



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

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

Scheme of Examination for Post Graduate Programme M.A. Music (Vocal) as per NEP-2029

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)

em	Course Type	Course Code	The state of		Theory (T)/ ractical (P)		Contact hours per week L: Lecture P: Practical T: Tutorial			ek A Lecture n Practical		End Term Examination Marks	Total Marks	Examination flours
						Total	L	T	P	Total				
1	CC-1	M24 – MUV- 101	General and Applied Music (Theory)	Т	4		4	0	0	4	30	70	100	3 hrs.
	CC-2	M24 - MUV- 102	History of Indian music (Vedic Period) (Theory)	Т	4		4	0	0	4	30	70	100	3 hrs.
	PC-1	M24 -MUV- 103	Components & Techniques of Stage Performance (Practical)	P	4	22	0	0	8	8	30	70	100	3 hrs.
	PC-2	M24 -MUV- 104	Comparative Study of Ragas (Practical)	Ρ.	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.
to B. Opposite Control of Statements	Seminar	M24 -MUV- 106	Seminar	S	2		0	0	0	2	15	35	50	6 Hrs.

*All Practical will be dope 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)

				usic (Vocai) First Year:										
	Cour se	Course Code	Nomenclature of Paper	Theory (T)/ Practical	Credits		L: L P: P		e cal	oer week	Internal Assessmen t marks	End Term Examinati on Marks	Total Marks	Examin ation Hours
Marine Contractor	Type			(P)		Total	L	T	P	Total		Marks		
- monthstate - ma	CC-3	M24 - MUV- 201	Scientific and Acoustical Study of Indian Music (Theory)	Т	4		4	0	0	4	30	70	100	3 hrs.
Commission of the Commission o	CC-4	M24 – MUV- 202	Historical survey of Indian Music (Post Vedic to Medieval Period (Theory)	Т	4		4	0	0	4	30	70	100	3 hrs.
delinear demonstration	PC-4	M24 –MUV- 203	Improvisation Techniques in Classical Vocal (Practical)	P	4	22	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 n 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											

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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	l Year: Ser	nes	ter-III)							El an	K	
Sem	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical	C	redits	L: P:	ntact Lect Prac	ure tica	ıl	er week	Internal Assessme nt marks	End Term Examinati on Marks	Total Marks	Examinati on Hours
				(P)		Total	L	T	P		Total				
3	CC-5	M24 – MUV- 301	Concepts of Classical and Regional Music of India (Theory)	Т	4		4	0	(0	4	30	70	100	3 hrs.
	CC-6	M24 – MUV- 302	Development of Indian classical Music in Modern Period (Theory)	Т	4		4	0	1	0	4	30	70	100	3 hrs.
	DEC-1	M24 – MUV- 303	Devotional Music of India	P	4		0	0		4	4	30	70	100	3 hrs.
		M24 – MUV- 304	Folk Music of Haryana			22									
		M24 – MUV- 305	Principles and Techniques of Playing Harmonium		3	Ä.									
		M24 - MUV- 306	Any Music Course from SWAYAM or CDOE KUK									0			
	PC-7	M24 – MUV- 307	Enhancing Ragas Expressiveness Through Stage Performance (Practical)	P		4		0	0	8	8	30			
	PC-8	M24 - MUV- 308	Evolution and Evaluation of Different Raga (Practical)	P		4		0	0	8	8			Wallah	
	OEC	M24 – OEC-334	Fundamentals of Indian Music	T		2		2	0	2	2	. 1	5 35	5 50	3 Hr

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

Scheme 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)

mer	Course Type	Course Code		Theory (T)/ Practical (P)		Credits Contact hours per week L: Lecture P: Practical T: Tutorial				Internal End Term Examination Marks Marks	Total Marks	Examina tion Hours		
						Total	L	Т	Р	Total			100	3 hrs.
	CC-7	M24 – MUV- 401	Analytical Study of Indian Music	Т	4	1	4	0	0	4.	30	70	100	
	CC-8	M24 MUV-402	Historical Aspects of Indian Classical Music From Post Independence to Present Time	Ţ	4		4	0	0	4	30	70	100	3 hrs.
	DEC-2	M24 – MUV- 403	Indian Classical Music	Т	4	22	4	0	0	4	30	70	100	Jins.
		M24 – MUV- 404	Light Music											
		M24 – MUV- 405	Folk Music of Punjab									7		
		M24 – MUV- 406	Any Music Course from SWAYAM or CDOE KUK						ľ					
	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	C) 8	3 8	30	70	10	0 3 hrs
	EEC	M24 – MUV- 409	Research Ethics	Т	2		2	() (0 2	15	35	5	0 3 Hr

OR DISSERTATION
OFFERED DISSERTATION COURSE. THEN

Disserta M24 – tion MUV- 410	Dissertation	BOVE COURS	SE , THEN H ES OF SEME	E/SHE STER I	WILL A	ALSO STU	DY CC-7, DE	C-2 & EEC	FROM
110 7-410		D 12	22 0	0 0	0	0	300	300	

^{*}All Practical will be done in one group

	Session: 2024-25							
r	art A - Introduction							
Subject	Music Vocal							
Semester	1							
Name of the Course	General and Applie	d 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):	After completing this course, the learner will be able to: 1. Enhance his/her knowledge about prescribed ragas and Taalas of Indian classical music and develops ability write notation. 2. Enhance his/her knowledge about historical developme 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 var musical Instruments of Indian Music.							
Credits: 4	Theory	Practical	Total					
Cicuis.	4	0	4					
Contact Hours	4	0	4					
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	•					

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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
Ī	(i) A critical and comparative study of the following Ragas: Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali	15
	(ii) General study of the following Ragas: Alhaiya Bilawal, Bhairav, Yaman (ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukt Alaps Tanas and Bol Tanas. 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	
I	 (i) Genesis of Music, Indian and Western views about the development of Music. (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev (iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system. 	15

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Ш	UNIT-III		15
	(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.	
IV	U	NIT-IV	15
	(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.	
		Suggested Evaluation Methods	

Internal Assessment: 30 ➤ Theory 30 • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14	End Term Examination: 70
 Practicum: Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	

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

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	Session: 2023-24		
	Part A – Introduct	ion .	
Subject	Music Vocal		
Semester	I		
Name of the Course	History of Indian	Music (Vedic Perio	d)
Course Code	M24 –MUV- 102		1
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	Tamport San Garage	
Course Learning Outcomes	After completing to: 1.	this course, the lear	ner will be able
Credits: 4	Theory	Practical	Total
	4	0	4

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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 Squestions 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.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	1.Music in Samhitas and Upanishads, 2.Music in Brahmanas and Aranyakas. 3.Music in Pratishakhyas and Shikshas	15
III	1. Music in Mahakavyakal: i. Ramayana, Mahabharata and Shrimad Bhagwad Geeta 2.Music in Puranas.	15
IV	1. Historical Development of Swaras up to 13 th 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)Brihhaddeshi	15

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	Suggested Evaluation Methods	
➤ The• Cl• Se	cory 30 Class Participation: 8 eminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14	End Term Examination: 70
ClSe	ncticum: lass Participation: eminar/Demonstration/Viva-voce/Lab records etc.: fid-Term Exam:	And the second s

Recommended Books/e-resources/LMS:

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

	Session: 2023-24			
	Part A – Introductio	n		
Subject Music Vocal				
Semester	Components & Techniques of Stage Performance (Practical)			
Name of the Course				
Course Code	M24 -MUV- 103			
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-1	PC-1		
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes (CLO):	1. Enhances knowl Indian classic notation. 2. Enhances knowl Raga of India 3. Enhances knowl Gharanas in 4. Enhances knowl	his course, the learned ledge about prescribed racal music and develops a ledge about historical dean classical music. ledge about various education classical music. ledge about classification ruments of Indian Music	agas and taalas of ability to write evelopment of cation systems and on of various	
Credits: 4	Theory	Practical	Total	
	0	4	4	
Contact Hours	0	8	8	
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours		

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End Terr	m Exam Marks:70	
	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
1	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	
 Theor Clas Sem Mid- Practi Class Semi 	s Participation: 8 inar/presentation/assignment/quiz/class test etc.:8 -Term Exam: 14	End Term Examination: 70

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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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	Session: 2023-24	44.4	
	Part A - Introductio	n	
Subject	Music Vocal		· =10.52 ·
Semester	Semester I		
Name of the Course	Comparative Stud	y 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):	to: 1. Enhance his/he Talas of Ind write notatio 2. Enhance his/he of Raga of I 3. Enhance his/he systems and 4. Enhance his/he	this course, the learner knowledge about prescrian classical music and don. r knowledge about history and an classical music. r knowledge about various Gharanas in Indian classical music truments of Indian Music	ibed Ragas and evelops ability to ical development us education sical music.
Credits: 4	Theory	Practical	Total
	0	4	4
Cortact Hours	0	8 hamman was	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
l	A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap, taan, bol taans etc., asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce, as his/her choice Raga and perform it for not less than 30 minutes before an invited audience.	30
	Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali	
1		
II	Comparative study and full description of all ragas.	30
I	Capacity of demonstrate Talas by hand and on Tabla- Teental, Jhaptal, Rupak and Keharva.	30
7	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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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

	Session: 2023-2		
Section of Management and Association of the Section of the Sectio	Part A - Introduc	lion	
Subject Music Vocal			
Semester	I		
Name of the Course	Cultural and Tecl (Practical)	nnical Perspective of Mus	sical Forms
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):	After completing this course, the learner will be able to: 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	

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End Ter	rm Exam Marks:70	
Antonio de Escalar en Lagricia distribi	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	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	30
	a) Classical Music b) Light Music (c) Folk Music of Haryana	
	a)Classical Music 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.	
·	i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan Ang	
	c) Light Music 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.	

i) Geet

c) Folk Music

ii) Gazal

Student can choose any topic related to Folk

War Styll

	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	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		End Term Examination: 70
• Sei	eticum: ass Participation: minar/Demonstration/Viva-voce/Lab records etc.: d-Term Exam:	

Part C-Learning Resources

Recommended Books/e-resources/LMS:

- Sangeetanjali Part (1-6) Pt. Omkar nath thakur
 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

	Session: 2023-24			
	Part A - Introducti	on		
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	CC-3		
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. 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		

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

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II .	 Principals of classification of Raga: Garma -Raga, Deshi-Raga, Dashvidhraag - Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran. 	15
III	 (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		15
	(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,	

Suggested Evaluation Methods

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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:

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

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	Session: 2024-25	5	
	Part A - Introduct	ion	
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):	 After completing this course, the learner will be able to: Enhance his /her knowledge about the development of music in medieval treatise. Enhance his /her knowledge about the various concepts of music explained in medieval treatise. Enhance his /her knowledge about the development of music in medieval treatise. 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

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Marks: 100

infernal Assessment Marks: 30 End Term Exam Marks: 70

Time:	3	H	o	u	r	S
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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 8questions 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.

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

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Internal A	ssessment: 30	End Term
	Suggested Evaluation Methods	i seper i la
	Srinivasa.	
	2.Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridyanarayana Deva, Bhav Bhatt,	
	Swarmelakalanidhi, Sadragchandrodaya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,	a. # d #.
) IV	 Study of the development of Music special reference to the following works:- 	15

Examination:

70

Mid-Term Exam: 14Practicum:

Theory 30

· Class Participation:

• Class Participation: 8

• Seminar/Demonstration/Viva-voce/Lab records etc.:

• Seminar/presentation/assignment/quiz/class test etc.:8

• Mid-Term Exam:

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

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1			1	
	Part A – Introduction			
Subject	Music Vocal			
Semester	II	11		
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/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):	After completing this course, the learner will be able to: 1. Enhance his/her knowledge of prescribed Ragangs an 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: End Term Exam Marks:70	30	Time: 3 Hours		

Part B-Contents of the Course

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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	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 • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14	End Term Examination: 70
 Practicum: Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	

Part C-Learning Resources

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Recommended Books/e-resources/LMS:

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

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1	Session: 2024-25		
	Part A - Introduction		
Subject	Music Vocal		
Semester	11		
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):	After completing this course, the learner will be able to: 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 prescribe talas on hands. 4. Develops ability to make notation.		
Credits: 4	Theory	Practical	Total
<u> </u>	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

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Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	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 Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad	
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 Ist 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	End Term
> Theory 30	Examination:
• Class Participation: 8	70
 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:

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Part C-Learning Resources

Recommended Books/e-resources/LMS:

- 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

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	Session: 2024-25		
1	Part A - Introduction	1	
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: 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

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End Term Exam Marks:70 Part B-Contents of the Course **Instructions for Paper- Setter** Contact Unit **Topics** Hours 30 1. Student has to choose one thrust area in the I 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 a) Classical Music b) Light Music (c) Folk Music of Haryana a)Classical Music Student can choose any one Ang and have to prepare the ragas of that Ang with historical detailed comparative study devlopement and to prepare lecture demonstration, having at least one Vilambit and Drut Khyal in each raga. i) Bilawal Ang (ii) Bhairav Ang Kalyan Ang iii) c) Light Music 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. i) Geet ii) Ghazal

c) Folk Music

Student can choose any topic related to Folk

> The	eory 30 Plass Participation: 8 Peminar/presentation/assignment/quiz/class test etc.:8 Participation: 14 Participation:	End Term Examination: 70
Interne	Suggested Evaluation Methods	E-1 To
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
III	1. Ability to make notation	30
II	Compose at least one composition/ bandish in any one raga of the prescribed syllabus. (20)	30
	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.	
	i) Bhajan ii) Shabad and Gurumat Sangeet iv) Shrimad Bhagwad Geeta	
	compositions for examination with his lecture demonstration.	

Part C-Learning Resources

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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
- Raag Vigyan Fait (1-6) Ft. V. R. Fatvardnan
 Raag Parichay Part (1-4) Harishchand Shrivastav
 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

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

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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)

			M.A. Music (I	(First Year:			ne P	(FR	AM	EWOR	K -1)			
e n e st		Cour	Nomenclat	Theory (T)/ Practical (P)		Credits	pe L: P:	ntac r we Lec Pra Tute	ek ture ctica	al	Internal Assessm ent marks	End Term Examinat ion Marks	Total Marks	Examin ation Hours
r				. 143		Total	L	Т	P	Total				
1	CC-1	M24- MUI-10	General and Applied Music (Theory)	T	4		4	0	0	4	30	70	100	3 hrs.
The second second second	CC-2	M24- MUI-102	History of Indian music (Vedic Period) (Theory)	Т	4		4	0	0	4	30	70	100	3 hrs.
The same of the same of the same of	PC-1	M24- MUI-103	Presentation of Ragas on Sitar (Practical)	P	4	22	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.
Ser	1	M24- MUI-106	Seminar	S	2		0	0	0	2	15	35	50	6 Hrs.
										-		18 S. W.		

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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)

1			(Fir	st Year: Sei	neste	r- II)								
	Sc m cs te Type	Course Code	Nomenclat ure of Paper	Theory (T)/ Practical (P)	C	redits	L: P: T:	ek Lec Pra Tut	ture ctica	al 1	Internal Assess ment marks	End Term Examinat ion Marks	Total Marks	Examin ation Hours
L	66.3					Total	L	Т	P	Total				
	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)	Т	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	22	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.
	СНМ	M24-MUI- -201	Constitutional, Human and Moral Values IPR	Т	2		2	0	0	2	15	35	50	3 Hrs.
	Internship	M24-INT- 200	An internship course of 4 Cred vacation after IInd semeste Internship can be either for enh the re	er is to be	com _j	pleted by ployabili	ev/	ery	stu	dent,		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	l Year: Sem	ester	-111)								
S e m e st	Course Type	Course Code	Nomenclat ure of Paper	Theory (T)/ Practical (P)	Cr	edits	we L: P:	ek Lect	ure :tical	ırs per	Assess ment marks	End Term Examinati on Marks	Total Marks	Exami nation Hours
r						Total	L	Т	P	Total				
3	CC-5	M24-MUI- 301	Conceptual Aspects of Indian Music (Theory)	Т	4		4	0	0	4	30	70	100	3 hrs.
	CC-6	M24- MUI-302	Development of Indian classical Music in Modern Period (Theory)	Т	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			22						**-	V 50	
		M24-MUI- 305	Principals and Techniques of Playing Harmonium			22						120	T.	
		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		1) C	8	8 8	30	70	100	6 hrs
	OEC	M24-OEC- 333	Basic Terms of Sitar	Т	2		-	2 (0 2	15	35	50	3 H1

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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)

Sem ester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Cr	edits	Conta week L: Le P: Pr: T: Tu	cture actica	1	er	Internal Assessment marks	End Term Examination Marks	Total Marks	Examina tion Hours
					×	Total	L	Т	P	Total		7.		
	CC-7	M24 - MUI- 401	Analytical Study of Indian Music	Т	4		4	0	0	4	30	70	100	3 hrs.
and the state of t	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	22	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	10	0 3 hr
	EEC	M24 – MUI- 409	Research Ethics	T	2		2	0) () 2	. 15	35	50) 3 Н

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

			Al	JUVLCO	0									
		-		- n	10	22	0	0	0	0	0	200	300	
	Disserta	M24 -	Dissertation	D	12	22	0	U	U	U	U	300	200	
	D 133C1 tu				1 1								130	
Ì	tion	MUI- 410			1 1		l	1		1			La Telef	
Ì	1			1	1 1						1		1000	

^{*}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: 2024-2	5	
	Part A - Introduc		
Subject	Music Instrume		
Semester	I		
Name of the Course	General and Ap	plied Music (Theory)	
Course Code	M24 –MUI- 101	7	
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	in the second	
Pre-requisite for the course (if any)	NA		<u> </u>
Course Learning Outcomes (CLO):	1. Enhance his/he taalas of Inc. write notati 2. Enhance his/he of Raga of 3. Enhance his/he systems and 4. Enhance his he	er knowledge about present and classical music and con. er knowledge about histo Indian classical music. er knowledge about various and control in the con	cribed ragas and develops ability to rical development ous education sical music.
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	•

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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	(i) A critical and comparative study of the following Ragas: Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali	15
	(ii) General study of the following Ragas: Alhaiya Bilawal, Bhairav, Yaman (ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukt Alaps Tanas and Bol Tanas. 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	A Property of the second
II	 (i) Genesis of Music, Indian and Western views about the development of Music. (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev (iii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system. 	
and the		

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III	UNIT-III	15
	(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.	
	in Modern times.	
IV	UNIT-IV	15
	(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.	

	NATIONAL AND
Internal Assessment: 30 Theory 30 Class Participation: 8 Seminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14	End Term Examination: 70
 Practicum: Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	

· 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 Instrumental) Under NEP-2020 W.E.F. 2024-25

	Session: 2024-25		
	Part A – Introduct		
Subject	Music Instrumen	tal	
Semester	1		
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	Samuel La Comme	
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		-
Course Learning Outcomes (CLO):	After completing to:	this course, the learn	er will be able
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 Squestions 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. 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	1.Music in Samhitas and Upanishads, 2.Music in Brahmanas and Aranyakas. 3.Music in Pratishakhyas and Shikshas	15
III	1. Music in Mahakavyakal: i. Ramayana, Mahabharata and Shrimad Bhagwad Geeta 2.Music in Puranas	15
IV	1. Historical Development of Swaras up to 13 th 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)Brihhaddeshi	

Suggested Evaluation Methods

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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

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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 - Introd	uction	
Subject	Music Instrun	nental	PORTONIA DE LA PORTE DE LA POR
Semester	1		
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	Eq.(1.1.1) place by the second	N
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: Enhances knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. Enhances knowledge about historical development of Raga of Indian classical music. Enhances knowledge about various education systems and Gharanas in Indian classical music. 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 nternal Assessment Marks: 30	a salar calama	Time: 3 Hours	

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End Tern	1 Exam Marks:70	
	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
1	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	
➤ Theor	Assessment: 30	End Term Examination: 70

 Internal Assessment: 30 Theory 30 Class Participation: 8 Seminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14 	End Term Examination: 70
 Practicum: Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 	

• Mid-Term Exam:

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. Abhinay Gitanjali (1-5) Pt. Ramashraye Jhaa
- 4. Pranay 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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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 - Introducti	on		
Subject	Music Instrumental			
Semester	I	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):	After completing this course, the learner will be able to: 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 nternal Assessment Marks: 30		Time: 3 Hours		

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End	Term Exam Marks:70	
	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	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 . Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali	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

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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. 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	

Pranav Bharti – Pt. Olikar Nath Thakui
 Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
 Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee
 Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
 Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

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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		
1	Part A - Introduct	ion	
Subject	Music Instrumental		
Semester	I		
Course	Forms of North In	dian Music (Practical)	
ourse Code	M24 –MUI- 105		
Course Type: NICC/MDC/CC- NICC/MDC/CC- NICC/VOC/DSE/PC/AEC/V	PC-3	N) is the day of the latest and the	
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA	and the state of t	
earning Outcomes	to: 1. Enhance his/he taalas of In write notat 2. Enhance his/h of Raga of 3. Enhance his/h systems an 4. Enhance his/h	er knowledge about prescredian classical music and dion. er knowledge about histor Indian classical music. er knowledge about various di Gharanas in Indian classical er knowledge about classical music.	ribed ragas and levelops ability to rical development us education sical music.
Credits: 4	Theory	Practical	Total
	0	4	4
estact Hours	0	8	8
Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

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End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	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	30
	a) Classical Music b) Film Music (c) Folk Music of Haryana or any State (d) Devotional	31
	a)Classical Music	
	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.	**
	i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan Ang	
	c) Film Music	
	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.	
	c) Folk Music	
	Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the	

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	guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.	
	(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.	
	(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.	
II	Compose at least one composition in any one raga of the prescribed syllabus.	30
III	1. Abilty to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on TablaTeental, Jhaptal, Rupak, Kaharwa.	30
	Suggested Evaluation Methods	
 Theo Cla Ser Mic Prace 	Assessment: 30 Ory 30 ass Participation: 8 minar/presentation/assignment/quiz/class test etc.:8 d-Term Exam: 14 ticum: ss Participation:	End Term Examination: 70
• Sen	ninar/Demonstration/Viva-voce/Lab records etc.: l-Term Exam:	
	Part C-Learning Resources	

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Recommended Books/e-resources/LMS:

- 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	n	
Subject	abject Music Instrumental		
Semester	II		
Name of the Course	Scientific and Acous	tical Study of Indian Mu	sic (Theory)
Course Code	M24 –MUI- 201		,
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-3	Second and	
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. 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	A STAR	Time: 3 Hours	

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End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper-Setter

There shall be Nine Questions in all.

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	UNIT-I	15
	i) A critical and comparative study of the following Ragas with special reference to Kafi, Sarang and Malhar ragang,	
	Rageshree, Bageshree, Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang	
	ii) General study of the following Basic Ragas: Bhimpalasi, Vrindavani Sarang, Miyan Ki Malhar	
	(iii) Notation of Vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukt Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.	
	iv). A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, . Ektaal, ,Chautaal ,Tivra, Dadra	

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II	 Principals of classification of Raga: Garma -Raga, Deshi-Raga, Dashvidhraag - Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran. 	15
To an and	 (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	 (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

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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:

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

	Session: 2024-25		
I	Part A – Introduction		
Subject	Music Instrumental		
Semester	11		
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):	After completing this course, the learner will be able to: 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.		ne development of the various eval treatise. The development of the various
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	Q	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

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 8questions 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 Patanjalies Gramatic Treatie 2. Music in Buddha and Jain Gramatic Treaties. 3. Music in the Dramas and Mahakavya of Kalidas.	15
П	 A critical study of Sapta Swara Murchhana and Dvadash Swara Murchhana. Relationship of Shruti and Swara with special reference to the following works: Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara. 	15
III	 Study of the development of Music special reference to the following works:- Sangeet Parijat, Chaturdandi Prakashika, Sangeet Darpan Study of the development of Music special reference to the following works: 	15
	Hridaya-Kautak, Hridaya- Prakash, Raga Tatva- Vibodh, Raga- Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.	

- 10110	Part C-Learning Resources	A STATE OF S
• Ser	ticum: ass Participation: minar/Demonstration/Viva-voce/Lab records etc.: d-Term Exam:	
SeMi	minar/presentation/assignment/quiz/class test etc.:8 d-Term Exam: 14	1.24
➤ TheCl.	ass Participation: 8	70
	Assessment: 30	End Term Examination:
	Suggested Evaluation Methods	
	Srinivasa.	
	2.Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridyanarayana Deva, Bhav Bhatt,	
	Swarmelakalanidhi, Sadragchandrodaya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,	
IV	Study of the development of Music special reference to the following works:-	15

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

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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 – Introduct	ion	
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):	After completing this course, the learner will be able to: 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

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	Instructions for Paper- Setter	-
Unit	Topics	Contact Hours
	1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Mascetkhani 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	30
	Bhimpalasi ,Vrindavani Sarang , Miyan Ki Malhar	
	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
V	4. Ability to play National Anthem on Sitar.	30
·	Suggested Evaluation Methods	
Theory	sessment: 30 30 Participation: 8	End Term Examination:

 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:

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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

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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		
1	Part A - Introduction		
Subject	Music Instrumental		
Semester	11		
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):	After completing this course, the learner will be able to: 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 prescribe 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	

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End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
	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	30
	Rageshree, Bageshree, Shuddha sarang- Shyam Kalyan, Megh –Madhumad	
W = 0.0000000000000000000000000000000000		. Biother
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 Ist 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 Geetanjali, **Part 1 to 5**, Allahbad, Sangeet Sadan Prakashan
- 4. Shivastava, Harish chandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

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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	11		
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/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: 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 prescribe 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	*1

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Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	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	30
	a) Classical Music b) Film Music (c) Folk Music of Haryana or any State (d) Devotional	
	a)Classical Music	
	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.	
	i) Bilawal Ang iii) Kalyan Ang	
	c) Film Music	Street Total
	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.	
	a) Falls Marcia	
	c) Folk Music 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.	e

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> Th • (Al Assessment: 30 Leory 30 Class Participation: 8 Geminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14 acticum:	Examination: 70
	Suggested Evaluation Methods	End Term
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
III	1. Ability to make notation	30
	Compose at least one composition in any one raga of the prescribed syllabus. (20)	30
	(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.	
	(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.	

Part C-Learning Resources

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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

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