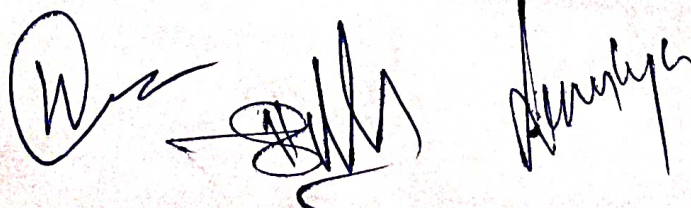
End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	<p>(i) A critical and comparative study of the following Ragas : Dev giri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav , Shuddha Kalyan- Bhupali</p> <p>(ii) General study of the following Ragas: Alhaiya Bilawal, Bhairav, Yaman</p> <p>(ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.</p> <p>A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigun and chaugun Layakaries,---Teental, Jhaptal, Rupak and Keharva</p>	15
II	<p>(i) Genesis of Music, Indian and Western views about the development of Music.</p> <p>(ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev</p> <p>(iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system.</p>	15



III	UNIT-III <ul style="list-style-type: none"> (i) Origin and development of ancient, medieval and Modern Education system in Indian classical music. (ii) Origin and development of Gharana-system in Khayal/ Sitar-Vadan. (iii) Desirability and possibility of maintaining Gharana in Modern times. 	15
IV	UNIT-IV <ul style="list-style-type: none"> (i) The rationale of ancient classification of Indian Musical Instruments. (ii) Historical knowledge of the following Instruments: Ektantri Veena, Chitra Veena, Vanshi, Patah, Kansya Tala. (iii) Detailed study of Voice- Culture with reference to ancient treaties and recent Scientific Research. 	15

Suggested Evaluation Methods

Internal Assessment: 30 <ul style="list-style-type: none"> > Theory 30 <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 > Practicum: <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	End Term Examination: 70
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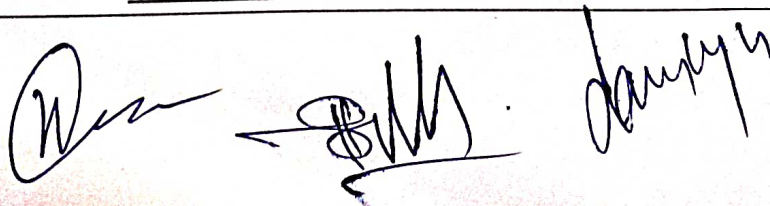
Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee

CHAUDHRY RANBHIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	History of Indian Music (Vedic Period)		
Course Code	M24 –MUI- 102		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. _____ _____		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	
Part B-Contents of the Course			
<u>Instructions for Paper- Setter</u>			



5. There shall be Nine Questions in all.
6. The Question paper will be divided into five units.
7. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
8. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> 1. The role of Music in Vedic rituals 2. Music in Vedas. Rigveda, Samveda , Yajurveda , Atharv veda 3. Musical Forms of Vedic Music Instruments in Vedic Period. 	15
II	<ol style="list-style-type: none"> 1. Music in Samhitas and Upanishads, 2. Music in Brahmanas and Aranyakas. 3. Music in Pratishakhyas and Shikshas 	15
III	<ol style="list-style-type: none"> 1. Music in Mahakavyakal: i. Ramayana, Mahabharata and Shrimad Bhagwad Geeta 2. Music in Puranas 	15
IV	<ol style="list-style-type: none"> 1. Historical Development of Swaras up to 13th Century. 2. A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar 3. Study of the development of Music special reference to the following works:- (i) Natya Shastra ,(ii) Brihaddeshi 	15
Suggested Evaluation Methods		





Internal Assessment: 30**> Theory 30**

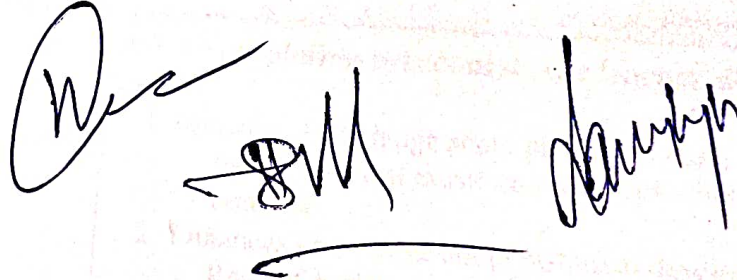
- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

> Practicum:

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

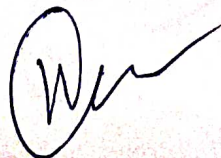
**End Term
Examination:
70****Part C-Learning Resources****Recommended Books/e-resources/LMS:**

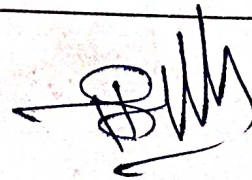
1. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
2. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
3. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
6. Samgaan – Prof. Pankej Mala Sharma
7. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

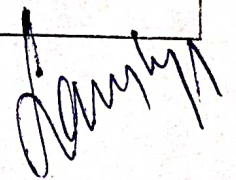


CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	Presentation of Ragas on Sitar (Practical)		
Course Code	M24 –MUI- 103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhances knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhances knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge about various education systems and Gharanas in Indian classical music. 4. Enhances knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	





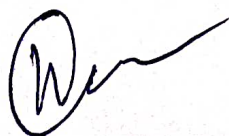


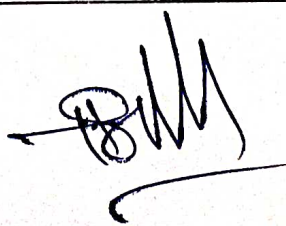
End Term Exam Marks:70

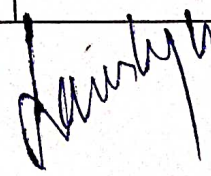
Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Maseetkhani Gat in any each of the following Ragas. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Todas and Jhala Alhaiya Bilawal, Bhairav, Yaman	30
II	2. One Gat in other than Teen Taal in any one of the above mentioned ragas.	30
III	3. One Dhun in Raga Bhairavi or Kafi	30
IV	4. Ability to play Vande Mataram on Sitar.	30
Suggested Evaluation Methods		
Internal Assessment: 30 ➤ Theory 30 <ul style="list-style-type: none">• Class Participation: 8• Seminar/presentation/assignment/quiz/class test etc.:8• Mid-Term Exam: 14 ➤ Practicum: <ul style="list-style-type: none">• Class Participation:• Seminar/Demonstration/Viva-voce/Lab records etc.:• Mid-Term Exam:		End Term Examination: 70



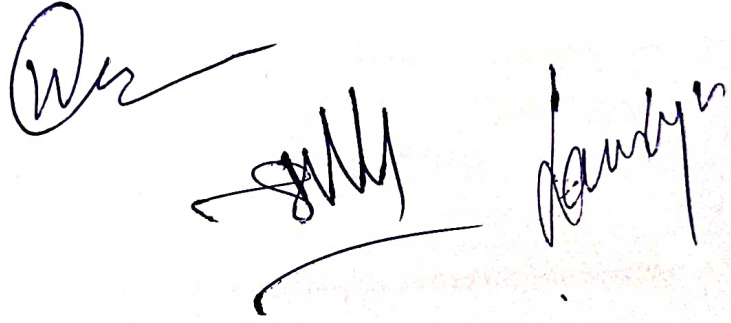




Part C-Learning Resources

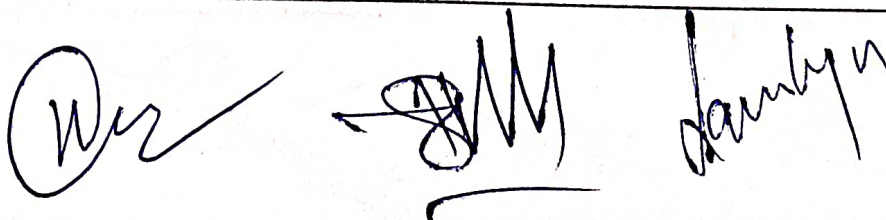
Recommended Books/e-resources/LMS:

1. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
2. Raag Parichay Part (1-4) - Harishchand Shrivastav
3. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
4. Pranav Bharti – Pt. Omkar Nath Thakur
5. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
6. Samgaan – Prof. Pankej Mala Sharma
7. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
8. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	Elaborations of Several Ragangs (Instrumental Practical)		
Course Code	M24 -MUI- 104		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

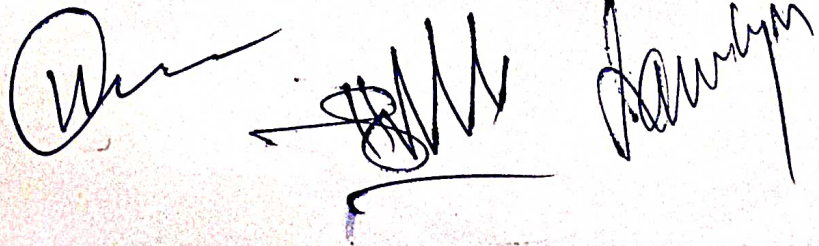


End Term Exam Marks:70

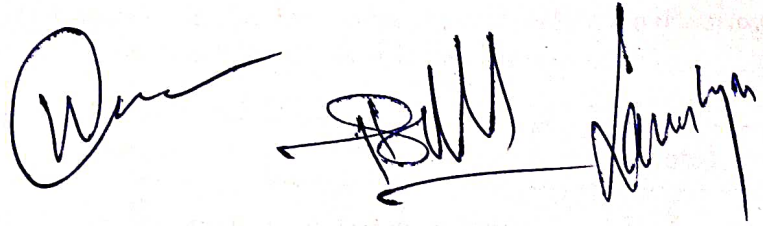
Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>A student is required has to Present one Intensive raga with Maseetkhani Gat and Razakhani Gat with alap, Toras and Jhala and 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 .</p> <p>Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak and Keharva.	30
IV	Ability to make notation of phrases ask by examiner. Tuning of particular Instruments (Sitar) : The Examiner may ask the candidate to tune some of the strings or his/her instrument.	30

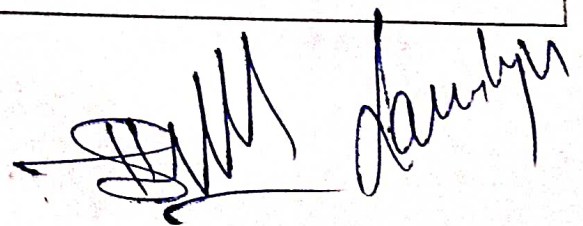


Suggested Evaluation Methods		
Internal Assessment: 30 > Theory 30 • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 > Practicum: • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: 70
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 2. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 3. Raag Parichay Part (1-4) - Harishchand Shrivastav 4. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa . 5. Pranav Bharti – Pt. Omkar Nath Thakur 6. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 7. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 8. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 9. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal		



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	I		
Course	Forms of North Indian Music (Practical)		
Course Code	M24 -MUI- 105		
Course Type: (MCC/MDC/CC- DSE/PC/AEC/V AC)	PC-3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Learning Outcomes	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Total Marks: 100 Internal Assessment Marks: 30	Time: 3 Hours		

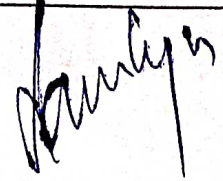
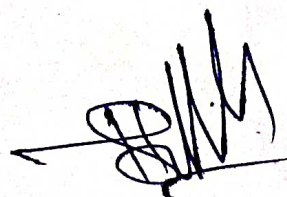
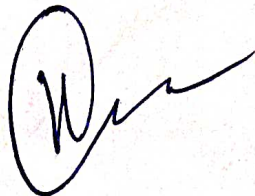



End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

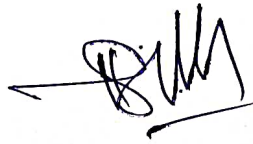
Unit	Topics	Contact Hours
I	<p>1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below</p> <p>a) Classical Music b) Film Music (c) Folk Music of Haryana or any State (d) Devotional</p> <p>a)Classical Music</p> <p>Student can 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.</p> <p>i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan Ang</p> <p>c) Film Music</p> <p>Student can choose any topic related to following Film music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.</p> <p>c) Folk Music</p> <p>Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the</p>	30



	<p>guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p> <p>(D) Devotional Music Student can choose any topic related to Devotional Music of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p> <p>(E) Instrument other than Sitar Student can choose any topic related to any Musical Instrument and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p>	
II	1. Compose at least one composition in any one raga of the prescribed syllabus.	30
III	1. Ability to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla --Teental, Jhaptal, Rupak, Kaharwa.	30
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>> Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		<p>End Term Examination: 70</p>
Part C-Learning Resources		

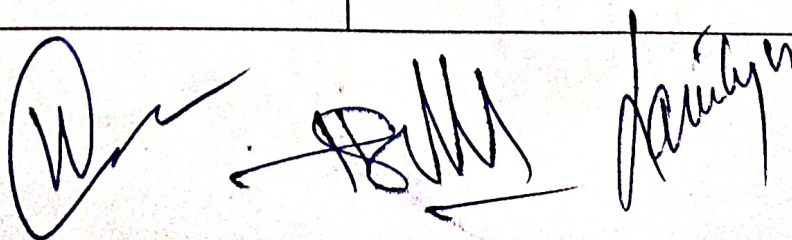
Recommended Books/c-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Scientific and Acoustical Study of Indian Music (Theory)		
Course Code	M24 -MUI- 201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-3		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. 4. Enhance his her knowledge about classification of various musical Instruments of Indian Music. 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours .	



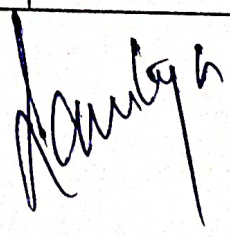
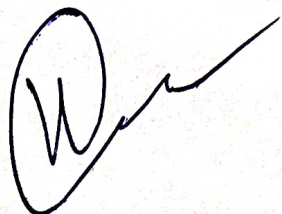
End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

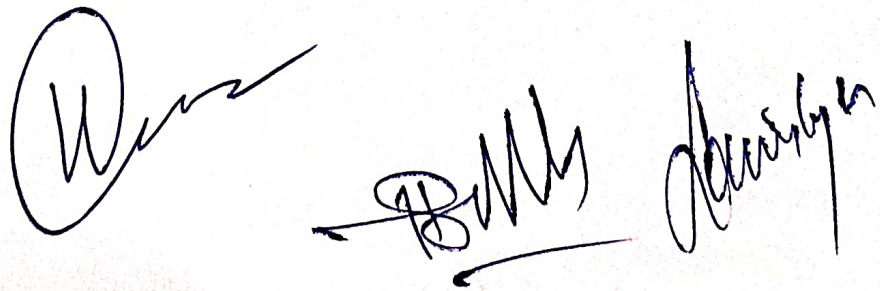
1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	<p>UNIT-I</p> <p>i) A critical and comparative study of the following Ragas with special reference to Kafi , Sarang and Malhar ragang ,</p> <p>Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang</p> <p>ii) General study of the following Basic Ragas :</p> <p>Bhimpalasi ,Vrindavani Sarang , Miyan Ki Malhar</p> <p>(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.</p> <p>iv). A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, . Ektaal, ,Chautaal ,Tivra , Dadra</p>	15



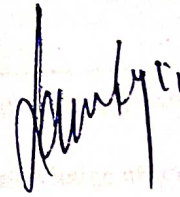
II	<ol style="list-style-type: none"> 1. Principals of classification of Raga : 2. Garma -Raga, Deshi-Raga, Dashvidhraag - Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran. 	15
III	<ol style="list-style-type: none"> (i) Relationship between Music and Shrimad Bhagwad Geeta. (ii) Relationship of Music and Aesthetics. (iii) Relationship between Raga and Rasa. Definition of Rasa and its varities types (according to Bharta and Abhinav Gupta) (iii) Role of Sound and Rythum in expressing a particular Bhava. 	15
IV	<ol style="list-style-type: none"> (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 , 	15

Suggested Evaluation Methods



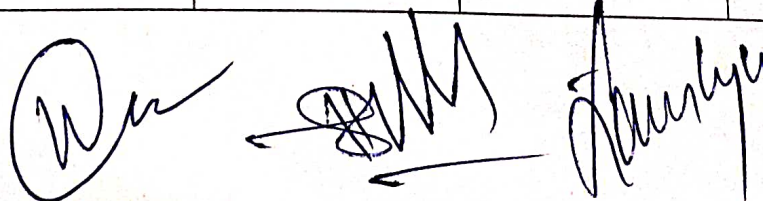
<p>Internal Assessment: 30</p> <p>➤ Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	<p>End Term Examination: 70</p>
<p>Part C-Learning Resources</p>	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 	





CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Historical Survey of Indian Music (Post Vedic to Medieval Period) Theory		
Course Code	M24 –MUI- 202		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his /her knowledge about the development of music in medieval treatise. 2. Enhance his /her knowledge about the various concepts of music explained in medieval treatise. 3. Enhance his /her knowledge about the development of music in medieval treatise. 4. Enhance his /her knowledge about the various concepts of music explained in medieval treatise. 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4



Max. Marks: 100
Internal Assessment Marks: 30
End Term Exam Marks: 70

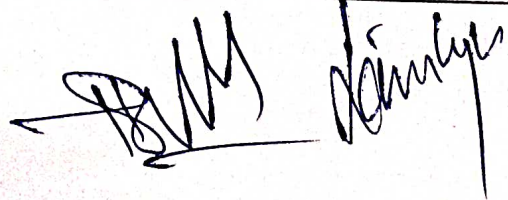
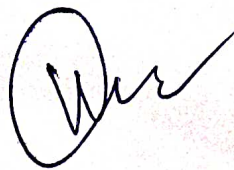
Time: 3 Hours

Part B-Contents of the Course

Instructions for Paper- Setter

5. There shall be Nine Questions in all.
6. The Question paper will be divided into five units.
7. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
8. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	1. Music in Paninis and Patanjalis Gramatic Treatie 2. Music in Buddha and Jain Gramatic Treaties. 3. Music in the Dramas and Mahakavya of Kalidas.	15
II	1. A critical study of Sapta Swara Murchhana and Dvadash Swara Murchhana. 2. Relationship of Shruti and Swara with special reference to the following works : Naty Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.	15
III	1. Study of the development of Music special reference to the following works:- Sangeet Parijat, Chaturdandi Prakashika, Sangeet Darpan 2. .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.	15



IV	<p>1. Study of the development of Music special reference to the following works:-</p> <p>Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,</p> <p>2. Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.</p>	15
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Suggested Evaluation Methods

<p>Internal Assessment: 30</p> <p>> Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	<p>End Term Examination: 70</p>
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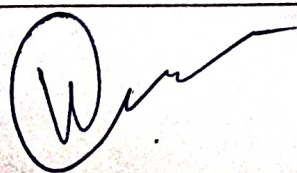
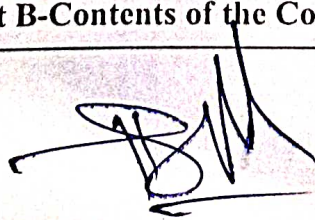
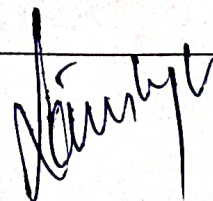
Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
2. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
3. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
4. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
7. Samgaan – Prof. Pankej Mala Sharma
8. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	The Art of Stage Performance on Musical Instrument (Practical)		
Course Code	M24 –MUI- 203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. Perform Various classical Instrumental forms. 3. Perform semi classical Instrumental forms. 4. Enhance his/her ability to perform Dhun. 		
Credits:4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	
Part B-Contents of the Course			

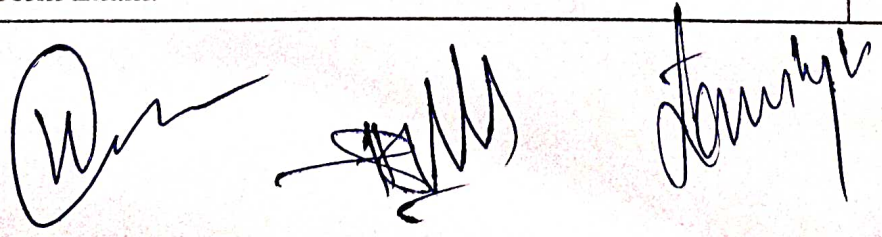




Instructions for Paper- Setter

Unit	Topics	Contact Hours
	1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast One Maseetkhani Gat in one of the following ragangs. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Todas and Jhala 30+10= 40 Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar	30
	2. One Gat in other than Teen Taal in any one of the above mentioned ragas.	30
III	3. One Dhun in Raga Pilu.	30
IV	4. Ability to play National Anthem on Sitar.	30

Suggested Evaluation Methods

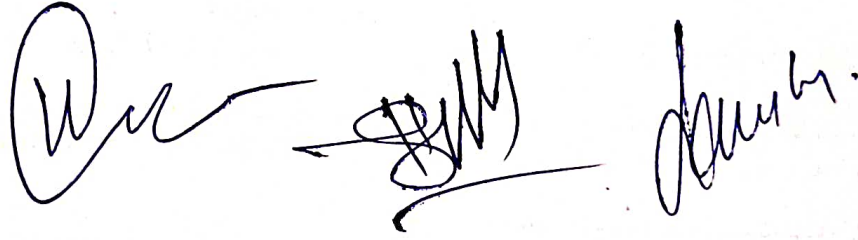
Internal Assessment: 30 > Theory 30 <ul style="list-style-type: none">• Class Participation: 8• Seminar/presentation/assignment/quiz/class test etc.:8• Mid-Term Exam: 14 > Practicum: <ul style="list-style-type: none">• Class Participation:• Seminar/Demonstration/Viva-voce/Lab records etc.:• Mid-Term Exam:	End Term Examination: 70
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Part C-Learning Resources

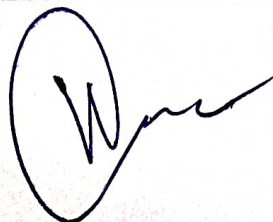
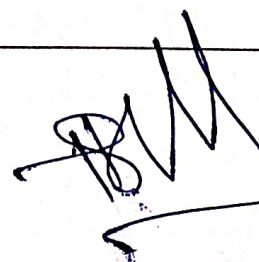
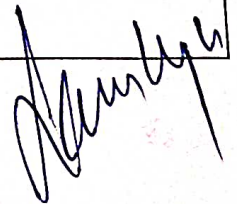
Recommended Books/e-resources/LMS:

1. Bhatkhande, V.N. (2000) Kramik Pustak Malika, **Part 1 to 7**, Hathras, U.P., Sangeet Karyalaya
2. Patwardhan, V.R., (2001) Raga Vigyan, **Part 1 to 7**, Pune, MH, Dr. Madhusudhan Patwardhan
3. Jha, Ramashrya, Abhinav Geetanjali, **Part 1 to 5**, Allahbad, Sangeet Sadan Prakashan
4. Shivastava, Harish chandra, Raag Parichay Part **1 to 4**, Allahbad, Sangeet Sadan Prakashan



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Comparative Study of Pairs of the Ragas (Instrumental Practical)		
Course Code	M24 -MUI- 204		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

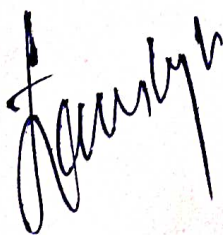
End Term Exam Marks:70

Part B-Contents of the Course

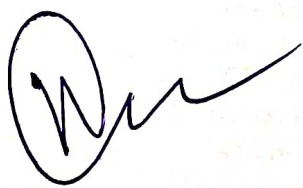
Instructions for Paper- Setter

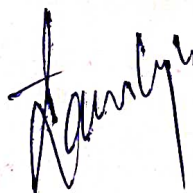
Unit	Topics	Contact Hours
I	<p>A student has to Present one Intensive raga with Mascetkhani Gat and Razakhani Gat with alap, Toras and Jhala and asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience</p> <p>Rageshree, Bageshree , Shuddha sarang-Shyam Kalyan, Megh –Madhumad</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- Ektaal, ,Chautaal ,Tivra , Dadra Talas of I st Semester may be asked)	30
IV	Ability to make notation of phrases asked by the examiner and tuning the instruments	30

Suggested Evaluation Methods



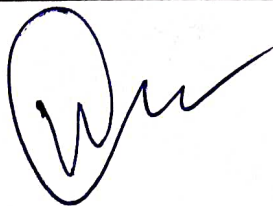
<p>Internal Assessment: 30</p> <p>➤ Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	<p>End Term Examination: 70</p>
<p>Part C-Learning Resources</p>	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya 2. Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan 3. Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan 4. Shivastava, Harish chandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan 	





CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

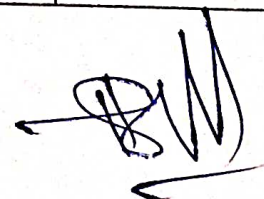
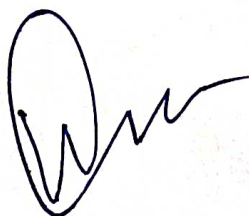
Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Manifestation of the different forms of Music (Practical)		
Course Code	M24 -MUI- 205		
Course Type: (CC/MCC/MDC/CC- M/DSEC/NOV/DSE/PC/AEC/V AC)	PC-6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	


Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below</p> <p>a) Classical Music b) Film Music (c) Folk Music of Haryana or any State (d) Devotional</p> <p>a)Classical Music</p> <p>Student can 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.</p> <p>i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan Ang</p> <p>c) Film Music</p> <p>Student can choose any topic related to following Film music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.</p> <p>c) Folk Music</p> <p>Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.</p>	30



	<p>(D) Devotional Music Student can choose any topic related to Devotional Music of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p> <p>(E) Instrument other than Sitar Student can choose any topic related to any Musical Instrument and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p>	
II	Compose at least one composition in any one raga of the prescribed syllabus. (20)	30
III	1. Ability to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla Ektaal, ,Chautaal ,Tivra , Dadra (Talas of Ist Semester may also be asked)	30
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>> Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		<p>End Term Examination: 70</p>
Part C-Learning Resources		

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
7. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

