

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 -)
(Second Year: Semester-III)

Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	External Marks	Total Marks	Exam Duration
SEM-III	CC-5 4 credit	M24 -MUV-301	Concepts of Classical and Regional Music of India (Theory)	4	4	30	70	100	3 hrs.
	CC-6 4 credit	M24 -MUV-302	Research Ethics (Theory)	4	4	30	70	100	3 hrs.
	DEC-I 4 credit	M24 -MUV-303	Devotional Music of India	4	8	30	70	100	6 hrs.
		M24 -MUV-304	Folk Music of Haryana						
		M24 -MUV-305	Principles and Techniques of Playing Harmonium						
	PC-7 4 credit	M24 -MUV-306	Enhancing Ragas Expressiveness Through Stage Performance (Practical)	4	8	30	70	100	6 hrs.
	PC-8 4 credit	M24 -MUV-307	Evolution and Evaluation of Different Raga (Practical)	4	8	30	70	100	6 hrs.
	OEC 2 credit	M24 -OEC-308	Fundamentals of Indian Music	2	2	15	35	50	6 Hrs.

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CHAUDHRY RANDHIR 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: Semester-IV)

Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	External Marks	Total Marks	Exam Duration
SEM-IV	CC-7 4 credit	M24 –MUV-401	Analytical Study of Indian Music	4	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 (Theory)	4	4	30	70	100	3 hrs.
	DEC-2 4 credit	M24 –MUV-403	Indian Classical Music	4	4	30	70	100	3 hrs.
		M24 –MUV-404	Light Music						
		M24 –MUV-405	Folk Music of Punjab						
	PC-9 4 credit	M24 –MUV-406	Impact of Stage Performance on Audience Engagement in Live Music Performance	4	8	30	70	100	6 hrs.
	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 hrs.
	The students who will opt Dissertation in 4 th semester will study the following subjects and one DEC-2 subject given above								
	EEC 2 credit	M24 –MUV-408	EEC	2	2	15	35	50	2 hrs.
	Dissertation 12 credit	M24 –MUV-409	Dissertation	12				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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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-III)

Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	External 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.
	CC-6 4 credit	M24 –MUI-302	Research Ethics (Theory)	4	4	30	70	100	3 hrs.
	DEC-1 4 credit	M24 –MUI-303	Devotional Music of India	<hr/>	<hr/>	30	70	100	6 hrs.
		M24 –MUI-304	Folk Music of Haryana						
		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 –MUI-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.

A. Ranbir Singh

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 -I)

(Second Year: Semester-IV)

Semester	Course	Paper(s)	Nomenclature of Paper	Credits	Hours/ Week	Internal marks	External Marks	Total Marks	Exam Duration
SEM-IV	CC-7 4 credit	M24-MUI-401	Analytical Study of Indian Music	4	4	30	70	100	3 hrs.
	CC-8 4 credit	M24-MUI-402	Historical Aspects of Indian Classical Music from Post Independence to Present Time (Theory)	4	4	30	70	100	3 hrs.
	DEC-2 4 credit	M24-MUI-403	Indian Classical Music	4	4	30	70	100	3 hrs.
		M24-MUI-404	Light Music						
		M24-MUI-405	Folk Music of Punjab						
	PC-9 4 credit	M24-MUI-406	Presentation of Various Compositions on sitar (Practical)	4	8	30	70	100	6 hrs.
	PC-10 4 credit	M24-MUI-407	Study of various Ragangs (Instrumental Practical)	4	8	30	70	100	6 hrs.
	EEC 2 credit	M24-MUI-408	EEC	2	2	15	35	50	2 hrs.
	The students who will opt Dissertation in 4 th semester will study the following subjects and one DEC-2 subject given above								
	EEC 2 credit	M24-MUI-408	EEC	2	2	15	35	50	2 hrs.
	Dissertation 12 credit	M24-MUI-409	Dissertation	12				300	
	CC-9 4 credit	M24-MUI-401	Analytical Study of Indian Music	4	4	30	70	100	3 hrs.
	CC-10 4 credit	M24-MUI-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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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	III		
Name of the Course	Concepts of Classical and Regional Music of India (Theory)		
Course Code	M24 -MUV- 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)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about classification of various Ragas of Indian Music. 3. Enhance his/her knowledge about interdisciplinary areas of Music. 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

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End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

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

Unit	Topics	Contact Hours
I	<p>UNIT-I</p> <p>(i) A critical and comparative study of the following Ragas with special reference to</p> <p>(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag</p> <p>(b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda Shahana Kanhda</p> <p>(c) Marwa Ragang- Marwa Puriya Sohni</p> <p>(ii) General study of the following Ragas: Bhairvi, Kirwani , Hansdhwani,</p> <p>(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.</p>	23

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II	UNIT-II <p>(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. Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam. Harmonium</p> <p>(ii) Types of Musical Compositions. Prabandha, Dhrupada and Dhamar.</p>	15
III	UNIT-III <p>(i) Essays of the following topics from the view point of inter-disciplinary studies:-</p> <ol style="list-style-type: none"> Basic principles of Rag Mishran. Teaching techniques for virtual classroom. Muslim contribution to Indian Music. Principles of Musical compositions. Role of Music in the promotion of Shrimad Bhagwad Geeta. 	15
IV	UNIT-IV <p>(i) Folk music of Haryana styles of singing, Dancing and Instruments.</p> <p>(ii) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.</p> <p>Note- Knowledge of Ragas, Talas of previous course is essential.</p> <p>Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,</p>	15
Suggested Evaluation Methods		



Internal Assessment: 30**> Theory 30**

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

> Practicum:

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

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

1. "Raga and Its Concept in Indian Music" by Subramaniam Veeraraghavan
2. "Tala - The Rhythm of Indian Music" by Arvind Parikh
3. ""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



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Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	III		
Name of the Course	Research Ethics (Theory)		
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		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his /her knowledge about the development of music in modern period. 2. Enhance his /her knowledge about the various concepts of music explained in modern period. 3. Enhance his /her knowledge about the development of music in modern period. 4. Enhance his /her knowledge about the various concepts of music explained in modern period. 		
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	<ol style="list-style-type: none">(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.	23
II	<ol style="list-style-type: none">(i) Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like 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	23
III	<ol style="list-style-type: none">(i) Sources in research:<ol style="list-style-type: none">(a) Manuscripts and Books(b) Journals and Magazines(c) Sculpture(d) Paintings & Frescoes etc.(e) Archaeological findings(f) Inscriptions(g) Musical Stone Pillars	22

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

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

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

> Practicum:

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

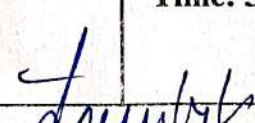
**End Term
Examination:
70**

Part C-Learning Resources

Recommended Books/e-resources/LMS:

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

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

Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	III		
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		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 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
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours 	

Part B-Contents of the Course

Instructions for Paper- Setter

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

Suggested Evaluation Methods

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

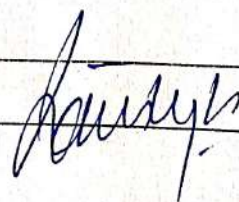


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Session: 2024-25

Part A – Introduction

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		
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
	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	(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	(i) Devotional Folk Songs (a) Sanjhi ke Geet (b) Lok Bhajans	22
IV	(i) Folk Traditions of Haryana 1. Saang Parampara (folk theatre foam) 2. Ragini	22

Suggested Evaluation Methods

Internal Assessment: 30

➤ **Theory**

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

➤ **Practicum:**

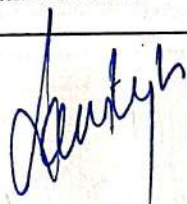
- Class Participation: 8
- Seminar/Demonstration/Viva-voce/Lab records etc.: 8
- Mid-Term Exam: 14

End Term Examination: 70

Part C-Learning Resources

Recommended Books/ e-resources/LMS:

1. 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. Purnan 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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Syllabus and Course of Reading for Master of Arts (M.A.) (Music Vocal)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	III		
Name of the Course	Principles and Techniques of Playing Harmonium		
Course Code	M24 –MUV- 305		
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):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. 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	

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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 Anthem	30

Suggested Evaluation Methods

Internal Assessment: 30

➤ **Theory**

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

➤ **Practicum: 30**

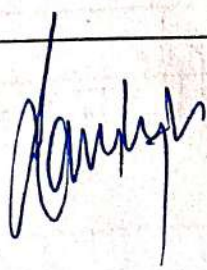
- Class Participation: 8
- Seminar/Demonstration/Viva-voce/Lab records etc.: 8
- Mid-Term Exam: 14

End Term Examination: 70

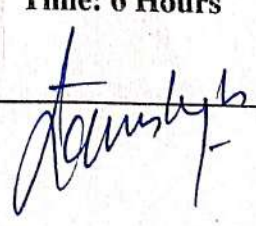
Part C-Learning Resources

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
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
8. Bhartiya sangeet Vadhyā – Pt. Lal Mani Mishra
9. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik



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

Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	III		
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		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. 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: 6 Hours 	

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>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.</p> <p>(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag</p> <p>(b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda Shahana Kanhda</p> <p>(c) Marwa Ragang- Marwa Puriya Sohni</p>	30
II	One Dhrupad or Dhamar or One Sadra in any one of the above mention ragas.	30
III	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 <ul style="list-style-type: none"> > Theory : <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 <ul style="list-style-type: none"> • 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: <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 	

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

Session: 2024-25			
Part A - Introduction			
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		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 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 taalās on hands. 4. Develops ability to make notation 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

(Signature)

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>(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</p> <p>Nat Bihg,-Maru Bihag Darbari Kanda- Abhogi Kanhara, Marwa- puriya</p>	60
II	<p>(ii) Comparative study and full description of all ragas.</p>	30
III	<p>(iii) Capacity of demonstrate Talas on hand and on Tabla- Ada Chautaal, Deepchandi , Jat taal</p>	30

Suggested Evaluation Methods

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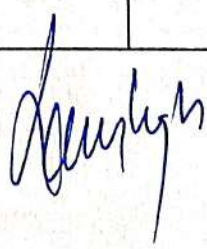
Part C-Learning Resources

Recommended Books/e-resources/LMS:

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

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	III		
Name of the Course	Fundamentals of Indian 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		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1 Enhance his/her knowledge about the various terms and concepts of Sound and Indian Music. 2. Differentiate various terms used in Indian music 3. Enhances knowledge and ability to demonstrate prescribed taalas on hands. 4. Enhance his/her knowledge about the various Vocal Forms and terms related to musical compositions of Indian Music. <hr/> <ol style="list-style-type: none"> 5. Perform the given 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		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	(i) Music and Sound (a) Music and its types – Classical, Semi Classical, Folk Music and Light music. (b) Sound, Vibration, Frequeancy. (c) Naad and its types Aahat Naad, Anhat Naad. (d) Aspects of music ,practical and theory (e) Saptak and its types, Madhya Mandra and Taar saptak .	10
II	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	10
III	3. Introduction to Taal (a) Laya and its types Vilambit laya Madhya laya drut laya. (b) Theka , Avartan , Taali , Khali, Sum , Vibhag. (c) Teen Taal , kaharwa , Dadra, Ektaal ,Rupak , (d) Ability to write notation with Thah and Dugun .	10
Suggested Evaluation Methods		

Signature

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:

**End Term
Examination:
35**A handwritten signature in black ink, appearing to read 'Santosh', is written in the center of the page below the assessment table.

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	Analytical Study of Indian 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):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation 2. 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	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

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End Term Exam Marks:70

Part B-Contents of the Course

Instructions for Paper- Setter

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

Unit	Topics	Contact Hours
I	<p>(i) A critical and comparative study of the following Ragas with special reference to</p> <p>(a) Todi Ragangs : Miya ki Todi Bilaskhani Todi / Gurjari Todi Multani/Madhuvanti</p> <p>(b) Asawari Ragang : Asawari Komal Rishabh Asawari Jaunpuri</p> <p>(c) Kauns Ragang : Malkauns Chandrakauns Madhukauns/Jogkauns</p> <p>(ii) Detailed study of following Ragas: Shivranjini, Basant, Paraj</p>	15
II	<p>(i) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.</p>	15

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III	<p>(i) Principles of Orchestration and its desirability and possibility in Hindustani Music.</p> <p>(ii) Essays on the following topics from the view point of inter- disciplinary studies:</p> <p>(a) Basic principles of Stage performance.</p> <p>(b) Role of electronic Media in the Development of Indian Classical Music.</p> <p>(c) Impact of Music and Shrimad Bhagwad Geeta on society.</p>	15
IV	<p>Study of Folk Music:</p> <p>(i) Folk music of Punjab: styles of Singing, Dancing and Instruments.</p> <p>(ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.</p>	15

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

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

> Practicum:

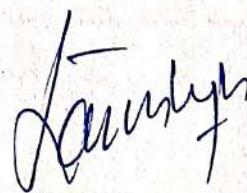
- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

End Term Examination:
70

Part C-Learning Resources

Recommended Books/e-resources/LMS:

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



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

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	Historical aspects of Indian Classical Music From Post Independence to Present Time [Theory]		
Course Code	M24 -MUV- 402		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-8		
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: <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation 2. 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	0	4
Contact Hours	4	0	4

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

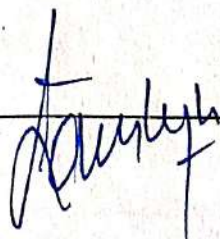
Time: 3 Hours

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 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
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 <i>guru-shishya parampara</i> . (c) Development and existence of Gharanas in modern period	15
III	(i) The Impact of Technology and Globalization (a) The influence of recording technology (vinyl, cassettes, CDs) on dissemination and preservation. (b) The impact of globalization and cross-cultural collaborations. (c) The advent of the internet and digital platforms: opportunities and challenges.	15



IV	<p>(i) The Dawn of a New Era of Indian Classical Music after independence</p> <p>(a) The role of the newly formed government in cultural preservation and promotion.</p> <p>(b) The establishment of key institutions: All India Radio (AIR), Doordarshan, Sangeet Natak Academy and their initial impact.</p> <p>(c) The role of organizations in promoting classical music concerts and festivals.</p>	15

Suggested Evaluation Methods

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

Recommended Books/e-resources/LMS:

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 Vadhyā – Pt. Lal Mani Mishra
8. Samgaan – Prof. Pankej Mala Sharma
9. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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

Session: 2024-25

Part A – Introduction

Subject	Music Vocal		
Semester	IV		
Name of the Course	Indian Classical Music		
Course Code	M24 –MUV- 403		
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: <ol style="list-style-type: none"> 1. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation. 		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

(Signature)

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	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
II	One Dhrupad or Dhamar in any one of the above mention ragas.	30
III	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		

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**End Term
Examination:**
70

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:

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



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

Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	Light Music		
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: <ol style="list-style-type: none"> 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
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

(Signature)

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	(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	1. One Patriotic song. 2. One Raag based composition in Semi Classical Music, Folk Music.	30

Suggested Evaluation Methods

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
6. Pranav Bharti – Pt. Omkar Nath Thakur
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	Folk Music of Punjab		
Course Code	M24 -MUV- 405		
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: <ol style="list-style-type: none"> 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
	0	4	4
Contact 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

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

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

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	Impact of Stage Performance on Audience Engagement In Live Music Performance		
Course Code	M24 -MUV- 406		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	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: <ol style="list-style-type: none"> 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	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

(Signature)

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	<p>A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus</p> <p>(a) Todi Ragangs : Miya ki Todi Bilaskhani Todi / Gurjari Todi Multani/Madhuvanti</p> <p>(b) Asawari Ragang : Asawari Komal Rishabh Asawari Jaunpuri</p> <p>(c) Kauns Ragang : Malkauns Chandrakauns Madhukauns/Jogkauns</p> <p>(ii) Detailed study of following Ragas: Shivranjani, Basant, Paraj</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- Dhamar ,Sultaal ,Tilwara	30
IV	<p>Ability to make notation and tuning of his/her instrument.</p> <p>Ability to make notation of phrases asked by the examiner and tuning the instruments</p>	30

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Suggested Evaluation Methods

Internal Assessment: 30

➤ Theory 30

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

➤ Practicum:

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

**End Term
Examination:
70**

Part C-Learning Resources

Recommended Books/e-resources/LMS:

- (II) Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
- (III) Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- (IV) Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
- (V) Raag Parichay Part (1-4) - Harishchand Shrivastav
- (VI) Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- (VII) Pranav Bharti – Pt. Omkar Nath Thakur



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

Session: 2024-25			
Part A - Introduction			
Subject	Music Vocal		
Semester	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		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 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	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours	

(Signature)

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.
 - 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
II	General study of the following Ragas: Shivranjani, Basant, Paraj	30
III	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		

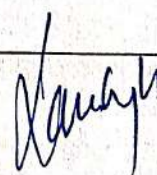
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<p>Internal Assessment: 30</p> <p>➤ Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class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

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

Session: 2024-25			
Part A – Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	EEC		
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		
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			



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	(iv) Research – Meaning, Aims & Objectives of Research in Music. (v) Scope of Research in Indian music and Interdisciplinary areas. (vi) Varieties of research in view of research in music in accordance with specific topic.	15
II	(iv) Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like central & state academies. (v) Synopsis – Definition, importance and preparing synopsis of specific research topics. (vi) Primary & Secondary Data of Research with special reference to research in music and its importance	15

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

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

> Practicum:

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

End Term

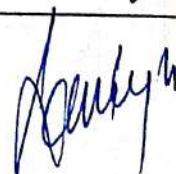
Examination:
70

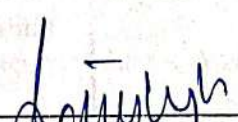
Part C-Learning Resources

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

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Part A - Introduction			
Subject	Music Vocal		
Semester	IV		
Name of the Course	Dissertation		
Course Code	M24-MUV-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		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhance his/her knowledge about 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
	12		12
Contact Hours	0		
Max. Marks: 300	Time:		
Part B-Contents of the Course			
Instructions for Paper- Setter			
Synopsis presentation & approval of subject – August.			
<ul style="list-style-type: none"> • Presentation & Seminar - January. • Final submission – 31st March. • The evaluation of Dissertation and Viva-voce will be conducted by External & Internal 			



Examiner.		
Unit	Topics	
I	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		
Internal Assessment: <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum: <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: 300
Part C-Learning Resources		
		

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	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)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about classification of various Ragas of Indian Music. 3. Enhance his/her knowledge about interdisciplinary areas of Music . 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4

(Signature)

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	<p>UNIT-I</p> <p>(i) A critical and comparative study of the following Ragas with special reference to</p> <p>(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag</p> <p>(b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda Shahana Kanhda</p> <p>(c) Marwa Ragang- Marwa Puriya Sohni</p> <p>(ii) Detailed study of following Basic Ragas: Bhairvi, Poorvi, Hansdhwani,</p> <p>(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.</p>	15

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II	UNIT-II <p>(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</p> <p>(ii) Types of Musical Compositions. Prabandha, Dhrupada and Dhamar.</p>	15
III	UNIT-III <p>(i) Essays of the following topics from the view point of inter-disciplinary studies:-</p> <p>a. Basic principles of Rag Mishran.</p> <p>b. Teaching techniques for virtual classroom.</p> <p>c. Principles of Musical compositions.</p> <p>d. Role of Music in the promotion of Shrimad Bhagwad Geeta.</p>	15
IV	UNIT-IV <p>(i) Folk music of Haryana styles of singing.</p> <p>(ii) Folk music of Haryana styles Instruments.</p> <p>(iii) Folk music of Haryana styles Dancing</p> <p>(iv) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.</p>	15

Suggested Evaluation Methods

Internal Assessment: 30

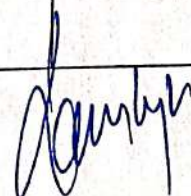
> Theory 30

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

> Practicum:

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

End Term Examination: 70



Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. "Raga and Its Concept in Indian Music" by Subramaniam Veeraraghavan
2. "Tala - The Rhythm of Indian Music" by Arvind Parikh
3. ""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

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

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Research Ethics (Theory)		
Course Code	M24 –MUI- 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		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Enhance his /her knowledge about the development of music in modern period. 2. Enhance his /her knowledge about the various concepts of music explained in modern period. 3. Enhance his /her knowledge about the development of music in modern period. 4. Enhance his /her knowledge about the various concepts of music explained in modern period. 		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4



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

Time: 3 Hours

Part B-Contents of the Course

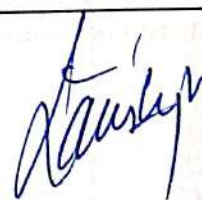
Instructions for Paper- Setter

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	<ol style="list-style-type: none">(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
II	<ol style="list-style-type: none">(i) Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like 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	15
III	<ol style="list-style-type: none">(i) Sources in research:<ol style="list-style-type: none">(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

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	and its application in research n. Media.	
IV	<p>(i) Tools for collection of primary research materials – Oral, Textual, Documentary analysis, questionnaire, interview, observation, experimental & historical data collection.</p> <p>(ii) Report Writing – Structure of the thesis – Introduction, preface, chapters, references, footnotes, appendix, index, bibliography</p>	15
Suggested Evaluation Methods		
Internal Assessment: 30 <p>➤ Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 8 • Seminar/presentation/assignment/quiz/class test etc.:8 • Mid-Term Exam: 14 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: 70
Part C-Learning Resources		
1. "Research Methods in Indian Music" by Anju Gupta and Abhimanyu Dev		



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

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Devotional Music of India		
Course Code	M24 –MUI- 303		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC-1		
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: <ol style="list-style-type: none"> 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	4	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

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Part B-Contents of the Course**Instructions for Paper- Setter**

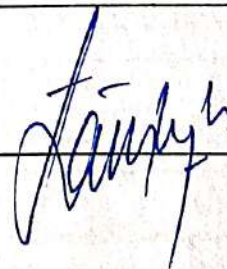
Unit	Topics	Contact Hours
I	(i) Aarties and Bhajans Traditions of North India.	30
II	(i) Hindustani ragas and taals based devotional traditions of different Religions:- (a) Hinduism (b) Sikhism	30
III	(i) Knowledge of Basic taalas accompanies with devotional Music: (a) Dadra (b) Rupak (c) Keherwa (d)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

Suggested Evaluation Methods**Internal Assessment: 30****> Theory**

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

> Practicum:

- 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:**

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

Session: 2024-25

Part A – Introduction

Subject	Music Instrumental		
Semester	III		
Name of the Course	Folk Music of Haryana		
Course Code	M24 –MUI- 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		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 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: 6 Hours	

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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
II	(i) Sanskar Geet of Haryana (a) Janm ke Geet (b) Vivah ke Geet	30
III	(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

Suggested Evaluation Methods**Internal Assessment: 30****> Theory**

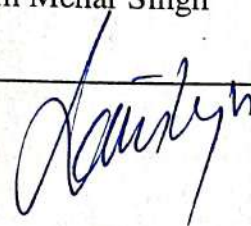
- Class Participation:
- Seminar/presentation/assignment/quiz/class test etc.:
- Mid-Term Exam:

> Practicum:

- 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. 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



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

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	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		
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: <ol style="list-style-type: none"> 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

(Signature)

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 Anthem	30

Suggested Evaluation Methods

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. 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.

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

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	The Expression of the Ragas on Sitar (Practical)		
Course Code	M24 –MUI- 306		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-7		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. 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

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Max. Marks: 100

Internal Assessment Marks: 30

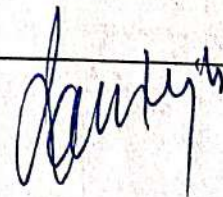
End Term Exam Marks: 70

Time: 3 Hours

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>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.</p> <p>(a) Bihag Ragang- Bihag Nat Bihag Maru Bihag (b) Kanhda Raganga- Darbari Kanhda Abhogi Kanhda Shahana Kanhda (c) Marwa Ragang- Marwa Puriya Sohni</p>	30
II	2. One Gat in other than Teen Taal in any one of the above mentioned ragas.	30
III	3. One Dhun in Raga Shivrangani in any raga.	30
IV	4. Ability to play Sare Jahan Se Achha on Sitar.	30
Suggested Evaluation Methods		



Internal Assessment: 30 > Theory : <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 <ul style="list-style-type: none"> • 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: <ol style="list-style-type: none"> 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 Intrunemtal Music and New Creations in Music, Prof. Anupam Mahajan 6. Vadhy sangeet in Raag Nirupam Bhaag-1 and 2, Prof. Anupam Mahajan, Darshan Sood 	

Anupam

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Demonstration of Various Ragang (Instrumental Practical)		
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		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhance his/her knowledge about 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	4	4
Contact Hours	0	8	8

Ranbir Singh

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	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	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- Ada -Chautaal, Deepchandi , Jat Taal	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. 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 Intrumental Music and New Creations in Music, Prof. Anupam Mahajan.
6. Vadhy sangeet in Raag Nirupam Bhaag-1 and 2, Prof. Anupam Mahajan, Darshan Sood



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

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Fundamentals of Indian 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		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about the various terms and concepts of Sound and Indian Music. 2. Differentiate various terms used in Indian music 3. Enhances knowledge and ability to demonstrate prescribed taalās on hands. 4. Enhance his/her knowledge about the various Instrumental Forms and terms related to musical compositions of Indian Music. <p>5. Perform the given compositions</p>		
Credits: 4	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2

Ranbir Singh

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 (a) Classification of Indian Musical Instruments (b) Origin and Development of Sitar (c) Classification of Indian Musical Instruments (d) Naad and its types Aahat Naad, Anahat Naad. (e) Sound, Vibration, Frequency (f) Saptak and its types, Madhya Mandra and Taar saptak .	10
II	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, Krintan	10
III	3. Introduction to Taal (a) Laya and its types Vilambit laya Madhya laya drut laya. (b) Theka , Avartan , Taali , Khali, Sum ,Vibhag. (c) Teen Taal , kaharwa , Dadra, Ektaal ,Rupak , (d) Ability to write notation with Thah and Dugun	10

Suggested Evaluation Methods



Internal Assessment: 15	End Term Examination: 35
<p> > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 5 • Mid-Term Exam: </p> <p> > Practicum: 10 <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: </p>	
Part C-Learning Resources	
Recommended Books/e-resources/LMS:	
<ol style="list-style-type: none"> 1. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 2. 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 Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
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		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation 2. 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	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	<p>A critical and comparative study of the following Ragas with special reference to Todi Ragangs :</p> <p>Miya ki Todi Bilaskhani Todi / Gurjari Todi Multani/Madhuvanti</p> <p>Asawari Ragang : Asawari Komal Rishabh Asawari Jaunpuri</p> <p>Kauns Ragang : Malkauns Chandrakauns Madhukauns/Jogkauns</p> <p>(ii) Detailed study of following Ragas: Shivranjini, Basant, Paraj</p>	15
II	<p>(i) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.</p>	15

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III	(i) Principles of Orchestration and its desirability and possibility in Hindustani Music. (ii) Essays on the following topics from the view point of inter- disciplinary studies: (a) Basic principles of Stage performance. (b) Role of electronic Media in the Development of Indian Classical Music. (c) Impact of Music and Shrimad Bhagwad Geeta on society.	15
IV	Study of Folk Music: (i) Folk music of Punjab: styles of Singing, Dancing and Instruments. (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.	15

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

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

> Practicum:

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

End Term Examination:
70

Part C-Learning Resources

Recommended Books/e-resources/LMS:

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			
Part A - Introduction			
Subject	Music Instrumental		
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		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhance his/her knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation 2. 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	0	4
Contact Hours	4	0	4

Ranbir Singh

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	<p>(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</p> <p>(ii) Contributions of iconic Hindustani musicians: Pt. Ravi Shankar, Ustad Ali Akbar Khan, Ustad Vilayat Khan.</p>	15
II	<p>(i) The Rise of Institutions and Formal Education</p> <p>(a) The growth of universities and music colleges offering structured training.</p> <p>(b) Debates on the merits and limitations of institutional learning versus the <i>guru-shishya parampara</i>.</p> <p>(c) Development and existence of Gharanas in modern period</p>	15
III	<p>(i) The Impact of Technology and Globalization (8 hours)</p> <p>(a) The influence of recording technology (vinyl, cassettes, CDs) on dissemination and preservation.</p> <p>(b) The role of radio and television in popularizing classical music.</p> <p>(c) The impact of globalization and cross-cultural collaborations.</p>	15

Samyukta

	(d) The advent of the internet and digital platforms: opportunities and challenges.	
IV	<p>(i) The Dawn of a New Era of Indian Classical Music after independence</p> <p>(a) The role of the newly formed government in cultural preservation and promotion.</p> <p>(b) The establishment of key institutions: All India Radio (AIR), Doordarshan, Sangeet Natak Akademi, and their initial impact.</p> <p>(c) The role of organizations in promoting classical music concerts and festivals.</p>	15

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

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

> Practicum:

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

End Term Examination: 70

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. 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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Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Indian Classical Music		
Course Code	M24 –MUI- 403		
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: <ol style="list-style-type: none"> 1. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation. 		
Credits: 4	Theory	Practical	Total
	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	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

Internal Assessment: 30 <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum: 30 <ul style="list-style-type: none"> • 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: <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 	



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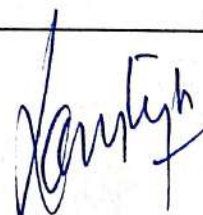
Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Light Music		
Course Code	M24 –MUI- 404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	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
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

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Part B-Contents of the Course

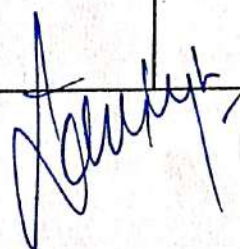
Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	(i) One composition in each of the following (a) National Song (b) National Anthem	23
II	(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		
Internal Assessment: 30 ➤ Theory <ul style="list-style-type: none">• Class Participation:• Seminar/presentation/assignment/quiz/class test etc.:• Mid-Term Exam: ➤ Practicum: 30 <ul style="list-style-type: none">• Class Participation: 8• Seminar/Demonstration/Viva-voce/Lab records etc.: 8• Mid-Term Exam: 14		End Term Examination: 70
Part C-Learning Resources		



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

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Folk Music of Punjab		
Course Code	M24 -MUI-405		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	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: <ol style="list-style-type: none"> 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
	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	(i) Songs of Different Seasons, (ii) Sanskar Geet of Punjab,	30
II	(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

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:

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



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Session: 2024-25

Part A - Introduction

Subject	Music Instrumental		
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/VAC)	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: <ol style="list-style-type: none"> 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	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

Part B-Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus</p> <p>(a) Todi Ragangs : Miya ki Todi Bilaskhani Todi / Gurjari Todi Multani/Madhuvanti</p> <p>(b) Asawari Ragang : Asawari Komal Rishabh Asawari Jaunpuri</p> <p>(c) Kauns Ragang : Malkauns Chandrakauns Madhukauns/Jogkauns</p> <p>(ii) Detailed study of following Ragas: Shivranjni, Basant, Paraj</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- 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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Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
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/VAC)	PC-10		
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: <ol style="list-style-type: none"> 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	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	(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: Shivranjini, Basant, Paraj	30
III	(i) 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	(i) Ability to make notation and tuning of his/her instrument.	30

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

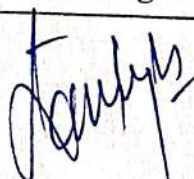
- Class Participation: 8
- Seminar/presentation/assignment/quiz/class test etc.:8
- Mid-Term Exam: 14

> Practicum:

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

End Term Examination: 70

Part C-Learning Resources



Recommended Books/e-resources/LMS:

1. 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

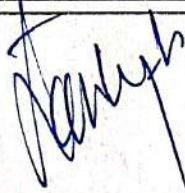
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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND
Syllabus and Course of Reading for Master of Arts (M.A.) (Music Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25

Part A – Introduction

Subject	Music Instrumental		
Semester	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			



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.

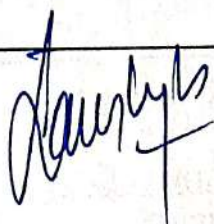
Unit	Topics	Contact Hours
I	(i) Research – Meaning, Aims & Objectives of Research in Music. (ii) Scope of Research in Indian music and Interdisciplinary areas. (iii) Varieties of research in view of research in music in accordance with specific topic.	15
II	(i) Research procedures – Selection of topics, literature survey, visiting libraries, government to non-govt., cultural bodies like 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	15

Suggested Evaluation Methods

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

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



Part A - Introduction			
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		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1 Enhance his/her knowledge about 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
	12	0	12
Contact Hours	0	0	0
Max. Marks: 300			
Part B-Contents of the Course			
<p align="center"><u>Instructions for Paper- Setter</u></p> <p>Synopsis presentation & approval of subject – August.</p> <ul style="list-style-type: none"> • Presentation & Seminar - January. 			

Final submission – 31st 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		
Internal Assessment: <ul style="list-style-type: none">> Theory<ul style="list-style-type: none">• Class Participation:• Seminar/presentation/assignment/quiz/class test etc.:• Mid-Term Exam:> Practicum:<ul style="list-style-type: none">• Class Participation:• Seminar/Demonstration/Viva-voce/Lab records etc.:• Mid-Term Exam:		End Term Examination:

Ambly's