

KURUKSHETRA UNIVERSITY, KURUKSHETRA

(Established by the State Legislature Act-XII of 1956)

("A++" Grade, NAAC Accredited)



Scheme of Examination

for

Post Graduate Programme

M.A. Music (Instrumental)

as per NEP 2020

Curriculum and Credit Framework for Postgraduate Programme

Internship and CBCS-LOCF

With effect from the session 2024-25(in phased manner)

DEPARTMENT OF MUSIC & DANCE

FACULTY OF INDIC STUDIES

KURUKSHETRA UNIVERSITY, KURUKSHETRA -136119

HARYANA, INDIA

**Programme Learning Outcomes(PLOs) for PG Programmes in
Music (Instrumental) as per NEP-2020**

PLOs	Master Degree in Music Instrumental
	After the completion of Master degree in Music Instrumental the student will be able to:
PLO-1: Knowledge and Understanding	Demonstrate the fundamental and advanced knowledge of the subject and understanding of recent developments and issues, including methods and techniques, related to the Music (Instrumental).
PLO-2: General Skills	Acquire the general skills required for performing and accomplishing the tasks as expected to be done by a skilled professional in the fields of Music (Instrumental).
PLO-3: Technical/ Professional Skills	Demonstrate the learning of advanced cognitive technical/professional skills required for completing the specialized tasks related to the profession and for conducting and analyzing the relevant research tasks in different domains of the Music (Instrumental).
PLO-4: Communication Skills	Effectively communicate the attained skills of the Music (Instrumental) in well-structured and productive manner to the society at large.
PLO-5: Application of Knowledge and Skills	Apply the acquired knowledge and skills to the problems in the subject area, and to identify and analyze the issues where the attained knowledge and skills can be applied by carrying out research investigations to formulate evidence-based solutions to complex and unpredictable problems associated with the field of Music (Instrumental) or otherwise.
PLO-6: Critical thinking and Research Aptitude	Attain the capability of critical thinking in intra/inter-disciplinary areas of the Music (Instrumental) enabling to formulate, synthesize, and articulate issues for designing of research proposals, testing hypotheses, and drawing inferences based on the analysis.
PLO-7: Constitutional, Humanistic, Moral Values and Ethics	Know constitutional, humanistic, moral and ethical values, and intellectual property rights to become a scholar/professional with ingrained values in expanding knowledge for the society, and to avoid unethical practices such as fabrication, falsification or misrepresentation of data or committing plagiarism.
PLO-8: Capabilities/qualities and mindset	To exercise personal responsibility for the outputs of own work as well as of group/team and for managing complex and challenging work(s) that requires new/strategic approaches.
PLO-9: Employability and job-ready skills	Attain the knowledge and skills required for increasing employment potential, adapting to the future work and responding to the rapidly changing demands of the employers/industry/society with time.

KURUKSHETRA UNIVERSITY, KURUKSHETRA

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

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

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

(First Year: Semester-1)

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

*All Practical will be done in one group as per KUK norms

KURUKSHETRA UNIVERSITY, KURUKSHETRA

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

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

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

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

*All Practical will be done in one group as per KUK norms

KURUKSHETRA UNIVERSITY, KURUKSHETRA

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

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

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

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

*All Practical will be done in one group as per KUK norms

KURUKSHETRA UNIVERSITY, KURUKSHETRA

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

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

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

(Second Year: Semester-1V)

Semester	Course Type	Course Code	Nomenclature of Paper	Theory (T)/ Practical (P)	Credits		Contact hours per week L: Lecture P: Practical T: Tutorial				Internal Assessment marks	End Term Examination Marks	Total Marks	Examination Hours
						Total	L	T	P	Total				
	CC-7	M24 – MUV- 401	Analytical Study of Indian Music	T	4	22	4	0	0	4	30	70	100	3 hrs.
	CC-8	M24 MUV-402	Historical Aspects of Indian Classical Music From Post Independence to Present Time	T	4		4	0	0	4	30	70	100	3 hrs.
	DEC-2	M24 – MUV- 403	Indian Classical Music	P	4		0	0	4	4	30	70	100	6 hrs.
		M24 – MUV- 404	Light Music											
		M24 – MUV- 405	Folk Music of Punjab											
		M24 – MUV- 406	Any Music Course from SWAYAM or CDOE KUK											
	PC-9	M24-MUI 407	Presentation of Various Compositions on Sitar	P	4		0	0	8	8	30	70	100	3 hrs.
	PC-10	M24-MUI 408	Study of various Ragangs	P	4	0	0	8	8	30	70	100	3 hrs.	
	EEC	M24 – MUV- 409	Research Ethics	T	2	2	0	0	2	15	35	50	3 Hrs.	

OR

DISSERTATION

(NOTE : IF A CANDIDATE IS OFFERED DISSERTATION COURSE , THEN HE /SHE WILL ALSO STUDY CC-7, CC-8 & EEC FROM ABOVE COURSES OF SEMESTER IV

Dissertation	M24 – MUI- 410	Dissertation	D	12	22	0	0	0	0	0	300	300	
		Total			92							2200	

*All Practical will be done in one group as per KUK norms

KURUKSHETRA UNIVERSITY, KURUKSHETRA

(Established by the State Legislature Act-XII of 1956)

("A++" Grade, NAAC Accredited)



Syllabus of the Programme

for

Post Graduate Programme

M.A. Music (Instrumental)

as per NEP 2020

Curriculum and Credit Framework for Postgraduate Programme

Internship and CBCS-LOCF

With effect from the session 2024-25 (in phased manner)

DEPARTMENT OF MUSIC & DANCE

FACULTY OF INDIC STUDIES

KURUKSHETRA UNIVERSITY, KURUKSHETRA -136119

HARYANA, INDIA

KURUKSHETRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	General and Applied Music (Theory)		
Course Code	M24 –MUV- 101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 101.1 Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation.</p> <p>CLO 101.2 Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO 101.3 Enhance his/her knowledge about various education systems and Gharanas in Indian classical music.</p> <p>CLO 101.4 Enhance his her knowledge about classification of various musical Instruments of Indian Music.</p>		
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, it contains 7 objective type questions of one marks each.

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

	<p>(ii) Origin and development of Gharana-system in Khayal/Sitar-Vadan.</p> <p>(iii) Desirability and possibility of maintaining Gharana in Modern times.</p>	
IV	<p>UNIT-IV</p> <p>(i) The rationale of ancient classification of Indian Musical Instruments.</p> <p>(ii) Historical knowledge of the following Instruments: Ektantri Veena, Chitra Veena, Vanshi, Patah, Kansya Tala.</p> <p>(iii) Detailed study of Voice- Culture with reference to ancient treaties and recent Scientific Research.</p>	15
	Total Contact Hours	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>➤ Theory 30</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		<p>End Term Examination: 70</p>
Part C-Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande 3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan 4. Raag Parichay Part (1-4) - Harishchand Shrivastav 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa 6. Pranav Bharti – Pt. Omkar Nath Thakur 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	History of Indian Music (Vedic Period)		
Course Code	M24 –MUV- 102		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-2		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 102.1 Enhance his/her knowledge about development of Music in Vedic period.</p> <p>CLO 102.2 Enhance his/her knowledge about development of Music in Post Vedic Period.</p> <p>CLO 102.3 Enhance his/her knowledge about development of Music in Mahakavya Kaal</p> <p>CLO 102.4 Enhance his/her knowledge about development of Music in Medieval Period.</p>		
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, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	<p>1.The role of Music in Vedic rituals</p> <p>2.Music in Vedas</p> <p>Rigveda Samveda , Yajurveda , Atharv veda</p> <p>3. Musical Forms of Vedic Music</p> <p>Instruments in Vedic Period</p>	15
II	<p>1.Music in Samhitas and Upanishads,</p> <p>2.Music in Brahmanas and Aranyakas.</p> <p>3.Music in Pratishakhyas and Shikshas</p>	15
III	<p>1. Music in Mahakavyakal:</p> <p>i. Ramayana, Mahabharata and Shrimad Bhagwad Geeta</p> <p>2.Music in Puranas</p>	15
IV	<p>1. Historical Development of Swaras up to 13th Century.</p> <p>2. A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar</p> <p>3. Study of the development of Music special reference to the following works:-</p> <p>(i)Natya Shastra ,(ii)Brihaddeshi</p>	15
	Total Contact Hours	60

Suggested Evaluation Methods

Internal Assessment: 30

> Theory 30

- Class Participation: 5
- Seminar/presentation/assignment/quiz/class test etc.:10
- Mid-Term Exam: 15

> 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	Forms of North Indian Music (Practical)		
Course Code	M24 –MUI- 103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 105.1 Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation.</p> <p>CLO 105.2 Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO 105.3 Enhance his/her knowledge about various education systems and Gharanas in Indian classical music.</p> <p>CLO 105.4 Enhance his/her knowledge about classification of various musical Instruments of Indian Music.</p>		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	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	<p>1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below</p> <p>a) Classical Music b) Film Music (c) Folk Music of Haryana or any State (d) Devotional</p> <p>a)Classical Music</p> <p>Student can choose any one ang and have to prepare the ragas of that Ang with historical developement and detailed comparative study to prepare lecture demonstration, having atleast one Maseetkhani Gat and Razakhani Gat in each raga.</p> <p>i) Bilawal Ang (ii) Bhairav Ang</p> <p>iii) Kalyan Ang</p> <p>c) Film Music</p> <p>Student can choose any topic related to following Film music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.</p> <p>c) Folk Music</p> <p>Student can choose any topic related to Folk Music of any state of India and shall submit a written</p>	30

	<p>report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.</p> <p>(D) Devotional Music</p> <p>Student can choose any topic related to Devotional Music of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p> <p>(E) Instrument other than Sitar</p> <p>Student can choose any topic related to any Musical Instrument and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p>	
II	1. Compose at least one composition in any one raga of the prescribed syllabus.	30
III	1. Ability to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla --Teental, Jhaptal, Rupak, Kaharwa.	30
	Total Contact Hours	120
Suggested Evaluation Methods		

<p>Internal Assessment: 30</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum: 30</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 15 	<p>End Term Examination: 70</p>
--	--

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

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

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	Presentation of Ragas on Sitar (Practical)		
Course Code	M24 –MUI- 104		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO103.1. Enhances knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation.</p> <p>CLO103.2. Enhances knowledge about historical development of Raga of Indian classical music.</p> <p>CLO103.3. Enhances knowledge about various education systems and Gharanas in Indian classical music.</p> <p>CLO103.4. Enhances knowledge about classification of various musical Instruments of Indian Music.</p>		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

Part B-Contents of the Course

Unit	Topics	Contact Hours
I	<p>1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Maseetkhani Gat in any each of the following Ragas. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Todas and Jhala</p> <p style="text-align: center;">Alhaiya Bilawal, Bhairav, Yaman</p>	30
II	<p>2. One Gat in other than Teen Taal in any one of the above mentioned ragas.</p>	30
III	<p>3. One Dhun in Raga Bhairavi or Kafi</p>	30
IV	<p>4. Ability to play Vande Mataram on Sitar.</p>	30
	Total Contact Hours	120

Suggested Evaluation Methods

<p>Internal Assessment: 30</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum: 30</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 15 	<p>End Term Examination: 70</p>
---	--

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

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

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	I		
Name of the Course	Elaborations of Several Ragangs (Instrumental Practical)		
Course Code	M24 –MUI- 105		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: CLO 104.1 Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation. CLO 104.2 Enhance his/her knowledge about historical development of Raga of Indian classical music. CLO 104.3 Enhance his/her knowledge about various education systems and Gharanas in Indian classical music. CLO 104.4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100		Time: 3 Hours	
Internal Assessment Marks: 30			
End Term Exam Marks:70			
Part B-Contents of the Course			

<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>A student is required has to Present one Intensive raga with Maseetkhani Gat and Razakhani Gat with alap, Toras and Jhala and asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience .</p> <p>Devgiri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas by hand and on Tabla- Teental, Jhaptal, Rupak and Keharva.	30
IV	Ability to make notation of phrases ask by examiner. Tuning of particular Instruments (Sitar) : The Examiner may ask the candidate to tune some of the strings or his/her instrument.	30
	Total Contact Hours	120
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam: 15 		<p>End Term Examination: 70</p>

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Scientific and Acoustical Study of Indian Music (Theory)		
Course Code	M24 –MUV- 201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 201.1 Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation.</p> <p>CLO 201.2 Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO 201.3 Enhance his/her knowledge about various education systems and Gharanas in Indian classical music.</p> <p>CLO 201.4 Enhance his/ her knowledge about classification of various musical Instruments of Indian Music.</p>		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100		Time: 3 Hours	
Internal Assessment Marks: 30			
End Term Exam Marks:70			

Part B-Contents of the Course

Instructions for Paper- Setter

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

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

II	<ol style="list-style-type: none"> 1. Principals of classification of Raga : 2. Garma -Raga, Deshi-Raga, Dashvidhraag - Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran. 	15
III	<ol style="list-style-type: none"> (i) Relationship between Music and Shrimad Bhagwad Geeta. (ii) Relationship of Music and Aesthetics. (iii) Relationship between Raga and Rasa. Definition of Rasa and its varieties types (according to Bharta and Abhinav Gupta) (iii) Role of Sound and Rythum in expressing a particular Bhava. 	15
IV	<ol style="list-style-type: none"> (i) The rationale of ancient classification of Indian Musical Instruments:- Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta. (ii) Elementary knowledge of Classical dances . Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi , 	15
	Total Contact Hours	60
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory 30 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum: <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: 70
Part C-Learning Resources		

Recommended Books/e-resources/LMS:

1. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

KURUKSHERTRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Historical Survey of Indian Music (Post Vedic to Medieval Period) Theory		
Course Code	M24 –MUV- 202		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 202.1 Enhance his /her knowledge about the development of music in medieval treatise.</p> <p>CLO 202.2. Enhance his /her knowledge about the various concepts of music explained in medieval treatise.</p> <p>CLO 202.3 Enhance his /her knowledge about the development of music in medieval treatise.</p> <p>CLO 202.4. Enhance his /her knowledge about the various concepts of music explained in medieval treatise.</p>		
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, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	1.Music in Paninis and Patanjali's Gramatic Treatise 2.Music in Buddha and Jain Gramatic Treatises. 3.Music in the Dramas and Mahakavya of Kalidas.	15
II	1. A critical study of Sapta Swara Murchhana and Dvadas Swara Murchhana. 2.Relationship of Shruti and Swara with special reference to the following works : Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.	15
III	1. Study of the development of Music special reference to the following works:- Sangeet Parijat, Chaturdandi Prakashika, Sangeet Darpan 2. .Study of the development of Music special reference to the following works: Hridaya-Kautak, Hridaya- Prakash, Raga Tatva- Vibodh, Raga-Tarangini, Anupavilas, Anup- Sangeet-Ratnakar.	15
IV	1. Study of the development of Music special reference to the following works:- Swarmelakalanidhi, Sadragchandrodaya, Sangeet Saramrit,	15

	Rasakamudi, Raga-Vibodha, 2.Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridyanarayana Deva, Bhav Bhatt, Srinivasa.	
	Total Contact Hours	60
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory 30 <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum: <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: 70
Part C-Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. 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 13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankej Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik 		

KURUKSHETRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Manifestation of the different forms of Music (Practical)		
Course Code	M24 –MUI- 203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 205.1 Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity.</p> <p>CLO 205.2 Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO 205.3 Enhances knowledge and ability to demonstrate prescribed talas on hands.</p> <p>CLO 205.4 Develops ability to make notation.</p>		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

Part B-Contents of the Course

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

	<p>Student can choose any topic related to Devotional Music of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p> <p>(E) Instrument other than Sitar</p> <p>Student can choose any topic related to any Musical Instrument and shall submit a written report before examination in the guidance of the concerned teacher and will prepare at least three compositions for the lecture demonstration.</p>	
II	Compose at least one composition in any one raga of the prescribed syllabus. (20)	30
III	1. Ability to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla Ektaal, ,Chautaal ,Tivra , Dadra (Talas of Ist Semester may also be asked)	30
	Total Contact Hours	120
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>> Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 15 		<p>End Term Examination: 70</p>
Part C-Learning Resources		

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

KURUKSHETRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	The Art of Stage Performance on Musical Instrument (Practical)		
Course Code	M24 –MUI- 204		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: CLO 203.1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students . CLO 203.2 Perform Various classical Instrumental forms. CLO 203.3 Perform semi classical Instrumental forms. CLO 203.4 Enhance his/her ability to perform Dhun.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

Part B-Contents of the Course

Unit	Topics	Contact Hours
I	<p>1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Maseetkhani Gat in one of the following ragangs. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Todas and Jhala 30+10= 40</p> <p style="text-align: center;">Bhimpalasi ,Vrindavani Sarang , Miyan Ki Malhar</p>	30
II	<p>2. One Gat in other than Teen Taal in any one of the above mentioned ragas.</p>	30
III	<p>3. One Dhun in Raga Pilu</p>	30
IV	<p>4. Ability to play National Anthem on Sitar.</p>	30
	Total Contact Hours	120
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>> Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>> Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 15 		<p>End Term Examination: 70</p>
Part C-Learning Resources		

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal

KURUKSHETRA UNIVERSITY KURUKSHETRA
Syllabus and Course of Reading for Post Graduate Programme M.A. Music (Instrumental)
Under NEP-2020 W.E.F. 2024-25

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental		
Semester	II		
Name of the Course	Comparative Study of Pairs of the Ragas (Instrumental Practical)		
Course Code	M24 –MUI- 205		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	PC-6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <p>CLO 204.1 Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity.</p> <p>CLO 204.2. Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO 204.3. Enhances knowledge and ability to demonstrate prescribed talas on hands.</p> <p>CLO 204.4. Develops ability to make notation.</p> <hr style="width: 20%; margin-left: 0;"/>		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

Part B-Contents of the Course

Unit	Topics	Contact Hours
I	<p>A student has to Present one Intensive raga with Maseetkhani Gat and Razakhani Gat with alap, Toras and Jhala and asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience</p> <p>Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad</p>	30
II	<p>Comparative study and full description of all ragas.</p>	30
III	<p>Capacity of demonstrate Talas on hand and on Tabla- Ektaal, ,Chautaal ,Tivra , Dadra Talas of Ist Semester may be asked)</p>	30
IV	<p>Ability to make notation of phrases asked by the examiner and tuning the instruments</p>	30
	Total Contact Hours	120
Suggested Evaluation Methods		
<p>Internal Assessment: 30</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum:</p> <ul style="list-style-type: none"> • Class Participation: 5 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam: 15 		<p>End Term Examination:</p> <p>70</p>

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan
4. Raag Parichay Part (1-4) - Harishchand Shrivastav
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
6. 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
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra
14. Samgaan – Prof. Pankej Mala Sharma
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik
16. Sitar and its Compositions – Dr. Vinay Kumar Aggrawal