

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 2025-26

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

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

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: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Concepts of Classical and Regional Music of India (Theory)		
Course Code	M24 –MUV- 301		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-5		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Enhance his/her knowledge about prescribed ragas and Taalas of Indian classical music and develops ability to write notation. 2. Enhance his/her knowledge about classification of various Ragas of Indian Music. 3. Enhance his/her knowledge about interdisciplinary areas of Music . 4. Enhance his/her knowledge about classification of various musical Instruments of Indian Music		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 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 compulsory and covers the whole syllabus, it contains 7 objective type questions of **two** marks each.

Unit	Topics	Contact Hours
I	(i) A critical and comparative study of the following Ragas with special reference to Asawari , Kauns and Todi Ragangs : Asawari – Komal Rishabh Asavari Chandrakauns, Madhukauns , Bilaskhani Todi -Gurjari todi, Madhuvanti – Multani (ii) Detailed study of following Basic Ragas: Jaunpuri , Malkauns, Miyan Ki Todi (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.	15
II	(i) Classification of Indian Musical Instrumental and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern time. Vichitra Veena, Sarod, Shahnai, Tabla, Mridangam. Harmonium (ii) Types of Musical Compositions. Prabandha, Dhrupada and Dhamar.	15

III	Essays of the following topics from the view point of inter-disciplinary studies:- - Basic principles of Rag Mishran. - Teaching techniques for virtual classroom . - Appreciation of Music. - Muslim contribution to Indian Music. - Principles of Musical compositions. - Role of Music in the promotion of Shrimad Bhagwad Geeta.	15
IV	- Folk music of Haryana styles of Singing, Dancing and Instruments. - The Popular Folk Tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu. - Basic Elements of Bharat Natyam Dance - Origin and Development of Bharat Natyam	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

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: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Development of Indian Classical Music in Modern Period (Theory)		
Course Code	M24 –MUV- 302		
Course Type : (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-6		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Enhance his /her knowledge about the development of music in modern period. 2. Enhance his /her knowledge about the various concepts of music explained in modern period. 3. Enhance his /her knowledge about the development of music in modern period. 4. Enhance his /her knowledge about the various concepts of music explained in modern period.		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 3 Hours	

Part B-Contents of the Course		
<u>Instructions for Paper- Setter</u> 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 compulsory and covers the whole syllabus, it contains 7 objective type questions of two marks each.		
Unit	Topics	Contact Hours
I	1. Shruti Swara relation as described by modern thinkers :- S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc. 2. Detailed study of the following : Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.	15
II	Time theory of Ragas: 1. Time theory of Ragas, its origin and development. 2. Observation of time in the Ragas. 3. Significance of time theory in Music.	15
III	Study of Western Music: 1. Musical scales- Pythagoras, Diatonic, Natural, Equal tempered. 2. Elementary knowledge of Staff Notation. 3. Harmony, Melody, Major Tone, Minor Tone	15
IV	Contribution of the following composers and Musicians: (i) Dr. Krishan Narayan Ratanjankar. (ii) Dr. K.C.D.Brihaspati (iii) Dr. Lal Mani Mishra (iv) Kumar Gandharva (v) Vidushi Gangu Bai Hangal	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 Pranjpai 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpai 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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Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Devotional Music Of India		
Course Code	M24 –MUI- 303		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. Develops ability to perform Various classical vocal forms 3. Develops ability to perform semi classical vocal forms 4. Enhance his/her ability to perform Tarana.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	Aarti and Bhajan Traditions of North India	15
II	Devotional Traditions of Different Religions and Different Parts of Indian Hinduism, Sikhism, Muslim, Buddhism	15
III	1. Knowledge of Basic Taalas accompanies with Devotional music A) Dadra , B) Rupak, C). Kehrwa, D). Jhaptal 2. Demonstration of these Taalas on Hand	15
IV	Raga Based Devotional Music from Filmy Sangeet	15
	Total Contact Hours	60
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. Pranav Bharti – Pt. Omkar Nath Thakur 2. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 3. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe 4. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 5. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 6. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra		

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Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Folk Music of Haryana		
Course Code	M24 –MUI- 304		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC-1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .. 2. Develops ability to perform Various classical vocal forms 3. Develops ability to perform semi classical vocal forms 4. Enhance his/her ability to perform Tarana.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	Songs of Different Seasons and Festivals A. Sawan ke Geet, B. Falgun Ke Geet ,	15
II	Sanskar Geet of Haryana A. Janm ke Geet B. Vivah ke Geet etc.	15
III	Devotional Folk Songs A. Sanjhi ke Geet , B. Gugga ke Geet, C. Lok Bhajans	15
IV	Folk Tradition of Haryana A. Ragini B. Saang Parampara (Folk Theatre Form)	15
	Total Contact Hours	60
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. Haryana Tatha Punjab Ki Sangeet parampara- Dr. Reeta DhanKhar 2. Punjab Ki Sangeet Parampara – Geeta Paintal 3. Bhartiya Lok Nrityon Mein Haryana Tatha Rajasthan- Dr. Meera Sharma 4. Haryana Ki Lok Dharmi Natya Parampara Ka Aalochnatmak Adhyayan- Dr. Puran Chand Sharma 5. Haryana Ka Lok Sangeet – Reeta Dhankhar 6. Haryanvi Sangeet ka Udbhav Evam Vikas – Dr. Ram Mehar Singh 7. Haryana Ke Lok Geet – Dr. Sadhu ram Sharda		

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Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Principles and Techniques of Playing Harmonium		
Course Code	M24 –MUI- 305		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC-1		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students. 2. Develops ability to perform Various classical vocal forms 3. Develops ability to perform semi classical vocal forms 4. Enhance his/her ability to perform Tarana.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: 6 Hours	

Part B-Contents of the Course		
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Unit	Topics	Contact Hours
I	Ten Basic Alankars in Shuddha and Vikrit Swaras on Harmonium	15
II	Performance of One Drut Khyal of any Raga of prescribed syllabus on Harmonium	15
III	One Song/ Bhanjan/ Gazal on Harmonium	15
IV	One Patriotic Song/ National Song / National Anthem	15
	Total Contact Hours	60
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 • 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. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 8. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra 9. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik		

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Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	The Expression of the Ragas on Sitar (Practical)		
Course Code	M24 –MUI- 307		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-7		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .. 2. Develops ability to perform Various classical vocal forms 3. Develops ability to perform semi classical vocal forms 4. Enhance his/her ability to perform Tarana.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	Intensive study of the following Ragas mentioned below under Various Ragas Atleast One Maseetkhani Gat in any one of the following Ragas. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Todas and Jhala Jaunpuri , Malkauns , Miyan Ki Todi	30
II	One Gat in other than Teen Taal in any one of the above mentioned ragas.	30
III	One Dhun in Any Raga	30
IV	Ability to play “Sare Jahan Se Achha” on Sitar.	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: 30 • 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 Vaiggyanik Vishleshan- Dr. Swatantra Sharma
10. Sitar and its Compositions- Dr. Vinay Kumar Aggrawal

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

Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Demonstration of Various Ragangs (Instrumental Practical)		
Course Code	M24 –MUI- 308		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-8		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge about historical development of Raga of Indian classical music. 2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity 3. Enhances knowledge and ability to demonstrate prescribed taal as on hands. 4. Develops ability to make notation		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	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 minutes before an invited audience . Asawari – Komal Rishabh Asavari Chandrakauns - Madhukauns , Bilaskhani Todi -Gurjari Todi, Madhuvanti – Multani	30
II	Comparative study and full description of above said ragas with Similar ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla:- Ada -Chautaal, Deepchandi , Jat Taal	30
IV	Ability to make notation and tuning of his/her instrument.	30
	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. Sitar and its Compositions- Dr. Vinay Kumar Aggrawal	

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	III		
Name of the Course	Basic Terms of Sitar		
Course Code	M24 –OEC- 333		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	OEC		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge about the various terms and concepts of Sound and Indian Music. 2. Differentiate various terms used in Indian music 3. Enhances knowledge and ability to demonstrate prescribed taalas on hands. 4. Enhance his/her knowledge about the various Instrumental Forms and terms related to musical compositions of Indian Music. 5. Perform the given compositions		
Credits: 4	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2
Max. Marks: 50 Internal Assessment Marks: 15 End Term Exam Marks:35		Time: 3 Hours	

Part B-Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into four 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 compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
I	Music and Sound A. Origin and Development of Sitar B. Classification of Indian Musical Instruments C. Naad and its types Aahat Naad, Anhat Naad. D. Sound, Vibration and Frequency E. Saptak and its types, Madhya, Mandra and Taar Saptak .	7
II	Musical terms A. Shruti ,swar ,Shuddha Swar, Vikrit Swar B. Different Parts of Sitar C. Short notes on the following: D. Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi and Vivadi Sawar, Aroh , Awroh , Pakad, Meend, Kan, Krintan	7
III	Introduction To Taal A. Laya and its types Vilambit laya Madhya laya drut laya. B. Theka , Avartan , Taali , Khali, Sum ,Vibhag. C. Teen Taal , kaharwa , Dadra, Ektaal ,Rupak , D. Ability to write notation on hands with Thah and Dugun .	8
IV	Instrumental Forms 1.Gatand its types Maseetkhani and Razakhani Gat 2.Short note on the followings:	8

	Raag , Gat, Baithak, Jhala, Aalap, Tora,	
Suggested Evaluation Methods		
Internal Assessment: 15 > Theory • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam: 7 > Practicum: • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: 35
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. Pranav Bharti – Pt. Omkar Nath Thakur 4. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande 5. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee 6. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe 7. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma 8. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra		

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Analytical Study of Indian Music		
Course Code	M24 –MUV- 401		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-7		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Enhance his/her knowledge about prescribed ragas and Talas of Indian classical music and develops ability to write notation 2. Enhances knowledge about classification of various Ragas of Indian Music. 3. Enhances knowledge about interdisciplinary areas of Music . 4. Enhances knowledge about classification of various musical Instruments of Indian Music.		
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 compulsory and covers the whole syllabus, it contains 7 objective type questions of two marks each.

Unit	Topics	Contact Hours
I	(i) A Critical and Comparative Study of the following Ragas with special reference to Bihag , Purvi and Kanhada Raganga, Bihag - Nat Bihag , Basant – Paraj (ii) General Study of the following basic Ragas: Maru Bihag, Puriya Dhanasree, Darbari Kanhada	15
II	(i) A Study of the following Talas with different Layakaries as Aad (1-1/2 beats) Dugun ,Tigun, Chaugun and Chhaguna, Dhamar, Sultaal, Tilwara and Deepchandi Taal	15
III	(i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical Musical Instrumental of North & South India prevalent in Modern Time:- Sarangi, Surbahar, Flute, Pakhawaj. (ii) Principles of Orchestra and its desirability and possibility in Hindustani Music. (iii) Essays on the following topics from the view point of inter- disciplinary studies: A. Basic principles of Stage performance. B. Role of new Media in the Development of	15

	Indian Classical Music. C. Impact of Music and Shrimad Bhagwad Geeta on Society.	
IV	Study of Folk Music of Punjab: (i) Folk Music of Punjab:- Styles of Singing, Dancing and Instruments. (ii) The popular Folk Tunes of Different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar. (iii) Basic Elements and Schools of Kathak Dance	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 Pranjpai 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpai 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh 11. Bhartiya Sangeet Vaigyanik Vishleshan- Dr. Swatantra Sharma 12. Hamare Sangeet Ratna- Laxmi Narayan Garg 13. Bhartiya sangeet Vadhyas – Pt. Lal Mani Mishra 14. Samgaan – Prof. Pankeji Mala Sharma 15. Bhartiya Sangeet ke Tantri Vadyas – Dr. Prakash Mahadik		

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: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Historical Aspects of Indian Classical Music From Post Independence to Present Time		
Course Code	M24 –MUV- 402		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-8		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Enhance his/her knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation 2. Enhances knowledge about classification of various Ragas of Indian Music. 3. Enhances knowledge about interdisciplinary areas of Music . 4. Enhances knowledge about classification of various musical Instruments of Indian Music.		
Credits: 4	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 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 compulsory and covers the whole syllabus, It contains 7 objective type questions of two marks each.

Unit	Topics	Contact Hours
I	I. Study of the development of Music special reference to the following works: Pranav Bharti, Bharatiya Sangeet Vadhya, Bharatiya Sangeet Ka Itihas -Sharchander Shridhar Pranjpe and Jaidev Thakur, Sangeet Chintamani II. Contributions of iconic Hindustani musicians: Pt. Bhimsen Joshi, Vidhushi Kishori Amonkar, Pt. Kumar Gandharva, Pt. Ravi Shankar, Ustad Ali Akbar Khan, Ustad Vilayat Khan.	15
II	The Rise of Institutions and Formal Education I. The growth of universities and music colleges offering structured training. II. Debates on the merits and limitations of institutional learning and Guru Shiksha Prampara in reference to Indian music III. Development and existence of Gharanas in modern period	15
III	The Impact of Technology and Globalization in the field of Indian Music I. The influence of recording technology (vinyl, cassettes, CDs) on dissemination and preservation. II. The role of radio and television in popularizing classical music. III. The impact of globalization and cross-cultural collaborations. IV. The advent of the internet and digital platforms: opportunities and challenges.	15

IV	The Dawn of a New Era of Indian Classical Music after independence I. The Role of the Newly formed Government in Cultural preservation and promotion. II. The establishment of key institutions: All India Radio (AIR), Doordarshan, Sangeet Natak Akademi, and their initial impact. III. The role of organizations and Sabhas in promoting classical Music concerts and festivals. Harriballab Sangeet Samelan, Sankat Mochan and Dharupad mela	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		

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

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Indian Classical Music		
Course Code	M24 –MUI- 403		
Course Type : (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DEC-2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity. 2. Enhance his/her knowledge about historical development of Raga of Indian classical music. 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	1. Intensive study of the following Ragas mentioned below under Various Ragas Atleast One Maseetkhani Gat in any one of the following Ragas. General study of all the Ragas with one Razakhani Gat in each raga with Alap, Todas and Jhala:- Maru Bihag, Puriya Dhanasree ,Darbari Kanhda	15
II	2. One Gat in other than Teen Taal in any one of the above mentioned ragas.	15
III	3. One Dhun in any Raga	15
IV	4. Ability to play Aye mere watan ke logo on Sitar. Raag based Film Song on Sitar.	15
	Total Contact Hours	60

Suggested Evaluation Methods	
Internal Assessment: 30 ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum: 30 • 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 Pranjpai 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpai 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	

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

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Light Music		
Course Code	M24 –MUI- 404		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC-2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Develops ability to perform semi classical vocal forms 2. Develops ability to demonstrate Various taalas on hands 3. Develops ability to perform various light vocal forms 4. Enhance his/her ability to perform various songs with instruments.		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	One composition in each of the followings 1. National Song 2. National Anthem	15
II	Ability to demonstrate the following Talas with Thah and Dudun layakaries Dadra , Kaharwa , Rupak ,	15
III	Ability to perform the followings 1. Geet, 2. Gazal, 3. Bhajan,	15
IV	Raga Based Composition in Semi-classical and Folk Music	15
	Total Contact Hours	60
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 • 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
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik

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Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Folk Music of Punjab		
Course Code	M24 –MUI-405		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC-2		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge about historical development of Raga of Indian classical music. 2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity 3. Enhances knowledge and ability to demonstrate prescribed talas on hands. 4. Develops ability to make notation		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	1. Songs of Different Seasons, 2. Sanskar Geet of Punjab,	15
II	Playing any Folk Instruments of Punjab Israj, Rabab, Algojha, Sarangi, Tumbi etc.	15
III	Songs/ Tunes of Punjab Anushthan Geet, Punjabi Bhent, Vraton ke Geet, Kirtan, Bhajan Heer Mirza	
IV	1.Tappe, Jugni, Dhol, Mahia on Sitar 2.Folk Songs based on Ragas	15
	Total Contact Hours	60
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 • 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. Haryana Tatha Punjab Ki Sangeet parampara- Dr. Reeta DhanKhar 2. Punjab Ki Sangeet Parampara – Geeta Paintal 3. Punjab Ke Lok Geet – Dr. Ashok Sharma

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

Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Presentation of Various Compositions on sitar		
Course Code	M24 –MUI- 407		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-9		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge about historical development of Raga of Indian classical music. 2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity 3. Enhances knowledge and ability to demonstrate prescribed Taalas on hands. 4. Develops ability to make notation		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	

Part B-Contents of the Course		
Unit	Topics	Contact Hours
I	A Student has to Present one Intensive Raga with Vilambit and Drut Gat with Alap , Jor, Todas etc, Maru Bihag , Puriya Dhanasree , Darbari Kanhada	30
II	Comparative study and full description of above said ragas with Similar ragas.	30
III	Capacity of demonstrate Talas on hand and on Tabla- Dhamar Sultaal Tilwara	30
IV	Ability to make notation and tuning of his/her instrument.	30
	Total Contact Hours	120
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 • 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

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

Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Study of Various Ragangs		
Course Code	M24 –MUI- 408		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC-10		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge about historical development of Raga of Indian classical music. 2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity 3. Enhances knowledge and ability to demonstrate prescribed taalas on hands. 4. Develops ability to make notation		
Credits: 4	Theory	Practical	Total
	0	4	4
Contact Hours	0	8	8
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: 6 Hours	
Part B-Contents of the Course			

Unit	Topics	Contact Hours
I	A critical and comparative study of the following Ragas with special reference to Bihag , Purvi and Kanhara Raganga, Bihag - Nat Bihag , Basant – Paraj , Shahana kanhara – Abhogi Kanhara	30
II	General study of the following basic Ragas: Maru Bihag , Puriya Dhanasree , Darbari	30
III	A study of the following Talas with different Layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.	30
IV	Ability to make notation and tuning of his/her instrument.	30
	Total Contact Hours	120
Suggested Evaluation Methods		
Internal Assessment: 30 > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum: 30 • 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

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

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Research Ethics		
Course Code	M24 –MUV- 409		
Course Type : (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	EEC		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1.Enhance his/her Knowledge about Research 2. Enhance his/her Knowledge about methods of data collections 3. Enhance his/her Knowledge about data analysis and research 4. Enhance his/her Knowledge about research ethics and scientific writing		
Credits: 2	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2

Max. Marks: 50 Internal Assessment Marks: 15 End Term Exam Marks:35		Time: 3 Hours
Part B-Contents of the Course		
<u>Instructions for Paper- Setter</u> 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. All questions Carry equal marks.		
Unit	Topics	Contact Hours
I	Introduction to Research Methodology • The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process. • Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable). • Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research.	7
II	Research Design and Methods • Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives. • Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias. • Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions.	8
III	Data Analysis and Interpretation	7

	• Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software. • Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional). • Data Interpretation: Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings.	
IV	Research Ethics and Scientific Writing • Research Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research. • Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.). • Research Communication: Effective presentation of research findings (oral presentations, posters, research reports).	8
Suggested Evaluation Methods		
Internal Assessment: 15 ➤ Theory 15 • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.:4 • Mid-Term Exam: 7 ➤ Practicum: • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: 35
Part C-Learning Resources		
• "Research Methods in Indian Music" by Anju Gupta and Abhimanyu Dev • Research Methodology in Humanities and Social Sciences by Vishavjeet		

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

Session: 2025-26			
Part A - Introduction			
Subject	Music Instrumental		
Semester	IV		
Name of the Course	Dissertation		
Course Code	M24-MUI-410		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	Dissertation		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1 Enhance his/her knowledge about historical development of Raga of Indian classical music. 2. Ability to differentiate the various ragas and enhances the skills to make notation and improvise ragas with their creativity 3. Enhances knowledge and ability to demonstrate prescribed Talas on hands. 4. Develops ability to make Notation		
Credits: 12	Theory	Practical	Total
	12		12
Contact Hours	0	0	
Max. Marks: 300 Internal Assessment Marks: End Term Exam Marks:300		Time:	

Part B-Contents of the Course		
• Synopsis presentation & approval of subject – August. • Presentation & Seminar - January. • Final submission – 31st March. • The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.		
Unit	Topics	
I	DISSERTATION: Student has to choose one thrust area in the supervision of concern teacher and has to submit a Dissertation about the selected topic before the Exam .The thrust areas are Classical Music, Semi Classical Music, Light Music, Devotional Music, folk music	
Suggested Evaluation Methods		
Viva-voce		End Term Examination:300