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

			(Second Year: Seme	3101 111 /		1 10	No. of Contract of	Terretonies .	Exam
Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	Extern al Marks	Total Marks	Duration
				4	4	30	70	100	3 hrs.
	CC-5	M24 -MUV-	Concepts of Classical and Regional		8/ 10	1 7 1			2.000
SEM-III	4 credit	301	Music of India (Theory)	4	4	30	70	100	3 hrs.
	CC-6	M24 -MUV-	Research Ethics (Theory)		18.7	1			
	4 credit	302		4	8	30	70	100	6 hrs.
1700000	DEC-1 M24 -MUV 4 credit 303	M24 -MUV- 303	Devotional Music of India	-	-	1			
		M24 -MUV- 304	Folk Music of Haryana		The state of			100	
E		M24 -MUV-	Principles and Techniques of Playing			19	<b>计</b> 数符号 (4) 字符		
		305	Harmonium	4	8	30	70	100	6 hrs.
Ī	PC-7 4 credit	M24 -MUV- 306	Enhancing Ragas Expressiveness Through Stage Performance (Practical)	- 31 1		30	70	100	6 hrs.
			Evolution and Evaluation of Different	4	8	30	1	100	1000
1	PC-8 4 credit	M24 -MUV- 307	Raga (Practical)	2	2	115	35	50	6 Hrs
F		M24 -OEC- 308	Fundamentals of Indian Music	A STATE	ALA.			4	

# 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 Master of Arts (M.A.) (Music Vocal) under Scheme P (FRAMEWORK -1)

			(Second Year: Semeste	(F-1 V)					
Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	Extern al Marks	Total Marks	Exam Duration
			A London Music	4	4	3(1	70	100	3 hrs.
SEM-IV	CC-7 4 credit	M24 -MUV- 401	Analytical Study of Indian Music		4	30	70	100	3 hrs.
	CC-8 4 credit	M24 -MUV- 402	Historical Aspects of Indian Classical Music from Post Independence to Present Time	4		30			
DEC-2 4 credit		M24 -MUV- 403	(Theory) Indian Classical Music	4	4	30	70	100	3 hrs.
		M24 -MUV- 404	Light Music			1			
		M24 -MUV- 405	Folk Music of Punjab					100	6 hrs.
	PC-9 4 credit	M24 -MUV- 406	Impact of Stage Performance on Audience Engagement In Live Music Performance	4	8	30	70		36
	PC-10 4 credit	M24 -MUV- 407	Explore the Main Feature of Raga and Ragangs	4	8	30	70	100	6 hrs.
	EEC 2 credit	M24 -MUV- 408	EEC	2	2	15	35	50	2 ms.
		The stu	dents who will opt Dissertation in 4 <sup>th</sup> semester will stu	dy the following	g subjects an	d one I/EC-2 st			
	EEC 2 credit	M24 -MUV- 408	EEC	2 /	2	15	35	50	2 hrs.
	Dissertation 12 credit	M24 -MUV- 409	Dissertation	12			100	300	
	CC-9 4 credit	M24 -MUV- 401	Analytical Study of Indian Music	4	4	30	70	100	3 hrs.
	CC-10 4 credit	M24 -MUV- 402	Historical Aspects of Indian Classical Music from Post Independence to Present Time (Theory)	4	4	30	70	100	3 hrs.

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

and the second		100	(Second Year: Sem	ester-III )					to life	
Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	Extern al Marks	Total Marks	Exam Duration	
SEM-III	CC-5 4 credit	M24 -MUI- 301	Concepts of Classical and Regional Music of India (Theory)	4	4	30	70	100	3 hrs.	
Yes	CC-6 4 credit	M24 -MUI- 302	Research Ethics (Theory)	4	4	3(	70	100	3 hrs.	
1000000	DEC-1 4 credit	M24 -MUI- 303	Devotional Music of India	4	8	30	70	100	6 hrs.	
		M24 –MUI- 304 Folk Music of Haryana	- 1000	4. 4.			TVa.	Sale:		
		M24 -MUI- 305	Principles and Techniques of Playing Harmonium							
	PC-7 4 credit	M24 -MUI- 306	The Expression of the Ragas on Sitar (Practical)	4	8	30	70	100	6 hrs.	
	PC-8 4 credit	M24 -MU1- 307	Demonstration of Various Ragangs (Instrumental Practical)	4	8	30_	70	100	6 hrs.	
	OEC	M24 -OEC- 308	Fundamentals of Indian Music	2	2	15	35	50	6 Hrs.	



# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND 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 Master of Arts (M.A.) (Music Instrumental) under Scheme P (FRAMEWORK -1)

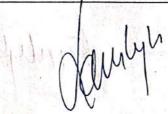
(Second Year: Semester-1V) Exam Total Extern al Duration Credits Hours/ Internal Marks Marks Nomenclature of Week marks 3 hrs. Paper(s) Semester Course Paper 100 70 4 4 Analytical Study of Indian Music CC-7 M24-MUI-401 SEM-IV 3 hrs. 4 credit 100 70 4 30 4 Historical Aspects of Indian Classical Music M24 -MU1-CC-8 from Post Independence to Present Time 3 hrs. 4 credit 402 100 70 (Theory) 4 4 0 Indian Classical Music M24 -MUI-DEC-2 403 4 credit Light Music M24 -MUI- 404 Folk Music of Punjab 6 hrs. M24 -MUI- 405 100 70 8 50 4 Presentation of Various Compositions on sitar M24 -MUI-PC-9 6 hrs. 100 70 406 4 credit 8 30 Study of various Ragangs (Instrumental Practical) 4 M24-MUI-PC-10 2 hrs. 50 35 4 credit 407 2 15 2 M24 -MUI-EEC The students who will opt Dissertation in 4th semester will study the following subjects and one D:C-2 subject given above 2 credit 408 2 hrs. 50 35 15 M24 -MUI-EEC 300 2 credit 408 12 M24 -MUI- 409 Dissertation Dissertation 3 hrs. 100 70 31. 12 credit 4 4 Analytical Study of Indian Music M24-MUI-CC-9 3 hrs. 100 70 401 4 credit 30 4 Historical Aspects of Indian Classical Music M24-MUI-CC-10 from Post Independence to Present Time

(Theory)

402

4 credit

	Session: 2024	-25		
	Part A - Introdu	uction		
Subject	Music Vocal			
Semester	III			
Name of the Course	Concepts of Cla	nssical and Regional Mu	ısic of India (Theory	
Course Code	M24 –MUV- 301			
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-5		ân .	
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes (CLO):	Course Learning Outcomes			
Credits: 4	Theory	Practical	Total	
har the same that the same that the	4	0	4	
Contact Hours	4	0	4	
Max. Marks: 100 Internal Assessment Marks: 30	mer egyteste de delle Historia de appropriet La company della della company	Time: 3 Hours		



End Term Exam Marks:70

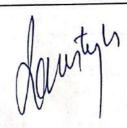
# Part B-Contents of the Course

# **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
- 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	objective type questions of one marks each.					
		Topics	Contact Hours			
I	UNIT-I	The state of the s	Hours			
			23			
į		(i) A critical and comparative study of the	A STATE OF THE STATE OF			
		following Ragas with special reference to				
		(a) Bihag Ragang-				
1		Bihag				
e <sup>lle</sup> st y		Nat Bihag	and the second of the			
	20	Maru Bihag				
100		(b) Kanhda Raganga-				
0× 1/1 × 1		Darbari Kanhda				
1		Abhogi Kanhda				
99 100		Shahana Kanhda				
1		(c) Marwa Ragang-				
		Marwa				
		Puriya				
39,74		Sohni				
-01						
		(ii) General study of the following Ragas:	The Parkets in			
5		Bhairvi, Kirwani, Hansdhwani,				
1		네 ㅎ 스티프라이트 제				
		i) Ability to compose and make notation of a				
		ven piece of poetry in a raga prescribed in the				
	syl	labus. Ability to compose and make notation				
	of	a gat in the Tala (other than Teentala				
	sug	ggested by the examiner.				
		Loulis				
			Table of the second			

II	UNIT-II	15
	<ul> <li>(i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time.         <ul> <li>Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam. Harmonium</li> <li>(ii) Types of Musical Compositions.</li></ul></li></ul>	
III	UNIT-III	15
	(i) Essays of the following topics from the view point of inter-disciplinary studies:-	SAN THE
	<ul> <li>a. Basic principles of Rag Mishran.</li> <li>b. Teaching techniques for virtual classroom.</li> <li>c. Muslim contribution to Indian Music.</li> <li>d. Principles of Musical compositions.</li> <li>e. Role of Music in the promotion of Shrimad Bhagwad Geeta.</li> </ul>	
IV	<ul> <li>UNIT-IV</li> <li>(i) Folk music of Haryana styles of singing, Dancing and Instruments.</li> <li>(ii) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.</li> </ul>	15
	Note- Knowledge of Ragas, Talas of previous course is essential.  Kathak, Bharat Natyam, Kathakali, Manipuri, Odisi,	



#### 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:

- "Raga and Its Concept in Indian Music" by Subramaniam Veeraraghavan
- "Tala The Rhythm of Indian Music" by Arvind Parikh
- ""The Sitar" by Manfred M. Junius
- 4. "Musical Excellence in Indian Music" by Balwant Singh
- 5. "Indian Folk Music and Raga" by Ramesh B. Gujjar
- 6. "Listening to Indian Music: Analysis, Interpretation, and Appreciation" by Martin Clayton

	Session: 2024-25		19,140,11		
	Part A – Introducti	on			
Subject	Music Vocal				
Semester	III				
Name of the Course	Research Ethics (T	`heory)	ega (g		
Course Code	M24 –MUV- 302				
Course Type : (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-6				
Level of the course (As per Annexure-I	500-599				
Pre-requisite for the course (if any)	NA	i de di			
Course Learning Outcomes CLO):	1. Enhance his / music in mod 2. Enhance his / concepts of m 3. Enhance his / music in mod 4. Enhance his /	her knowledge about t usic explained in mod her knowledge about t	the development of the various ern period. the development of the various		
Credits: 4	Theory	Practical	Total		
	4	0	4		
Contact Hours	4	0	4		

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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**

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,

a. it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	<ul> <li>(i) Research – Meaning, Aims &amp; Objectives of Research in Music.</li> <li>(ii) Scope of Research in Indian music and Interdisciplinary areas.</li> <li>(iii) Varieties of research in view of research in music in accordance with specific topic.</li> </ul>	23
II	<ul> <li>(i) Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like central &amp; state academies.</li> <li>(ii) Synopsis – Definition, importance and preparing synopsis of specific research topics.</li> <li>(iii) Primary &amp; Secondary Data of Research with special reference to research in music and its importance</li> </ul>	23
H	(i) Sources in research:  (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes etc. (e) Archaeological findings (f) Inscriptions (g) Musical Stone Pillars	22

	<ul> <li>(h) Museums</li> <li>(i) Coins</li> <li>(j) Musical compositions k. Discs &amp; Tapes</li> <li>(k) Oral tradition m. Electronic sources &amp; devices and its application in research n. Media.</li> </ul>	
IV	<ol> <li>Tools for collection of primary research materials         <ul> <li>Oral, Textual, Documentary analysis,</li> <li>questionnaire, interview, observation,</li> <li>experimental &amp; historical data collection.</li> </ul> </li> </ol>	22
	(ii) Report Writing – Structure of the thesis – Introduction, preface, chapters, references, footnotes, appendix, index, bibliography	12 19 19 19 19 19 19 19 19 19 19 19 19 19
	in the second of	in a suitable parties

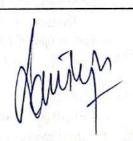
#### **Suggested Evaluation Methods**

Internal Assessment: 30	End Term
> Theory 30	Examination:
Class Participation: 8	70
<ul> <li>Seminar/presentation/assignment/quiz/class test etc.:8</li> <li>Mid-Term Exam: 14</li> </ul>	
> Practicum:	A second
Class Participation:	
<ul> <li>Seminar/Demonstration/Viva-voce/Lab records etc.:</li> </ul>	1-919752
Mid-Term Exam:	A Desire State of the State of

#### **Part C-Learning Resources**

#### Recommended Books/e-resources/LMS:

1. "Research Methods in Indian Music" by Anju Gupta and Abhimanyu Dev



	Session: 2024-25	ELE WES			
	Part A – Introducti	on			
Subject	Music Vocal	ga mia internal int			
Semester	III	AND SHOWN			
Name of the Course	Devotional Music of India				
Course Code	M24 -MUV- 303				
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-1				
Level of the course (As per Annexure-I	500-599				
Pre-requisite for the course (if any)	NA SENERAL SERVICES				
Course Learning Outcomes CLO):	to: 1 Enhance his/he imparts Cr ability in st 2. Develops ability forms 3. Develops ability	this course, the learner knowledge of prescribe eativity and Systematic udents. By to perform Various classer ability to perform Ta	ed Ragangs and improvisation lassical vocal		
Credits: 4	Theory	Practical	Total		
the state of the s	4	0	4		
Contact Hours	4	0	4		
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70	4	Time: 3 Hours			

End Term Exam Marks:70

#### **Part B-Contents of the Course**

#### **Instructions for Paper- Setter**

Unit	Topics	Contact Hours
1	Kirtan and Bhajans Traditions of North India	30
II	Devotional Traditions of Different Religions and Different Parts of India Sikhism, Jainism, Bengal,	30
III	<ul><li>1.Contemporary Trends of Devotional Music in India</li><li>2. Fusion of Devotional Music with Other Genres</li></ul>	30
IV	Sufi Devotional Music Qwwali, Kafiyaan	30
	· Committee Comm	

# Suggested Evaluation Methods

Internal Assessment: 30	End Term Examination:
> Theory	70
Class Participation:	70
Seminar/presentation/assignment/quiz/class test etc.:	Parties as many to the
Mid-Term Exam:	
> Practicum:	12 Section Titles A. P.
Class Participation: 8	
• Seminar/Demonstration/Viva-voce/Lab records etc.: 8	
Mid-Term Exam:14	

# Part C-Learning Resources

# Recommended Books/e-resources/LMS:

- 1. Pranav Bharti Pt. Omkar Nath Thakur
- 2. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 3. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
- 4. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 5. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 6. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra

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# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)

	Session: 2024-2		
	Part A - Introdu		1 2 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
Subject	Music Vocal		
Semester	III		
Name of the Course	Folk Music of Haryana		
Course Code	M24 -MUV- 304		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA The state of th		
Course Learning Outcomes	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. Develops ability to perform Various classical vocal forms  3. Develops ability to 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

Unit	Topics	Contact Hours
I	(i) Songs of Different Seasons and Festivals (a) Sawan ke Geet (b) Falgun Ke Geet	23
II	(i) Sanskar Geet of Haryana (a) Janm ke Geet (b) Vivah ke Geet	23
III	<ul><li>(i) Devotional Folk Songs</li><li>(a) Sanjhi ke Geet</li><li>(b) Lok Bhajans</li></ul>	22
IV	(i) Folk Traditions of Haryana  1. Saang Parampara (folk theatre foam)  2. Ragini	22

Internal Assessment: 30	End Term Examination:
> Theory	
Class Participation:	70
<ul> <li>Seminar/presentation/assignment/quiz/class test etc.:</li> </ul>	Market Street
Mid-Term Exam:	Table Park
> Practicum:	
Class Participation: 8	
<ul> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 8</li> </ul>	
Mid-Term Exam: 14	

#### **Part C-Learning Resources**

#### Recommended Books/ e-resources/LMS:

- 1. 1. Haryana Tatha Punjab Ki Sangeet parampara- Dr. Reeta DhanKhar
- 2. Punjab Ki Sangeet Parampara Geeta Paintal
- 3. Bhartiya Lok Nrityon Mein Haryana Tatha Rajasthan- Dr. Meera Sharma
- 4. Haryana Ki Lok Dharmi Natya Parampara Ka Aalochnatmak Adhyayan- Dr. Puran Chand Sharma
- 5. Haryana Ka Lok Sangeet Reeta Dhankhar
- 6. Haryanvi Sangeet ka Udbhav Evam Vikas Dr. Ram Mehar Singh
- 7. Haryana Ke Lok Geet Dr. Sadhu ram Sharda

	Session: 2024-25	12 10 p 100	and desired
I	Part A – Introducti	on	
Subject	Music Vocal	and the second	
Semester	III	Delta and the second	terito de principa de l'agri
Name of the Course	Principles and Te	chniques of Playing Ha	rmonium
Course Code	M24 -MUV- 305	Control of the second	
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-1		eges assessed
Level of the course (As per Annexure-I	500-599		The state of the s
Pre-requisite for the course (if any)	NA		1 1 1 1 N 4
Course Learning Outcomes (CLO):	to: 1 Enhance his/h imparts C ability in s 2. Develops abil forms 3. Develops abil	er knowledge of prescrib reativity and Systematic i	ed Ragangs and improvisation assical vocal ical vocal forms
Credits: 4	Theory	Practical	Total
Credits. 4	0 -	Philipping 4 may be the	4
Contact Hours	The state of the s	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

End Term Exam Marks:70

<u> </u>	Part B-Contents of the Course	
•	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	Ten Basic Alankars in Shuddha and Vikrit Swaras on Harmonium	30
11 -	Performance of One Drut Khyal of any Raga of prescribed syllabus on Harmonium	30
III	One Song/ Bhanjan/ Gazal on Harmonium	30
IV	One Patriotic Song/ National Song / National Antham	30
1 100		1000
	Suggested Evaluation Methods	
• The	Assessment: 30 cory ass Participation: eminar/presentation/assignment/quiz/class test etc.:	End Term Examination: 70

# Part C-Learning Resources

# Recommended Books/e-resources/LMS:

Class Participation: 8

Mid-Term Exam: 14

> Practicum: 30

- 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. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma

Seminar/Demonstration/Viva-voce/Lab records etc.: 8

- 8. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 9. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

danty

	Session: 2024-25		
	Part A – Introductio	on	
Subject	Music Vocal	The state of the s	
Semester	Ш		
Name of the Course	Enhancing Ragas Expressiveness Through Stage Performance (Practical)		
Course Code	M24 -MUV- 306		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-7		40.75
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA .		
Course Learning Outcomes	After completing this course, the learner will be able to:  1 Enhance his/her knowledge of prescribed Ragangs ar imparts Creativity and Systematic improvisation ability in students.  2. Develops ability to perform Various classical vocal forms  3. Develops ability to perform semi classical vocal form 4. Enhance his/her ability to perform Tarana.		ed Ragangs and improvisation lassical vocal forms
Credits: 4	Theory	Practical	Total
1.8. 7.0	0	4	4
Contact Hours	<b>0</b>	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 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 ragas Atleast One Maseetkhani Gat and Razakhani Gat with Aalap Taan and Todas in the following Ragas.	30
	(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag (b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda	
	Shahana Kanhda (c) Marwa Ragang- Marwa	
	Puriya Sohni	
II	One Dhrupad or Dhamar or One Sadra in any one of the above mention ragas.	30
Ш	One Thumari or Dadra in raga in any raga.	30
IV	One Tarana in any raga of prescribed syllabus.	30

**Suggested Evaluation Methods** 

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Internal Assessment: 30

> Theory:
Class Participation:
Seminar/presentation/assignment/quiz/class test etc.:
Mid-Term Exam:
Practicum: 30

### Part C-Learning Resources

#### Recommended Books/e-resources/LMS:

Class Participation:8

Mid-Term Exam: 14

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande

Seminar/Demonstration/Viva-voce/Lab records etc.: 8

- 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. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande

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	Session: 2024-2	25	
	Part A - Introduc	etion	
Subject	Music Vocal		
Semester	III		
Name of the Course	Evolution and Evaluation of Different Raga (Practical)		
Course Code	M24 –MUV- 307		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-8		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA The state of th		
Course Learning Outcomes	After completing this course, the learner will be able to:  1 Enhance his/her knowledge about historical developme of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances skills to make notation and improvise ragas with the creativity  3. Enhances knowledge and ability to demonstrate prescribed taalas on hands.  4. Develops ability to make notation		cal development and enhances the e ragas with their
Credits: 4	Theory	Practical	Total
Cicuis. 4	0	4	4
Contact Hours		8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70	u Avila	Time: 3 Hours	

	Part B-Contents of the Course	
	Instructions for Paper- Setter	-1. F. 17. 17. 17.
Unit	Topics	Contact Hours
I	(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	60
2,	Nat Bihg,-Maru Bihag Darbari Kanda- Abhogi Kanhara, Marwa- puriya	
II	(ii) Comparative study and full description of all ragas.	30
III	(iii) Capacity of demonstrate Talas on hand and on Tabla- Ada Chautaal, Deepchandi, Jat taal	30
1	Suggested Evaluation Methods	
> Theo • Cla • Sen	Assessment: 30  ory 30  ass Participation: 8  minar/presentation/assignment/quiz/class test etc.:8  d-Term Exam: 14	End Term Examination: 70
<ul><li>Cla</li><li>Sen</li></ul>	ticum: ss Participation: ninar/Demonstration/Viva-voce/Lab records etc.: l-Term Exam:	6-18-16-7

# Part C-Learning Resources

# Recommended Books/e-resources/LMS:

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- Sangectanjan Part (1-6) Tt. Olikar hatti traktil
   Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
   Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- Raag Parichay Part (1-4) Harishchand Shrivastav
- Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- Pranav Bharti Pt. Omkar Nath Thakur

	Session: 2024-25		
	Part A - Introductio	n	
Subject	Music Vocal		
Semester	ш	1000	
Name of the Course	Fundamentals of I	ndian Music	
Course Code	M24 -OEC- 308		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	OEC		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA	part the second of	
Course Learning Outcomes (CLO):	1 Enhance his/her concepts of S 2. Differentiate val 3. Enhances know prescribed ta 4. Enhance his/her	knowledge about the var Sound and Indian Music, rious terms used in India yledge and ability to den alas on hands. knowledge about the va- lated to musical compos	rious terms and n music nonstrate arious Vocal Forms
	5. Perform the g	iven compositions.	
Credits: 4	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2

Max. Marks: 50

Internal Assessment Marks: 15 End Term Exam Marks: 35 Time: 3 Hours

# Part B-Contents of the Course

# **Instructions for Paper- Setter**

Unit	Topics	Contact Hours
I	(i) Music and Sound	10
	<ul> <li>(a) Music and its types – Classical, Semi Classical,</li> <li>Folk Music and Light music.</li> <li>(b) Sound, Vibration, Frequeancy.</li> <li>(c) Naad and its types Aahat Naad, Anhat Naad.</li> <li>(d) Aspects of music, practical and theory</li> </ul>	
	(e) Saptak and its types, Madhya Mandra and Taar saptak.	Acres 1
II		10
	2. Musical terms  (a) Shruti ,swar ,Shuddha Swar, Vikrit Swar  (b) Different Parts of Sitar  (c) Short notes on the following: Raga, Vadi, Samvadi and Vivadi swar, Aroh , Awroh , pakad, Samprakartik Raga, Gayan Samay	
II	3. Introduction to Taal	10
	<ul> <li>(a) Laya and its types Vilambit laya Madhya laya drut laya.</li> <li>(b) Theka, Avartan, Taali, Khali, Sum, Vibhag.</li> <li>(c) Teen Taal, kaharwa, Dadra, Ektaal, Rupak,</li> <li>(d) Ability to write notation with Thah and Dugun.</li> </ul>	

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#### **Internal Assessment: 15**

#### > Theory

- Class Participation:
- Seminar/presentation/assignment/quiz/class test etc.: 5
- · Mid-Term Exam:

#### Practicum: 10

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

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• Mid-Term Exam:

End Term
Examination:
35

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	Session: 2024-25		
1	Part A - Introduction	1	
Subject	Music Vocal	E = 90 H 2 / 1 2	
Semester	IV		10(-) - 1
Name of the Course	Analytical Study of I	ndian Music	
Course Code	M24 -MUV- 401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-7		
Level of the course (As per Annexure-I	500-599		
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. Enhances knowledge about classification of various Ragas of Indian Music.  3. Enhances knowledge about interdisciplinary areas of Music.  4. Enhances knowledge about classification of various musical Instruments of Indian Music.		
Guadita: A	Theory	Practical	Total
Credits: 4	4	0	4
Contact Hours	4	0	4

# 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 with special reference to (a) Todi Ragangs:	15
II	(i) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.	15

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<ul><li>➤ Theo</li><li>• Cla</li><li>• Ser</li></ul>	Assessment: 30  ory 30  ass Participation: 8  minar/presentation/assignment/quiz/class test etc.:8  d-Term Exam: 14	End Term Examination: 70
	Suggested Evaluation Methods	
IV	<ul> <li>Study of Folk Music:</li> <li>(i) Folk music of Punjab: styles of Singing, Dancing and Instruments.</li> <li>(ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.</li> </ul>	15
111	<ul> <li>(i) Principles of Orchestration and its desirability and possibility in Hindustani Music.</li> <li>(ii) Essays on the following topics from the view point of inter- disciplinary studies: <ul> <li>(a) Basic principles of Stage performance.</li> <li>(b) Role of electronic Media in the Development of Indian Classical Music.</li> <li>(c) Impact of Music and Shrimad Bhagwad Geeta on society.</li> </ul> </li> </ul>	The off the second of the seco

#### **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
- 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg

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	Session: 2024-2	5	
= a V	Part A - Introduct	tion	177
Subject	Music Vocal		
Semester	IV		
Name of the Course	Historical aspect Independence to	s of Indian Classical l Present Time [Theor	Music From Post y]
Course Code	M24 -MUV- 402	ev sket som blede	17.575
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-8		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA STATE OF THE ST		
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. Enhances knowledge about classification of various Ragas of Indian Music.  3. Enhances knowledge about interdisciplinary areas of Music.  4. Enhances knowledge about classification of various musical Instruments of Indian Music.		
Credits: 4	Theory	Practical	Total
	4	view 0	4
Contact Hours	4	0	4 -

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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**

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

The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,

it contains 7 objective type questions of two marks each.

Unit	Topics	Contact Hours
I	(i) Study of the development of Music special reference to the following works: Pranav Bharti, Bharatiya Sangeet Vadhya, Bharatiya Bharatiya Sangeet Ka Itihas – Jaidev Thakur (ii) Contributions of iconic Hindustani musicians: Pt. Bhimsen Joshi, Vidhushi Kishori Amonkar, Pt. Kumar Gandharva	15 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
II	(i) The Rise of Institutions and Formal Education  (a) The growth of universities and music colleges offering structured training.  (b) Debates on the merits and limitations of institutional learning versus the guru-shishya parampara.  (c) Development and existence of Gharanas in modern period	15
III	<ul> <li>(I) The Impact of Technology and Globalization</li> <li>(a) The influence of recording technology (vinyl, cassettes, CDs) on dissemination and preservation.</li> <li>(b) The impact of globalization and cross-cultural collaborations.</li> <li>(c) The advent of the internet and digital platforms: opportunities and challenges.</li> </ul>	15

IV	(i) The Dawn of a New Era of Indian Classical Music after independence	15
	<ul> <li>(a) The role of the newly formed government in cultural preservation and promotion.</li> <li>(b) The establishment of key institutions: All India Radio (AIR), Doordarshan, Sangeet Natak Academy and their initial impact.</li> <li>(c) The role of organizations in promoting classical music concerts and festivals.</li> </ul>	
		i, pla
000 E	Suggested Evaluation Methods	19 17 20
<ul><li>Theo</li><li>Cla</li><li>Ser</li></ul>	Assessment: 30 ory 30 ass Participation: 8 minar/presentation/assignment/quiz/class test etc.:8 d-Term Exam: 14	End Term Examination: 70
	ss Participation: ninar/Demonstration/Viva-voce/Lab records etc.:	121

# Part C-Learning Resources

#### Recommended Books/e-resources/LMS:

· Mid-Term Exam:

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 3. Pranav Bharti Pt. Omkar Nath Thakur
- 4. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 5. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 6. Hamare Sangeet Ratna-Laxmi Narayan Garg
- 7. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 8. Samgaan Prof. Pankej Mala Sharma
- 9. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

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CHAUDHRY R Syllabus and Course of 1 Under	ANBIR SINGH UNIV Reading for Master of A NEP-2020 W.E.F. 20	Arts (M.A.) (Music Voca 24-25	
	Session: 2024-25	e plant or section	Samuel and the same of the sam
I I	art A - Introduction		The same of
Subject	Music Vocal	· 图 · · · · · · · · · · · · · · · · · ·	
Semester	IV	a a say ur s	Carlo Contracting
Name of the Course	Indian Classical Mu	sic	
Course Code	M24 –MUV- 403		J-989 A -
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I	500-599		
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
Approximately the second secon	0	4	4
Contact Hours	0	8	8

# 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 8questions 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	Intensive study of the following Ragas mentioned. Atleast one Vilambit Khyal in any each of the following ragas with Alap and Taans.  Jaunpuri, Malkauns, Miyan Ki Todi	30
П	One Dhrupad or Dhamar in any one of the above mention ragas.	30
Ш	One Thumari or Dadra in any raga.	30
IV	One Sadra in any raga of prescribed in syllabus.  One Tarana in any raga of prescribed syllabus	30

Suggested Evaluation Methods

Lawty in

Internal Assessment: 30

> Theory

· Class Participation:

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

Mid-Term Exam:

> Practicum: 30

Class Participation: 8

Seminar/Demonstration/Viva-voce/Lab records etc.: 8

Mid-Term Exam: 14

Part C-Learning Resources

## Recommended Books/e-resources/LMS:

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. Pankei Mala Sharma

8. Bhartiya Sangeet ke Tantri Vadya - Dr. Prakash Mahadik

End Term Examination: 70

	<b>Session: 2024-2</b>	25	
	Part A – Introduc	ction	
Subject	Music Vocal		
Semester	IV	, the Contract	The set of the set
Name of the Course	Light Music	· - 61 45	j
Course Code	M24 -MUV- 404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes CLO):	After completing this course, the learner will be able to:  1 Develops ability to perform semi classical vocal forms 2. Develops ability to demonstrate Various taalas on hands 3. Develops ability to perform various light vocal forms 4. Enhance his/her ability to perform various songs with instruments.		
Credits: 4	Theory	Practical	Total
support of the same of the same	0	4	4 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
1	(i) One composition in each of the following (a) National Song (b) National Anthem	30
II	(i) Ability to demonstrate the following talas with Thah and Dudun layakaries Dadra, Kaharwa, Rupak,	30
III	(i) Ability to perform composition in Geet, Gazal, Bhajan, Kawwali ,Orchestra	30
IV	<ol> <li>One Patriotic song.</li> <li>One Raag based composition in Semi Classical Music,</li> <li>Folk Music.</li> </ol>	30

#### **Suggested Evaluation Methods**

Internal Assessment: 30  ➤ Theory  • Class Participation:	End Term Examination: 70
Seminar/presentation/assignment/quiz/class test etc.:	
Mid-Term Exam:	
> Practicum: 30	
Class Participation: 8	
Seminar/Demonstration/Viva-voce/Lab records etc.: 8	The second secon
<ul> <li>Mid-Term Exam: 14</li> </ul>	1 1 1 1 1 1 1 1 1 1

#### **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

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	Session: 2024-25		
	Part A - Introduction	on	
Subject	Music Vocal		
Semester	IV		
Name of the Course	Folk Music of Pur	njab	
Course Code	M24 -MUV- 405	n v a periodical	81 24
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		a la la survica
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to:  1 Enhance his/her knowledge about historical development of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity  3. Enhances knowledge and ability to demonstrate prescribed talas on hands.  4. Develops ability to make notation.		
Credits: 4	Theory	Practical	Total
and the second of the second	0	4	4
Contact Hours	0	8	8

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Max. Marks: 100 Time: 3 Hours

Internal Assessment Marks: 30 End Term Exam Marks:70

## Part B-Contents of the Course

## **Instructions for Paper- Setter**

Unit	Topics	Contact Hours
I	(i) Songs of Different Seasons, (ii) Sanskar Geet of Punjab,	30
II	(i) Kissa Gayan (ii) Heer Ranjha , Mirza Sahiba, Sassi Punnu, Sohni Mahiwal, Dulha Bhatti	30
III	(i) Devotional songs of Punjab Anushthan Geet, Punjabi Bhent, Vraton ke Geet, Kirtan, Bhajan	30
IV	(i) War Gayan, Vraton Ke Geet, Prem Ke Geet, Mahiya, Kafiyaan, Mitti Da Bawa (ii) Folk Songs based on Ragas	30

#### **Suggested Evaluation Methods**

Internal Assessment: 30	End Term
> Theory	Examination:
Class Participation:	70
<ul> <li>Seminar/presentation/assignment/quiz/class test etc.:</li> </ul>	
Mid-Term Exam:	
> Practicum: 30	
• Class Participation: 8	Iv.
Seminar/Demonstration/Viva-voce/Lab records etc.: 8	BUT THE PROPERTY.
Mid-Term Exam: 14	

#### Part C-Learning Resources

### Recommended Books/e-resources/LMS:

- 1. Haryana Tatha Punjab Ki Sangeet parampara- Dr. Reeta DhanKhar
- 2. Punjab Ki Sangeet Parampara Geeta Paintal
- 3. Punjab Ke Lok Geet Dr. Ashok Sharma

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	Session: 2024	-25		
	Part A - Introdu	ıction		
Subject	Music Vocal			
Semester	·IV	·IV		
Name of the Course	Impact of Stage Performance on Audience Engagement In Live Music Performance			
Course Code	M24 –MUV- 406	5		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-9			
Level of the course (As per Annexure-I	500-599			
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 historical developme of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances skills to make notation and improvise ragas with the creativity  3. Enhances knowledge and ability to demonstrate prescribed taalas on hands.  4. Develops ability to make notation			
Credits: 4	Theory	Practical	Total	
	0	4	4	
Contact Hours	later bil o a see	8	8	
Max. Marks: 100 nternal Assessment Marks: 30 End Term Exam Marks:70	The state of the s	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 8questions 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 two marks each.

Unit	ontains 7 objective type questions of two marks each.  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	30
	(a) Todi Ragangs : Miya ki Todi	approved the provided of the p
	Bilaskhani Todi / Gurjari Todi Multani/Madhuvanti	And the state of t
	(b) Asawari Ragang: Asawari Komal Rishabh Asawari Jaunpuri (c) Kauns Ragang: Malkauns Chandrakauns Madhukauns/Jogkauns	
	(ii) Detailed study of following Ragas: Shivranjni, Basant, Paraj	
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- Dhamar ,Sultaal ,Tilwara	30
v	Ability to make notation and tuning of his/her instrument.  Ability to make notation of phrases asked by the examiner and tuning the instruments	30 Shyl

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
<ul> <li>Practicum:</li> <li>Class Participation:</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>Mid-Term Exam:</li> </ul>	
Part C-Learning Resources	100 mm
Recommended Books/e-resources/LMS:  (II) Sangeetanjali – Part (1-6) Pt. Omkar nath thakur  (III) Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	

- (III) (IV)
- Raag Vigyan Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti Pt. Omkar Nath Thakur (V)
- (VI) (VII)

	Session: 2024-25		
	Part A - Introducti	on	The state of the s
Subject	Music Vocal		
Semester	IV		
Name of the Course	Explore the Main	Feature of Raga and	Ragangs
Course Code	M24 –MUV- 407		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-10		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA	and the second	
Course Learning Outcomes (CLO):	to: 1 Enhance his/he of Raga of 2. Ability to diffe skills to ma creativity 3. Enhances know prescribed	this course, the learned of knowledge about historical music. Indian classical music, brentiate the various ragas like notation and improvisional wheelige and ability to dental as on hands.	ical development and enhances the e ragas with their
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

Internal Assessment Marks: 30

#### 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,

a. it contains 7 objective type questions of two marks each.

Unit	Topics	Contact Hours
I	(i) A critical and comparative study of the following Ragas with special reference to Aasawari-Jaunpuri, Malkauns-Chandarkauns, Todi-Bilaskhani Todi, Madhuvanti-Multaani.	30
П	General study of the following Ragas: Shivranjni, Basant, Paraj	30
Ш	A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.	30
IV	Ability to make notation and tuning of his/her instrument.	30

**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. 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

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ar Trib 5 No	Session: 2024-25		9-13-1-14
	Part A - Introducti	on	
Subject	Music Vocal		
Semester	IV	- Justin and superior with	
Name of the Course	EEC	Cycles and the	
Course Code	M24 -MUV- 408		
Course Type : (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	EEC		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)	NA NA		
Course Learning Outcomes (CLO):	to:	his course, the learn	
Credits: 4	Theory	Practical	Total
Par space specifical and the	2	0	200
Contact Hours	2	0	2
Max. Marks: 50 Internal Assessment Marks: 15		Time: 2 Hours	

**Instructions for Paper- Setter** 

- 5. There shall be Nine Questions in all.
- 6. Paper Setter has to 8 questions from syllabus given below, from units.

  7. The One of the syllabus given below, from units.
- 7. The Question no. ONE will be and compulsory and covers the whole syllabus,

a. it contains 7 objective type questions of one marks each.

Unit	it contains 7 objective type questions of one marks each.  Topics	Contact Hours
I	<ul> <li>(iv)Research – Meaning, Aims &amp; Objectives of Research in Music.</li> <li>(v) Scope of Research in Indian music and Interdisciplinary areas.</li> <li>(vi)Varieties of research in view of research in music in accordance with specific topic.</li> </ul>	15
II	<ul> <li>(iv)Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like central &amp; state academies.</li> <li>(v) Synopsis – Definition, importance and preparing synopsis of specific research topics.</li> <li>(vi) Primary &amp; Secondary Data of Research with special reference to research in music and its importance</li> </ul>	15

#### **Suggested Evaluation Methods**

Internal Assessment: 30  > Theory 30  • Class Participation: 8	End Term Examination: 70
<ul> <li>Seminar/presentation/assignment/quiz/class test etc.:8</li> <li>Mid-Term Exam: 14</li> </ul>	
> Practicum: • Class Participation:	Transfer to the second
<ul> <li>Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>Mid-Term Exam:</li> </ul>	The state of

#### **Part C-Learning Resources**

1. "Research Methods in Indian Music" by Anju Gupta and Abhimanyu Dev

Subject	Part A - Introduct			
	Music Vocal			
Semester	IV			
Name of the Course	Dissertation			
Course Code	M24-MUV-409	10 to 12 11 14 11		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	Dissertation			
Level of the course (As per Annexure-I	500-599			
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 historical development of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity  3. Enhances knowledge and ability to demonstrate prescribed talas on hands.  4. Develops ability to make notation			
Credits: 12	Theory	Practical	Total	
and the second of the second	12		12	
Contact Hours	0		nds varieties	
Max. Marks: 300		Time:		

### Part B-Contents of the Course

### **Instructions for Paper- Setter**

Synopsis presentation & approval of subject - August.

- Presentation & Seminar January.
- Final submission 31<sup>st</sup>March.
- The evaluation of Dissertation and Viva-voce will be conducted by External & Internal

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		32 m 2 m 2 m 2 m 2 m 2 m 2 m 2 m 2 m 2 m
Unit	Topics	
Ĭ	1. DISSERTATION: Student has to choose one thrust area in the supervision of concern teacher and has to submit a Dissertation about the selected topic before the Exam .The thrust areas are Classical Music, Semi Classical Music, Light Music, Devotional Music, folk music	
	Suggested Evaluation Methods	anto a complete.
> Th	d Assessment:	End Term Examination: 300
• C	Acticum: Class Participation: eminar/Demonstration/Viva-voce/Lab records etc.: Id-Term Exam:	B A TANK
	Part C-Learning Resources	

Lower

3	Session: 2024-	-25		
₿.	Part A - Introdu	ection		
Subject				
Subject Music Instrumental Semester III				
Name of the Course	Conceptual Aspects of Indian Music (Theory)			
Course Code M24 –MUI- 301				
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-5			
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (if any)	equisite for the course NA			
to: 1. Enhan rag: developed 2. Enhan vari 3. Enhan inter 4. Enhan		g this course, the learn ther knowledge about I taalas of Indian class ability to write notation ther knowledge about agas of Indian Music. Ther knowledge about plinary areas of Music ther knowledge about susical Instruments of	prescribed sical music and on. classification of c.	
Credits: 4	Theory	Practical	Total	
P. Politica Round	4	main to	4	
Contact Hours	4	0	4	

Many

Time: 3 Hours Max. Marks: 100

Internal Assessment Marks: 30 End Term Exam Marks:70

## Part B-Contents of the Course

## **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of

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		
	(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag		
	(b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda		
	Shahana Kanhda (c) Marwa Ragang- Marwa		
i lage <mark>ikt (</mark> Ži Spr <u>a</u> vij	Puriya Sohni		
ig of	(ii) Detailed study of following Basic Ragas: Bhairvi, Poorvi, Hansdhwani,		
	(iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner.		

(i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time. Rudra Veena, Sarod, Shahnai, Tabla, Pakhawaj Harmonium  (ii) Types of Musical Compositions. Prabandha, Dhrupada and Dhamar.  III  (i) Essays of the following topics from the view point of inter-disciplinary studies:-  a. Basic principles of Rag Mishran. b. Teaching techniques for virtual classroom. c. Principles of Musical compositions. d. Role of Music in the promotion of Shrimad Bhagwad Geeta.  IV  UNIT-IV  (i) Folk music of Haryana styles of singing. (ii) Folk music of Haryana styles Instruments. (iii) Folk music of Haryana styles Dancing (iv) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.  Suggested Evaluation Methods  End Term	II	UNIT-II	15
UNIT-III  (i) Essays of the following topics from the view point of inter-disciplinary studies:-  a. Basic principles of Rag Mishran. b. Teaching techniques for virtual classroom. c. Principles of Musical compositions. d. Role of Music in the promotion of Shrimad Bhagwad Geeta.  IV UNIT-IV  (i) Folk music of Haryana styles of singing. (ii) Folk music of Haryana styles Instruments. (iii) Folk music of Haryana styles Dancing (iv) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.  Suggested Evaluation Methods  ternal Assessment: 30  Theory 30  • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14		and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time.  Rudra Veena, Sarod, Shahnai, Tabla, Pakhawaj Harmonium  (ii) Types of Musical Compositions.	also din s
(i) Folk music of Haryana styles of singing. (ii) Folk music of Haryana styles Instruments. (iii) Folk music of Haryana styles Dancing (iv) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.  Suggested Evaluation Methods  End Term Examination 70  Class Participation: 8 Seminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14	III	<ul> <li>(i) Essays of the following topics from the view point of inter-disciplinary studies:-</li> <li>a. Basic principles of Rag Mishran.</li> <li>b. Teaching techniques for virtual classroom.</li> <li>c. Principles of Musical compositions.</li> <li>d. Role of Music in the promotion of Shrimad</li> </ul>	15
(ii) Folk music of Haryana styles Instruments. (iii) Folk music of Haryana styles Dancing (iv) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.  Suggested Evaluation Methods  ernal Assessment: 30 Theory 30 Class Participation: 8 Seminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14	IV	UNIT-IV	15
ernal Assessment: 30 Theory 30 Class Participation: 8 Seminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14  End Term Examination 70		<ul> <li>(ii) Folk music of Haryana styles Instruments.</li> <li>(iii) Folk music of Haryana styles Dancing</li> <li>(iv) The popular folk tunes of different states e.g.</li> </ul>	
Theory 30 Class Participation: 8 Seminar/presentation/assignment/quiz/class test etc.:8 Mid-Term Exam: 14  Examination 70		Suggested Evaluation Methods	es to ship
Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam:	Theory Class Semin Mid-T Practice Class I Semin	Participation: 8 har/presentation/assignment/quiz/class test etc.:8 Ferm Exam: 14 har: Participation: har/Demonstration/Viva-voce/Lab records etc.:	Examination:

#### Part C-Learning Resources

## Recommended Books/e-resources/LMS:

- "Raga and Its Concept in Indian Music" by Subramaniam Veeraraghavan
- "Tala The Rhythm of Indian Music" by Arvind Parikh
- ""The Sitar" by Manfred M. Junius
- "Musical Excellence in Indian Music" by Balwant Singh
- "Indian Folk Music and Raga" by Ramesh B. Gujjar
- 6. "Listening to Indian Music: Analysis, Interpretation, and Appreciation" by Martin Clayton

	Session: 2024-25			
]	Part A – Introduction			
Subject	Music Instrumental			
Semester	III	- 10 6 1		
Name of the Course	Research Ethics (Theory)			
Course Code	M24 –MUI- 302	A. V.		
Course Type : (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-6		350).	
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes (CLO):	to: 1. Enhance his development 2. Enhance his concepts of n 3. Enhance his development 4. Enhance his	his course, the learner her knowledge about of music in modern p her knowledge about nusic explained in mo her knowledge about of music in modern p her knowledge about	the period. the various dern period. the period. the various	
Credits: 4	Theory	Practical	Total	
	4	0	4	
Contact Hours	4	0	4	

May 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**

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

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,

a. it contains 7 objective type questions of one marks each.

Unit	Topics Contact Hours		
(i) Research – Meaning, Aims & Objectives of Research in Music. (ii) Scope of Research in Indian music and Interdisciplinary areas. (iii) Varieties of research in view of research in music in accordance with specific topic.		15	
П	<ul> <li>(i) Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like central &amp; state academies.</li> <li>(ii) Synopsis – Definition, importance and preparing synopsis of specific research topics.</li> <li>(iii) Primary &amp; Secondary Data of Research with special reference to research in music and its importance</li> </ul>	15	
Ш	(i) Sources in research:  (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes etc. (e) Archaeological findings (f) Inscriptions (g) Musical Stone Pillars (h) Museums (i) Coins (j) Musical compositions k. Discs & Tapes (k) Oral tradition m. Electronic sources & devices	15	

	and its application in research n. Media.	
IV	<ul> <li>(l) Tools for collection of primary research materials         <ul> <li>Oral, Textual, Documentary analysis, questionnaire, interview, observation, experimental &amp; historical data collection.</li> </ul> </li> <li>(ii) Report Writing - Structure of the thesis - Introduction, preface, chapters, references, footnotes, appendix, index, bibliography</li> </ul>	15
	Suggested Evaluation Methods	75 P
<ul><li>Theor</li><li>Class</li><li>Semi</li></ul>	ssessment: 30 y 30 s Participation: 8 inar/presentation/assignment/quiz/class test etc.:8 Term Exam: 14	End Term Examination: 70
• Semi	cum: Participation: nar/Demonstration/Viva-voce/Lab records etc.: Term Exam:	

## Part C-Learning Resources

1. "Research Methods in Indian Music" by Anju Gupta and Abhimanyu Dev

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	Session: 2024-25	. 12 - AR 1815 - 12 -	n ha na a
I	Part A – Introductio	on The state of th	. 1 B
Subject	Music Instrument	al	Article Company
Semester	III		
Name of the Course	Devotional Music	of India	
Course Code	M24 –MUI- 303	1800 (1800 ) 1800 (1800 )	AND THE PARTY OF
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	to: 1 Enhance his/leand imparimprovisa 2. Develops abiforms 3. Develops abiforms	this course, the learner her knowledge of presc ts Creativity and Systetion ability in students lity to perform Variou lity to perform semi cl	eribed Ragangs ematic s as classical voca lassical vocal
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70	1-1	Time: 3 Hours	

Part 1	B-Conf	ents of	the	Course
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## **Instructions for Paper- Setter**

Unit	Unit Topics	
I	(i) Aarties and Bhajans Traditions of North India.	30
II	(i) Hindustani ragas and taals based devotional traditions of different	30
1	Religions:- (a) Hinduism (b) Sikhism	
III	(i) Knowledge of Basic taalas accompanies with devotional Music: (a) Dadra (b) Rupak (c) Keherwa (d) Jhaptaal	30
- 45 1	(ii) Demonstration of these Taalas on hand.	A PART OF STAN
IV	(i) Raaga based devotional Music from Hindi Film Sangeet.	30

## **Suggested Evaluation Methods**

Internal Assessment: 30	End Term Examination:
> Theory	70
Class Participation:	
<ul> <li>Seminar/presentation/assignment/quiz/class</li> </ul>	test etc.:
Mid-Term Exam:	
> Practicum:	
Class Participation: 8	The state of the s
Seminar/Demonstration/Viva-voce/Lab reco	rds etc.: 8
Mid-Term Exam:14	What is a second principle of the second

## Part C-Learning Resources

Recommended Books/e-resources/LMS:

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## Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental) Under NEP-2020 W.E.E. 2024-25

1 31 1 A - 11111 A		and the second s
Part A - Introduction  Music Instrumental		The state of
III  e Course Folk Music of Haryana		
DEC-1		
500-599		
NA		
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. Develops ability to perform Various classical vocal forms  3. Develops ability to perform semi classical vocal forms  4. Enhance his/her ability to perform Tarana.		
Theory	Practical	Total
0.00	4	4
0	8	8
	Music Instrumental III  Folk Music of Harya M24 –MUI- 304  DEC-1  500-599  NA  After completing the to: 1 Enhance his/he and imparts improvisati 2. Develops abilit forms 3. Develops abilit forms 4. Enhance his/he Theory 0	Music Instrumental III  Folk Music of Haryana  M24 –MUI- 304  DEC-1  500-599  NA  After completing this course, the learner to:  1 Enhance his/her knowledge of prescr and imparts Creativity and Syste improvisation ability in students. 2. Develops ability to perform Various forms 3. Develops ability to perform semi claforms 4. Enhance his/her ability to perform  Theory Practical  0 4

**End Term Exam Marks:70** 

1217	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	(i) Songs of Different Seasons and Festivals (a) Sawan ke Geet (b) Falgun Ke Geet	30
П	(i) Sanskar Geet of Haryana (a) Janm ke Geet (b) Vivah ke Geet	30
Ш	(i) Devotional Folk Songs (a) Sanjhi ke Geet (b) Lok Bhajans	30
IV	(i) Folk Traditions of Haryana (a) Saang Parampara (folk theatre foam) (b) Ragini	30
1	Suggested Evaluation Methods	
<ul> <li>Theo</li> <li>Cla</li> <li>Sen</li> <li>Mic</li> <li>Pract</li> <li>Class</li> </ul>	ss Participation: ninar/presentation/assignment/quiz/class test etc.: l-Term Exam:	End Term Examination: 70

#### **Part C-Learning Resources**

#### Recommended Books/ e-resources/LMS:

- 1. 1. Haryana Tatha Punjab Ki Sangeet parampara- Dr. Reeta DhanKhar
- 2. Punjab Ki Sangeet Parampara Geeta Paintal
- 3. Bhartiya Lok Nrityon Mein Haryana Tatha Rajasthan- Dr. Meera Sharma
- 4. Haryana Ki Lok Dharmi Natya Parampara Ka Aalochnatmak Adhyayan- Dr. Puran Chand Sharma
- 5. Haryana Ka Lok Sangeet Reeta Dhankhar
- 6. Haryanvi Sangeet ka Udbhav Evam Vikas Dr. Ram Mehar Singh
- 7. Haryana Ke Lok Geet Dr. Sadhu ram Sharda

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	Session: 2024-25	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
1	Part A - Introduction		
Subject	Music Instrumental	724	
Semester	III		
Name of the Course	Principles and Techniques of Playing Harmonium		
Course Code	M24 –MUI- 305		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-1	and a second	an application
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	to: 1 Enhance his/he and imparts improvisati 2. Develops abili forms 3. Develops abili forms	his course, the learner knowledge of press Creativity and Syston ability in student ty to perform Variouty to perform semi content ability to perform	cribed Ragangs tematic s. us classical vocal lassical vocal
Credits: 4	Theory	Practical	Total
Cleura. 4	<u> </u>	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	Ten Basic Alankars in Shuddha and Vikrit Swaras on Harmonium	30
II	Performance of One Drut Khyal of any Raga of prescribed syllabus on Harmonium	30
III	One Song/ Bhanjan/ Gazal on Harmonium	30
IV	One Patriotic Song/ National Song / National Antham	30

#### **Suggested Evaluation Methods**

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

#### **Part C-Learning Resources**

#### Recommended Books/e-resources/LMS:

- 1. Samvadini (Harmonium) Jayant Bhalodkar, Kanishka Publisher, 2020.
- 2. Harmonium Vividhaayam Dr. Vinay Mishra, Akansha Publishing House, 2015.
- 3. Raag Parichay Part (1-4) Pt. Harishchand Shrivastav, Abhnav Publishing House, Delhi
- 4. Shastriya Sangeet ka vikas Dr. Amita Sharma, Kanishka Publisher, Delhi.
- 5. Taal Parichay (1-4) Pt. Girish Chandra Shrivastva, Rubi Prakashan, Allahabad.
- 6. Harmonium Master- Madanlal Sharma, Sageet Karyalay, Hathras.

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	JIN I		
	Session: 2024-25		
	Part A - Introduction	the start fold	
Subject	Music Instrumental	In the second of the	
Semester	III	AND THE RESERVE	212
Name of the Course	The Expression of the	ne Ragas on Sitar (Pra	actical)
Course Code	M24 –MUI- 306	One Suproper Shares	
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-7	Br. Tangal ex	Internal Agor
Level of the course (As per Annexure-I	500-599		magnos •
Pre-requisite for the course (if any)	NA	ki p www.	· · · · · · · · · · · · · · · · · · ·
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. Develops ability to perform Various classical vocal forms  3. Develops ability to perform semi classical vocal forms  4. Enhance his/her ability to perform Tarana.		
Credits: 4	Theory	Practical	Total
Credits.	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	Intensive study of the following Ragas mentioned below under Various ragas Atleast One Maseetkhani Gat and Razakhani Gat with Aalap Taan and Todas in the following Ragas.	30
	(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag (b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda Shahana Kanhda (c) Marwa Ragang- Marwa Puriya Sohni	
П	2. One Gat in other than Teen Taal in any one of the above mentioned ragas.	30
III	3. One Dhun in Raga Shivranjani in any raga.	30
IV	4. Ability to play Sare Jahan Se Achha on Sitar.	30

Internal Assessment: 30

> Theory:

Class Participation:

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

Mid-Term Exam:

Practicum: 30

Class Participation:8

Seminar/Demonstration/Viva-voce/Lab records etc.: 8

Mid-Term Exam: 14

**End Term** Examination: 70

#### **Part C-Learning Resources**

#### Recommended Books/e-resources/LMS:

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 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. Compositions in Intrunental Music and New Creations in Music, Prof. Anupam Mahajan
- 6. Vadhy sangeet in Raag Nirupam Bhaag-1 and 2, Prof. Anupam Mahajan, Darshan Sood

E 1 2 n 1	Session: 2024-2	5	
	Part A - Introduc	tion	
Subject	Music Instrume	ntal	ž pa Bola
Semester	III		
Name of the Course	Demonstration of Practical)	f Various Ragang (In	strumental
Course Code	M24 –MUI- 307		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-8		
Level of the course (As per Annexure-I	500-599	16	
Pre-requisite for the course (if any)	NA	ide a Vol.	
ourse Learning Outcomes	After completing this course, the learner will be able to:  1 Enhance his/her knowledge about historical development of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity  3. Enhances knowledge and ability to demonstrate prescribed taalas on hands.  4. Develops ability to make notation		
redits: 4	Theory	Practical	Total
100	0	4 . 2 .	4
ontact Hours	0	8	8

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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**

Topics	Contact Hours
A student has to Present one Intensive raga with Maseetkhani Gat and Razakhani Gat with alap, Todas and Jhala.	30
Nat Bihg,-Maru Bihag Darbari Kanda- Abhogi Kanhara, Marwa- puriya	
Comparative study and full description of all ragas.	30
Capacity of demonstrate Talas on hand and on Tabla-Ada -Chautaal, Deepchandi, Jat Taal	30
Ability to make notation and tuning of his/her instrument.	30
	A student has to Present one Intensive raga with Maseetkhani Gat and Razakhani Gat with alap, Todas and Jhala.  Nat Bihg,-Maru Bihag Darbari Kanda- Abhogi Kanhara, Marwa- puriya  Comparative study and full description of all ragas.  Capacity of demonstrate Talas on hand and on Tabla-Ada -Chautaal, Deepchandi, Jat Taal  Ability to make notation and tuning of his/her

**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.:

#### **Part C-Learning Resources**

#### Recommended Books/e-resources/LMS:

Mid-Term Exam:

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 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. Compositions in Intrunental Music and New Creations in Music, Prof. Anupam Mahajan.
- 6. Vadhy sangeet in Raag Nirupam Bhaag-1 and 2, Prof. Anupam Mahajan, Darshan Sood

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	Session: 2024-25	The state of the s	
	Part A - Introductio	n	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Subject	Music Instrumenta	al	2013
Semester	III		
Name of the Course	Fundamentals of I	ndian Music	a party
Course Code	M24 -OEC- 308	96-7-10 mm	
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	OEC		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes CLO):	1. Enhance his/h and concept 2. Differentiate v 3. Enhances kno- prescribed t 4. Enhance his/he Instrumenta composition	chis course, the learner of the knowledge about the sof Sound and Indian arious terms used in Irrelated and ability to call a son hands. The knowledge about the sof Irrelated is of Indian Music.	e various terms Music. Idian music demonstrate
Credits: 4	Theory	Practical	Total
Ciculia. 7	2	0	2
Contact Hours	2	0	2

Tautyh

Max. Marks: 50

Internal Assessment Marks: 15 End Term Exam Marks: 35 Time: 3 Hours

## Part B-Contents of the Course

#### **Instructions for Paper- Setter**

Unit	Topics	Contact Hours
I	I. Music and Sound	10
	<ul> <li>(a) Classification of Indian Musical Instruments</li> <li>(b) Origin and Development of Sitar</li> <li>(c) Classification of Indian Musical Instruments</li> <li>(d) Naad and its types Aahat Naad, Anahat Naad.</li> <li>(e) Sound, Vibration, Frequency</li> <li>(f) Saptak and its types, Madhya Mandra and Taar saptak.</li> </ul>	
П	2. Musical terms  (a) Shruti ,swar ,Shuddha Swar, Vikrit Swar  (b) Different Parts of Sitar  (c) Short notes on the following:  Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi and  'Vivadi swar, Aroh , Awroh , pakad, Meend, Kan,	10
	Krintan	9.1 700
III	3. Introduction to Taal	10
-	<ul> <li>(a) Laya and its types Vilambit laya Madhya laya drut laya.</li> <li>(b) Theka, Avartan, Taali, Khali, Sum, Vibhag.</li> <li>(c) Teen Taal, kaharwa, Dadra, Ektaal, Rupak,</li> <li>(d) Ability to write notation with Thah and Dugun</li> </ul>	

**Suggested Evaluation Methods** 

Murys

Internal Assessment: 15

> Theory

• Class Participation:

• Seminar/presentation/assignment/quiz/class test etc.: 5

• Mid-Term Exam:

> Practicum: 10

• Class Participation:

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

• Mid-Term Exam:

## Part C-Learning Resources

#### Recommended Books/e-resources/LMS:

- 1. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 2. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra

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	Session: 2024-25		
	Part A - Introduct	ion	
Subject	Music Instrumen	tal	
Semester	IV		
Name of the Course	Analytical Study of Indian Music		
Course Code	M24 –MUI- 401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-7 500-599		
Level of the course (As per Annexure-I			
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. Enhances knowledge about classification of various Ragas of Indian Music.  3. Enhances knowledge about interdisciplinary areas of Music.  4. Enhances knowledge about classification of various musical Instruments of Indian Music.		
Credits: 4	Theory	Practical	Total
Malakana a dalah bari	4 4 4	0	4
Contact Hours	4	0 ,	4

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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**

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	The state of the s	15
	A critical and comparative study of the following Ragas	
	with special reference to Todi Ragangs:	
	Miya ki Todi	
	Bilaskhani Todi / Gurjari Todi	
3.	/ Multani/Madhuvanti	
	Acouseri Pageng	
	Asawari Ragang : Asawari	
	Komal Rishabh Asawari	
	Jaunpuri	
	Kauns Ragang:	
90	Malkauns	
g u	Chandrakauns	
	Madhukauns/Jogkauns	
	(ii) Detailed study of following Ragas:	
	Shivranjni, Basant, Paraj	
		Maria de la companya del companya de la companya del companya de la companya de l
leder -		The second of the second
II		15
100	(i) A study of the following Talas with different	
713	layakaries as Aad (1-1/2 beats) Dugun ,tigun,	
	Chaugun and Chhaguna . Dhamar ,Sultaal	
	,Tilwara.	Table
10. 19		Park Harris

III		15
	(i) Principles of Orchestration and its desirability and	
	possibility in Hindustani Music. (ii) Essays on the following topics from the view point	
	of inter- disciplinary studies:	
	(a) Basic principles of Stage performance.	
	(b) Role of electronic Media in the Development of Indian Classical Music.	
	(c) Impact of Music and Shrimad Bhagwad Geeta	
=	on society:	
	The state of the sequence of t	April 17 April
IV	Study of Folk Music:	15
	no te 11 - to 10 - to	100
	(i) Folk music of Punjab: styles of Singing, Dancing	2 31 W/A
1000	and Instruments.  (ii) The popular folk tunes of different States e.g.	The state of the s
* * 1	(ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.	
		KI DESCRIPTION
	Suggested Evaluation Methods	1-121
nternal A	Assessment: 30	End Term
> Theo		Examination: 70
• Clas	ss Participation: 8	70
<ul> <li>Sem</li> </ul>	inar/presentation/assignment/quiz/class test etc.:8	waste to track the
1000000	-Term Exam: 14	Transpe
<ul><li>Practi</li></ul>		
<ul> <li>Clas</li> </ul>	s Participation: inar/Demonstration/Viva-voce/Lab records etc.:	

## Recommended Books/e-resources/LMS:

V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II

- Raag Vigyan V. N. Patwardhan
- Hindustani Sangeet Mein Raag ki Utpatti Dr. Sunanda Pathak
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya

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	Session: 2024-25	Sing Secretary Physics	
	Part A - Introduction	on	
Subject	Music Instrument	al	
Semester	IV		
Name of the Course	Historical aspects of Indian Classical Music From Post Independence to Present Time		
Course Code	M24 –MUI- 402		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-8		
Level of the course (As per Annexure-I	500-599		Andrews Commenced States
Pre-requisite for the course (if any)	NA	i la compressión de	
CLO):	to: 1. Enhance his/h ragas and t develops al 2. Enhances kno various Ra 3. Enhances kno of Music . 4. Enhances kno	this course, the learne her knowledge about p alas of Indian classical bility to write notation owledge about classification gas of Indian Music. owledge about interdiations owledge about classifications	orescribed al music and cation of sciplinary area
Credits: 4	Theory	Practical	Total
	4	0 4	4 1
Contact Hours	4	n	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**

- 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 two marks each.

Unit	Topics	Contact Hours
	(i) Study of the development of Music special reference to the following works: Pranav Bharti, Bharatiya Sangeet Vadhya, Bharatiya Bharatiya Sangeet Ka Itihas – Jaidev Thakur, Sangeet Chintamani (ii) Contributions of iconic Hindustani musicians: Pt. Ravi Shankar, Ustad Ali Akbar Khan, Ustad Vilayat Khan.	15
Ш	(i) The Rise of Institutions and Formal Education  (a) The growth of universities and music colleges offering structured training.  (b) Debates on the merits and limitations of institutional learning versus the guru-shishya parampara.  (c) Development and existence of Gharanas in modern period	15
III	<ul> <li>(i) The Impact of Technology and Globalization (8 hours)</li> <li>(a) The influence of recording technology (vinyl, cassettes, CDs) on dissemination and preservation.</li> <li>(b) The role of radio and television in popularizing classical music.</li> <li>(c) The impact of globalization and cross-cultural collaborations.</li> </ul>	15

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	(d) The advent of the internet and digital platforms: opportunities and challenges.	egge and a significant
IV	(i) The Dawn of a New Era of Indian Classical Music after independence  (a) The role of the newly formed government in cultural preservation and promotion.  (b) The establishment of key institutions: All India Radio (AIR), Doordarshan, Sangeet Natak Akademi, and their initial impact.  (c) The role of organizations in promoting classical music concerts and festivals.	15
1	Suggested Evaluation Methods	
<ul><li>Theo</li><li>Cla</li><li>Ser</li><li>Mio</li><li>Pract</li></ul>	Assessment: 30 ory 30 ass Participation: 8 minar/presentation/assignment/quiz/class test etc.:8 d-Term Exam: 14 ticum: ass Participation:	End Term Examination: 70

## Recommended Books/e-resources/LMS:

Mid-Term Exam:

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 3. Pranav Bharti Pt. Omkar Nath Thakur
- 4. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 5. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 6. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 7. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- Samgaan Prof. Pankej Mala Sharma
- 9. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

	Session: 2024-25	14.0	
	Part A - Introduct	ion	
Subject	Music Instrumen	tal	
Semester	IV		
Name of the Course	Indian Classical I	Music	
Course Code	M24 -MUI- 403	" , there is	
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA	10 mg	
Course Learning Outcomes (CLO):	to:  1. Ability to differ the skills to with their conditions.  2. Enhance his/hindevelopments.  3. Enhances known prescribed to	this course, the learned erentiate the various rate make notation and impressivity. The result of Raga of Indian clawledge and ability to detail on hands.	gas and enhances provise ragas storical assical music.
Credits: 4	Theory	Practical	Total
	Jan 4	0	4
Contact Hours	4	0	4



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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**

1. 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	Intensive study of the following Ragas mentioned. Atleast one Vilambit Khyal in any each of the following ragas with Taans and Todaas.  Jaunpuri, Malkauns, Miyan Ki Todi	30
II	2. One Gat in other than Teen Taal in any one of the above mentioned ragas.	30
III .	3. One Dhun in any Raga	30
IV	4. Ability to play Aye mere watan ke logo on Sitar. Raag based Film Song on Sitar.	30

#### **Suggested Evaluation Methods**

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#### **Internal Assessment: 30**

#### > Theory

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

#### > Practicum: 30

- Class Participation: 8
- Seminar/Demonstration/Viva-voce/Lab records etc.: 8
- Mid-Term Exam: 14

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

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	<b>Session: 2024-2</b>	5	
	Part A – Introduc	etion	
Subject	Music Instrume	ntal	71.76
Semester	IV		
Name of the Course	Light Music	5 1.1	What he
Course Code	M24 –MUI- 404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes CLO):	to: 1 Develops abi forms 2. Develops ab hands 3. Develops ab forms	g this course, the learner lity to perform semi cla- ility to demonstrate Var ility to perform various /her ability to perform	ssical vocal rious taalas or light vocal
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

Internal Assessment Marks: 30 End Term Exam Marks: 70

	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	<ul><li>(i) One composition in each of the following</li><li>(a) National Song</li><li>(b) National Anthem</li></ul>	23
П	(i) Ability to demonstrate the following talas with Thah and Dudun layakaries Dadra, Kaharwa, Rupak	23
III	(i) Ability to perform composition in Geet, Gazal, Bhajan, Kawwali ,Orchestra	22
IV	(i) One Patriotic song.  (ii) One Raag based composition in Semi Classical Music, Folk Music.	22
	Suggested Evaluation Methods	-m 2 C 2 S 2 S 2 S 2 S
<ul> <li>The</li> <li>Cl</li> <li>Se</li> <li>Mi</li> <li>Prac</li> <li>Cla</li> <li>Se</li> </ul>	Assessment: 30 ory ass Participation: minar/presentation/assignment/quiz/class test etc.: id-Term Exam: eticum: 30 ass Participation: 8 minar/Demonstration/Viva-voce/Lab records etc.: 8 d-Term Exam: 14	End Term Examination: 70

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	Session: 2024-	25	
	Part A - Introdu	ction	W
Subject	Music Instrum	ental	
Semester	IV	ing the fire foliation	
Name of the Course	Folk Music of I	Punjab	
Course Code	M24 –MUI-405		pro Mark
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2	ylasia yang sa	
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA	A play of the second	
Course Learning Outcomes	to:  1 Enhance his/developm 2. Ability to did the skills with their 3. Enhances kills prescribed	her knowledge about his nent of Raga of Indian classifier the various rate make notation and improved the creativity nowledge and ability to a talas on hands.	storical assical music. agas and enhances aprovise ragas
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100		Time: 3 Hours	

**Internal Assessment Marks: 30** End Term Exam Marks:70

	Part B-Contents of the Course	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	<ul><li>(i) Songs of Different Seasons,</li><li>(ii) Sanskar Geet of Punjab,</li></ul>	30
11	(i) Playing any Folk Instruments of Punjab Israj, Rabab, Algojha, Sarangi, Tumbi etc.	30
III	(i) Devotional songs of Punjab Anushthan Geet, Punjabi Bhent, Vraton ke Geet, Kirtan, Bhajan	30
IV	(i) Tappe, Jugni, Dhola, Mahia on Sitar (ii) Folk Songs based on Ragas	30
	Suggested Evaluation Methods	11.0
<ul> <li>The</li> <li>Cl</li> <li>Se</li> <li>Mi</li> <li>Prace</li> <li>Cla</li> <li>Se</li> </ul>	Assessment: 30 ory ass Participation: minar/presentation/assignment/quiz/class test etc.: id-Term Exam: eticum: 30 ass Participation: 8 minar/Demonstration/Viva-voce/Lab records etc.: 8 d-Term Exam: 14	End Term Examination: 70

#### Recommended Books/e-resources/LMS:

- Haryana Tatha Punjab Ki Sangeet parampara- Dr. Reeta DhanKhar
   Punjab Ki Sangeet Parampara Geeta Paintal
   Punjab Ke Lok Geet Dr. Ashok Sharma

## CHAUDHRY RANBIR SINGH UNIVERSITY, JIND Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)

	Session: 2024-25	the second second	7.5
	Part A - Introductio	n	A. A.
Subject	Music Instrument	al	5 1 5 1 16.
Semester	IV		
Name of the Course	Presentation of Various Compositions on sitar		
Course Code	M24 –MUI- 406		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-9		
Level of the course (As per Annexure-I	500-599		
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 historical development of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity  3. Enhances knowledge and ability to demonstrate prescribed taalas on hands.  4. Develops ability to make notation		
Credits: 4	Theory	Practical	Total
	0.5	. 4	4
Contact Hours	0	8	8
Max. Marks: 100	4	Time: 3 Hours	

Internal Assessment Marks: 30 End Term Exam Marks:70

#### 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	30
	(a) Todi Ragangs : Miya ki Todi Bilaskhani Todi / Gurjari Todi Multani/Madhuvanti	
	(b) Asawari Ragang: Asawari Komal Rishabh Asawari Jaunpuri (c) Kauns Ragang: Malkauns Chandrakauns Madhukauns/Jogkauns	
30.5	(ii) Detailed study of following Ragas: Shivranjni, Basant, Paraj	
п	Comparative study and full description of all ragas.	30
ııı	Capacity of demonstrate Talas on hand and on Tabla- Dhamar ,Sultaal ,Tilwara	30
īV	Ability to make notation and tuning of his/her instrument	30

**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. 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

	Session: 2024-2	5	
Ţ.	Part A - Introduc	tion	
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Study of various Ragangs		
Course Code	M24 –MUI- 407		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-10		y j
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	to: 1 Enhance his/h developm 2. Ability to dif the skills with their 3. Enhances kr prescribed	er knowledge about his ent of Raga of Indian classes ferentiate the various rate make notation and in creativity nowledge and ability to I taalas on hands.	storical assical music. agas and enhances aprovise ragas
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	i de la	Time: 3 Hours	

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	Part B-Contents of the Course	- Charles and the second second
	Instructions for Paper- Setter	partition of
Unit	Topics	Contact Hours
I	(i) A critical and comparative study of the following Ragas with special reference to Aasawari-Jaunpuri, Malkauns-Chandarkauns, Todi-Bilaskhani Todi, Madhuvanti-Multaani.	30
II	(i) General study of the following Ragas: Shivranjni, Basant, Paraj	30
Ш	(i) A study of the following Talas with different iayakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.	30
IV	(i) Ability to make notation and tuning of his/her instrument.	30
	Suggested Evaluation Methods	
<ul> <li>Theor</li> <li>Class</li> <li>Semi</li> <li>Mid-</li> <li>Practic</li> <li>Class</li> <li>Semi</li> </ul>	s Participation: 8 nar/presentation/assignment/quiz/class test etc.:8 Term Exam: 14	End Term Examination: 70

## 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

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	Session: 2024-25	1 1 1 1	
	Part A - Introduct	ion	The state of the s
Subject	Music Instrumental		
Semester	IV		
Name of the Course	EEC		
Course Code	M24 –MUI- 408		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	EEC		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to:  5. Enhance his /her knowledge about RESEARCH AREA		
Credits: 4	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2
Max. Marks: 50 Internal Assessment Marks: 15 End Term Exam Marks: 35		Time: 2 Hours	

Part B-Contents of the Course

**Instructions for Paper-Setter** 

#### Session: 2024-25

- 5. There shall be Nine Questions in all.
- 6. Paper Setter has to 8 questions from syllabus given below, from units.
- 7. The Question no. ONE will be and compulsory and covers the whole syllabus,
  - a. it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I		15
	<ul> <li>(i) Research – Meaning, Aims &amp; Objectives of Research in Music.</li> <li>(ii) Scope of Research in Indian music and Interdisciplinary areas.</li> <li>(iii) Varieties of research in view of research in</li> </ul>	
II	music in accordance with specific topic.  (i) Research procedures – Selection of topics,	15
11	literature survey, visiting libraries, government to non-govt., cultural bodies like	13
	central & state academies.  (ii) Synopsis – Definition, importance and preparing synopsis of specific research	
	topics.  (iii) Primary & Secondary Data of Research with special reference to research in music and its importance	

#### **Suggested Evaluation Methods**

Internal Assessment: 30 > Theory 30	End Term Examination:
Class Participation: 8	10
<ul> <li>Seminar/presentation/assignment/quiz/class test etc.:8</li> </ul>	
Mid-Term Exam: 14	
> Practicum:	
Class Participation:	
<ul> <li>Seminar/Demonstration/Viva-voce/Lab records etc.:</li> </ul>	
Mid-Term Exam:	

### Part C-Learning Resources

1. "Research Methods in Indian Music" by Anju Gupta and Abhimanyu Dev

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	Part A - Introducti	on	The standard of
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Dissertation		
Course Code	M24-MUI-409		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	Dissertation		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA (17) (17) (17) (17)		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to:  1 Enhance his/her knowledge about historical development of Raga of Indian classical music.  2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity  3. Enhances knowledge and ability to demonstrate prescribed talas on hands.  4. Develops ability to make notation		
Credits: 12	Theory	. Practical	Total
The same of the sa	12	0	12
Contact Hours	0	0	0
Max. Marks: 300		Court & Markey	

## Part B-Contents of the Course

Synopsis presentation & approval of subject – August.

• Presentation & Seminar - January.

Final submission – 31<sup>st</sup>March.

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Unit	Topics	
I	(a) DISSERTATION: Student has to choose one thrust area in the supervision of concern teacher and has to submit a Dissertation about the selected topic before the Exam .The thrust areas are Classical Music, Semi Classical Music, Light Music, Devotional Music, folk music	
	Suggested Evaluation Methods	T. I.T.
<ul> <li>Semin</li> </ul>	Participation: ar/presentation/assignment/quiz/class test etc.: erm Exam:	End Term Examination:
• Semina	om: Participation: ar/Demonstration/Viva-voce/Lab records etc.: erm Exam:	

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