

# **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 (Vocal)**

**as per NEP 2020**

**Curriculum and Credit Framework for Postgraduate Programme**

**Internship and CBCS-LOCF**

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

**DEPARTMENT OF MUSIC & DANCE  
FACULTY OF INDIC STUDIES**

**KURUKSHETRA UNIVERSITY, KURUKSHETRA -136119  
HARYANA, INDIA**

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

PLOs	Master Degree in Music Vocal
	<b>After the completion of Master degree in Music (Vocal) the student will be able to:</b>
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 (Vocal).
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 (Vocal).
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 indifferent domains of the Music (Vocal).
PLO-4: Communication Skills	Effectively communicate the attained skills of the Music (Vocal) 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 (Vocal) or otherwise.
PLO-6: Critical thinking and Research Aptitude	Attain the capability of critical thinking in intra/inter-disciplinary areas of the Music (Vocal) 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 (Vocal) as per NEP-2020**

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

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

**(First Year: Semester-1)**

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

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

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

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

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

<b>(First Year: Semester- II )</b>														
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	22	4	0	0	4	30	70	100	3 hrs.
	CC-4	M24 – MUV- 202	Historical survey of Indian Music (Post Vedic to Medieval Period (Theory)	T	4		4	0	0	4	30	70	100	3 hrs.
	PC-4	M24 –MUV-203	Musical Insights of Different Vocal Styles (Practical)	P	4		0	0	4	4	30	70	100	6 hrs.
	PC-5	M24 –MUV-204	Improvisation Techniques in Classical Vocal (Practical)	P	4		0	0	8	8	30	70	100	6 hrs.
	PC-6	M24 –MUV-205	Descriptive Study of Ragas and Ragangs (Practical)	P	4		0	0	8	8	30	70	100	6 hrs.
	CHM	M24 –CHM-201	Constitutional , Human and Moral Values and IPR	T	2		2	0	0	2	15	35	50	3Hrs.
	Inter n ship	M24 –INT-200	An internship course of 4 Credits of 4-6 Weeks durations during summer vacation after IInd semester is to be completed by every student, Internship can be either for enhancing the employability or for developing the research aptitude								50	50	100	---

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**KURUKSHETRA UNIVERSITY, KURUKSHETRA**

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

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

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

**(Second Year: Semester-III )**

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

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



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 – MUV- 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**

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## **Syllabus of the Programme**

**for**

## **Post Graduate Programme**

### **M.A. Music (Vocal)**

**as per NEP 2020**

**Curriculum and Credit Framework for Postgraduate Programme**

**Internship and CBCS-LOCF**

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

**DEPARTMENT OF MUSIC & DANCE**

**FACULTY OF INDIC STUDIES**

**KURUKSHETRA UNIVERSITY, KURUKSHETRA -136119**

**HARYANA, INDIA**



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

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>I</b>		
<b>Name of the Course</b>	<b>General and Applied Music (Theory)</b>		
<b>Course Code</b>	M24 –MUV- 101		
<b>Course Type: (CC/MCC/MDC/CCM/DSEC/ VOC/DSE/PC/AEC/VAC)</b>	<b>CC-1</b>		
<b>Level of the course (As per Annexure-I)</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></p> <p>CLO 101.1. Enhance his/her knowledge about prescribed ragas and taalās 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> <p>_____</p>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>4</b>	<b>0</b>	<b>4</b>
<b>Contact Hours</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>Max. Marks: 100</b> <b>Internal Assessment Marks: 30</b> <b>End Term Exam Marks:70</b>		<b>Time: 3 Hours</b>	

## 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 : Devgiri Bilawal-Yamni Bilawal, Ahir Bhairav –Nat Bhairav , Shuddha Kalyan- Bhupali</p> <p>(ii) General study of the following Ragas: Alhaiya Bilawal, Bhairav, Yaman</p> <p>(iii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber Paluskar paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.</p> <p>(iv) 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

<b>III</b>	<b>UNIT-III</b>  (i) Origin and development of ancient, medieval and Modern Education system in Indian classical music. (ii) Origin and development of Gharana-System in Khayal/Sitar-Vadan. (iii) Desirability and possibility of Maintaining Gharana in Modern times.	15
<b>IV</b>	<b>UNIT-IV</b>  (i) The rationale of ancient classification of Indian Musical Instruments. (ii) Historical knowledge of the following Instruments: Ektantri, Chitra, Vanshi, Patah, Kansya Tala. (iii) Detailed study of Voice- Culture with reference to ancient treaties and recent Scientific Research.	15
	Total Contact Hours	60

### Suggested Evaluation Methods

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

<b>Recommended Books/e-resources/LMS:</b> <ol style="list-style-type: none"> <li>1. Sangeetanjali – Part (1-6 ) Pt. Omkar nath Thakur</li> <li>2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande</li> <li>3. Raag Vigyan - Part (1-6 ) Pt. V. R. Patvardhan</li> <li>4. Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>6. Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe</li> </ol>
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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

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

<b>Session: 2024-25</b>			
<b>Part A – Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>I</b>		
<b>Name of the Course</b>	History of Indian Music ( Vedic Period)		
<b>Course Code</b>	M24 –MUV- 102		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>CC-2</b>		
<b>Level of the course (As per Annexure-I</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></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> <hr style="width: 20%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>4</b>	<b>0</b>	<b>4</b>
<b>Contact Hours</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>Max. Marks: 100</b> <b>Internal Assessment Marks: 30</b> <b>End Term Exam Marks:70</b>		<b>Time: 3 Hours</b>	

## 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"><li>1.The role of Music in Vedic rituals</li><li>2.Music in Vedas Rigveda, Samveda , Yajurveda , Atharv veda</li><li>3. Musical Forms of Vedic Music Instruments in Vedic Period</li></ol>	15
II	<ol style="list-style-type: none"><li>1.Music in Samhitas and Upanishads,</li><li>2.Music in Brahmanas and Aranyakas.</li><li>3.Music in Pratishakhyas and Shikshas</li></ol>	15
III	<ol style="list-style-type: none"><li>1. Music in Mahakavyakal:<ol style="list-style-type: none"><li>i. Ramayana, Mahabharata and Shrimad Bhagwad Geeta</li></ol></li><li>2.Music in Puranas</li></ol>	15
IV	<ol style="list-style-type: none"><li>1. Historical Development of Swaras up to 13<sup>th</sup> Century.</li><li>2. A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar</li><li>3. Study of the development of Music special reference to the following works:- (i)Natya Shastra ,(ii)Brihaddeshi</li></ol>	15
	Total Contact Hours	60

### Suggested Evaluation Methods

<p><b>Internal Assessment: 30</b></p> <p>➤ <b>Theory 30</b></p> <ul style="list-style-type: none"> <li>• Class Participation: 5</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:10</li> <li>• Mid-Term Exam: <b>15</b></li> </ul> <p>➤ <b>Practicum:</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination: 70</b></p>
<p><b>Part C-Learning Resources</b></p>	
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Sangeetanjali – Part (1-6 ) Pt. Omkar nath thakur</li> <li>2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande</li> <li>3. Raag Vigyan - Part (1-6 ) Pt. V. R. Patvardhan</li> <li>4. Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>6. Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe</li> <li>10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>12. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>14. Samgaan – Prof. Pankej Mala Sharma</li> <li>15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik</li> </ol>	

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

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>I</b>		
<b>Name of the Course</b>	<b>Cultural and Technical Perspective of Musical Forms (Practical)</b>		
<b>Course Code</b>	M24 –MUV- 103		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>PC-1</b>		
<b>Level of the course (As per Annexure-I)</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></p> <p>CLO105.1 Enhance his/her knowledge about prescribed ragas and taalas of Indian classical music and develops ability to write notation.</p> <p>CLO105.2 Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO105.3 Enhance his/her knowledge about various education systems and Gharanas in Indian classical music.</p> <p>CLO105.4 Enhance his/her knowledge about classification of various musical Instruments of Indian Music.</p> <hr style="width: 20%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>0</b>	<b>4</b>	<b>4</b>
<b>Contact Hours</b>	<b>0</b>	<b>4</b>	<b>4</b>



**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**

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

	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.	
II	1. Compose at least one composition/bandish in any one raga of the prescribed syllabus.	30
III	1. Ability to make notation	30
IV	Capacity to demonstrate the following Talas on hand or on Tabla --Teental, Jhaptal, Rupak, Kaharwa.	30
	<b>Total Contact Hours</b>	120

### Suggested Evaluation Methods

<p><b>Internal Assessment: 30</b></p> <p>&gt; <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>&gt; <b>Practicum: 30</b></p> <ul style="list-style-type: none"> <li>• Class Participation: <b>5</b></li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: <b>10</b></li> <li>• Mid-Term Exam: 15</li> </ul>	<p><b>End Term Examination: 70</b></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
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 (Vocal )**  
**Under NEP-2020 W.E.F. 2024-25**

<b>Session: 2024-25</b>			
<b>Part A – Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>I</b>		
<b>Name of the Course</b>	<b>Components &amp; Techniques of Stage Performance (Practical)</b>		
<b>Course Code</b>	M24 –MUV- 104		
<b>CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>PC-2</b>		
<b>Level of the course (As per Annexure-I</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></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> <hr style="width: 20%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>0</b>	<b>4</b>	<b>4</b>
<b>Contact Hours</b>	<b>0</b>	<b>8</b>	<b>8</b>
<b>Max. Marks: 100 Internal Assessment Marks: 30</b>		<b>Time: 3 Hours</b>	

<b>End Term Exam Marks:70</b>		
<b>Part B-Contents of the Course</b>		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	<p>1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Khyal in any each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas.</p> <p style="text-align: center;">Alhaiya Bilawal, Bhairav, Yaman ,</p>	30
II	2. One Dhrupad / Dhamar or One Sadra in any one of the above mentioned ragas.	30
III	3. One Thumri or Dadra in Raga Bhairavi	30
IV	4. One Tarana in any Raga of prescribed syllabus.	30
	Total	120
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 30</b></p> <p>&gt; <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>&gt; <b>Practicum:</b></p> <ul style="list-style-type: none"> <li>• Class Participation: <b>5</b></li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: <b>10</b></li> <li>• Mid-Term Exam: 15</li> </ul>		<p><b>End Term Examination: 70</b></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

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

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>I</b>		
<b>Name of the Course</b>	<b>Comparative Study of Ragas (Practical)</b>		
<b>Course Code</b>	M24 –MUV- 105		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>PC-3</b>		
<b>Level of the course (As per Annexure-I)</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></p> <p>CLO104.1. Enhance his/her knowledge about prescribed ragas and taalās of Indian classical music and develops ability to write notation.</p> <p>CLO104.2. Enhance his/her knowledge about historical development of Raga of Indian classical music.</p> <p>CLO104.3. Enhance his/her knowledge about various education systems and Gharanas in Indian classical music.</p> <p>CLO104.4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music.</p> <hr style="width: 20%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>0</b>	<b>4</b>	<b>4</b>
<b>Contact Hours</b>	<b>0</b>	<b>8</b>	<b>8</b>

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

**Time: 3 Hours**

**Part B-Contents of the Course**

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	<p>A student is required has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc ,asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience .</p> <p>Dev giri Bilawal-Yamni Bilawal, Ahir Bhairav –Nat Bhairav, Shuddha Kalyan- Bhupali</p>	30
II	Comparative study and full description of all ragas.	30
III	Capacity of demonstrate Talas by hand and on Tabla- Teental, Jhaptal, Rupak and Keharva.	30
IV	Ability to make notation of phrases ask by examiner. Tuning of particular Instruments: The Examiner may ask the candidate to tune some of the strings or his/her instrument.	30
	Total Contact Hours	120



## Suggested Evaluation Methods

### Internal Assessment: 30

#### > Theory

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

#### > Practicum:

- Class Participation: **5**
- Seminar/Demonstration/Viva-voce/Lab records etc.: **10**
- Mid-Term Exam: 15

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

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>II</b>		
<b>Name of the Course</b>	<b>Scientific and Acoustical Study of Indian Music (Theory)</b>		
<b>Course Code</b>	M24 –MUV- 201		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)</b>	<b>CC-3</b>		
<b>Level of the course (As per Annexure-I)</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></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> <hr style="width: 25%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>4</b>	<b>0</b>	<b>4</b>
<b>Contact Hours</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>Max. Marks: 100</b> <b>Internal Assessment Marks: 30</b>		<b>Time: 3 Hours</b>	

**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.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	<p><b>UNIT-I</b></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 Mukt Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnu Digamber 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"> <li>1. Principals of classification of Raga :</li> <li>2. Garma -Raga, Deshi-Raga, Dashvidhraag - Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.</li> </ol>	15
III	<ol style="list-style-type: none"> <li>(i) Relationship between Music and Shrimad Bhagwad Geeta.</li> <li>(ii) Relationship of Music and Aesthetics.</li> <li>(iii) Relationship between Raga and Rasa. Definition of Rasa and its various types (according to Bharta and Abhinav Gupta)</li> <li>(iii) Role of Sound and Rythum in expressing a particular Bhava.</li> </ol>	15
IV	<ol style="list-style-type: none"> <li>(i) The rationale of ancient classification of Indian Musical Instruments:- Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.</li> <li>(ii) Elementary knowledge of Classical dances . Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,</li> </ol>	15
	Total Contact Hours	60
<b>Suggested Evaluation Methods</b>		

<p><b>Internal Assessment: 30</b></p> <p>➤ <b>Theory 30</b></p> <ul style="list-style-type: none"> <li>• Class Participation: <b>5</b></li> <li>• Seminar/presentation/assignment/quiz/class test etc.:<b>10</b></li> <li>• Mid-Term Exam: <b>15</b></li> </ul> <p>➤ <b>Practicum:</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination: 70</b></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
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
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**Under NEP-2020 W.E.F. 2024-25**

<b>Session: 2024-25</b>			
<b>Part A – Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>II</b>		
<b>Name of the Course</b>	<b>Historical Survey of Indian Music (Post Vedic to Medieval Period )</b>		
<b>Course Code</b>	<b>M24 –MUV- 202</b>		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)</b>	<b>CC-4</b>		
<b>Level of the course (As per Annexure-I)</b>	<b>400-499</b>		
<b>Pre-requisite for the course (if any)</b>	<b>NA</b>		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></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>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>4</b>	<b>0</b>	<b>4</b>
<b>Contact Hours</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>Max. Marks: 100</b> <b>Internal Assessment Marks: 30</b> <b>End Term Exam Marks:70</b>		<b>Time: 3 Hours</b>	

## 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 Panini's and Patanjali's Treaties 2.Music in Buddha and Jain Treaties. 3.Music in the Dramas and Mahakavya of Kalidas.	15
II	1. A critical study of Sapta Swara Murchhana and Dvadash Swara Murchhana.  2.Relationship of Shruti and Swara with special reference to the following works :  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, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,	15

	2.Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.	
	Total Contact Hours	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30</b> ➤ <b>Theory 30</b> <ul style="list-style-type: none"> <li>• Class Participation: 5</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:<b>10</b></li> <li>• Mid-Term Exam: <b>15</b></li> </ul> ➤ <b>Practicum:</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination: 70</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> <ol style="list-style-type: none"> <li>1. Sangeetanjali – Part (1-6 ) Pt. Omkar nath thakur</li> <li>2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande</li> <li>3. Raag Vigyan - Part (1-6 ) Pt. V. R. Patvardhan</li> <li>4. Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>6. Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe</li> <li>10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>12. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>14. Samgaan – Prof. Pankej Mala Sharma</li> <li>15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik</li> </ol>		



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

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>II</b>		
<b>Name of the Course</b>	<b>Musical Insights of Different Vocal Styles (Practical)</b>		
<b>Course Code</b>	<b>M24 –MUV- 203</b>		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>PC-4</b>		
<b>Level of the course (As per Annexure-I</b>	<b>400-499</b>		
<b>Pre-requisite for the course (if any)</b>	<b>NA</b>		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></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 taalas on hands.</p> <p>CLO 205.4 Develops ability to make notation.</p> <hr style="width: 20%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>0</b>	<b>4</b>	<b>4</b>
<b>Contact Hours</b>	<b>0</b>	<b>4</b>	<b>4</b>
<b>Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70</b>		<b>Time: 3 Hours</b>	

## 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) Semi Classical Music c) Light Music d) Devotional Music (40)</p> <p>a) <b>Semi Classical Music</b></p> <p>Student can choose any topic related to following semi classical forms and has to be submit a written before examination in the guidance of his class teacher . Student will prepare atleast three compositions in examination with his lecture demonstration.</p> <p>i) Thumri ii) Dadra iii) Tappa ,Kajari</p> <p>c) <b>Light Music</b></p> <p>Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher . Student will prepare atleast three compositions for examination with his/her lecture demonstration.</p> <p>i) Geet ii) Gazal</p> <p>d) <b>Devotional Music</b></p> <p>Student can choose any topic related to following Devotional music forms and has to be submit a written report before examination in the guidance of his class teacher . Student will prepare atleast three compositions for examination with his lecture demonstration.</p> <p>i) Bhajan ii) Shabad and Gurumat Sangeet iv) Shrimad Bhagwad Geeta</p>	30

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

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

<b>Session: 2024-25</b>			
<b>Part A – Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>II</b>		
<b>Name of the Course</b>	Improvisation Techniques in Classical Vocal (Practical)		
<b>Course Code</b>	M24 –MUV- 204		
<b>CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>PC-5</b>		
<b>Level of the course (As per Annexure-I</b>	400-499		
<b>Pre-requisite for the course (if any)</b>	NA		
<b>Course Learning Outcomes (CLO):</b>	<b>After completing this course, the learner will be able to:</b> 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 vocal forms. CLO 203.3 Perform semi classical vocal forms. CLO 203.4 Enhance his/her ability to perform Tarana.		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>0</b>	<b>4</b>	<b>4</b>
<b>Contact Hours</b>	<b>0</b>	<b>8</b>	<b>8</b>
<b>Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70</b>		<b>Time: 6 Hours</b>	
<b>Part B-Contents of the Course</b>			

**Instructions for Paper- Setter**

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Khyal in each of the following ragangs. General study of all the Ragas with one Drut Khyal in each raga with Alap and Taans/Todas. 30+10= 40  Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar	30
II	2. One Dhrupad or Dhamar or One Sadra in any one of the above mentiond ragas.	30
III	One Thumari or Dadra in raag kafi .	30
IV	One Tarana in any raga of prescribed syllabus.	30
	Total Contact Hours	120

**Suggested Evaluation Methods**

<p><b>Internal Assessment: 30</b></p> <p>&gt; <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>&gt; <b>Practicum: 30</b></p> <ul style="list-style-type: none"> <li>• Class Participation: <b>5</b></li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: <b>10</b></li> <li>• Mid-Term Exam: 15</li> </ul>	<p><b>End Term Examination: 70</b></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
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 (Vocal )**  
**Under NEP-2020 W.E.F. 2024-25**

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
<b>Subject</b>	<b>Music Vocal</b>		
<b>Semester</b>	<b>II</b>		
<b>Name of the Course</b>	<b>Descriptive Study of Ragas and Ragangs (Practical)</b>		
<b>Course Code</b>	<b>M24 –MUV- 205</b>		
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)</b>	<b>PC-6</b>		
<b>Level of the course (As per Annexure-I)</b>	<b>400-499</b>		
<b>Pre-requisite for the course (if any)</b>	<b>NA</b>		
<b>Course Learning Outcomes (CLO):</b>	<p><b>After completing this course, the learner will be able to:</b></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 taalas on hands.</p> <p>CLO 204.4. Develops ability to make notation.</p> <hr style="width: 20%; margin-left: 0;"/>		
<b>Credits: 4</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
	<b>0</b>	<b>4</b>	<b>4</b>
<b>Contact Hours</b>	<b>0</b>	<b>8</b>	<b>8</b>
<b>Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70</b>		<b>Time: 6 Hours</b>	
<b>Part B-Contents of the Course</b>			



Unit	Topics	Contact Hours
I	<p>A student has to Present one Intensive raga with Vilambit and drut Khyal with alap ,taan , bol taans etc, asked by Examiner from prescribed syllabus in Paper-IV Viva -Voce ,as his/her choice Raga and perform it for not less than 30 minutes before an invited audience</p> <p>Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad</p>	30
II	<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 1<sup>st</sup> 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><b>Internal Assessment: 30</b></p> <p>&gt; <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>&gt; <b>Practicum: 30</b></p> <ul style="list-style-type: none"> <li>• Class Participation: <b>5</b></li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: <b>10</b></li> <li>• Mid-Term Exam: 15</li> </ul>	<p><b>End Term Examination: 70</b></p>
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## Part C-Learning Resources

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

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12. Hamare Sangeet Ratna- Laxmi Narayan Garg
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