

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA**

Scheme and Syllabus

M.A. Music (Vocal and Sitar)
W.E.F Session 2020-21

**According to CBCS & LOCF
(CHOICE BASED CREDIT SYSTEM & LEARNING OUTCOME BASED CURRICULUM
FRAMEWORK)**



**KURUKSHETRA UNIVERSITY
KURUKSHETRA
2020-21**

1. Programme outcomes (P.O.) of the faculty of Indic Studies

1. Scientific & Logical knowledge of ancient Indian wisdom.
2. Enhancing knowledge of Indian cultural traditions.
3. Knowledge of Vedic, medieval & modern Philosophies.
4. Inculcation of nationalism and other Moral values.
5. Enhancing mental relaxation and peace by adopting prayer, chanting, yoga and meditation.
6. Preservation of Indian arts and heritage by using modern technologies.
7. To Impart knowledge of different sanskaras & philosophy.
8. Imparting knowledge of folk traditions in different disciplines of the faculty.
9. Developing aesthetics, creativity & skills like singing, painting, dancing.
10. Improving the emotional intelligence through Geeta .

2. Programme specific outcomes (PSO) of M.A. Music

1. Constructs strong foundation and in-depth knowledge of Classical Music.
 2. Introduced aesthetics and social significance of the Music.
 3. Imparts knowledge of folk traditions.
 4. Ability to be pursue for advance research in Music.
 5. Ensures the employability after post graduations.
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**DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA**

SCHEME OF EXAMINATION according to CBCS LOCF

W.E.F. 2020-21 in Phased manner

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

M.A. (Vocal) Ist Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 411	General and Applied Music -I (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 412	History of Indian music (Vedic period to 13 th century) -I (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUV 413	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV 414	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV 415	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

M.A. (Vocal) IInd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 421	General and Applied Music – II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MMU 422	History of Indian music (Vedic period to 13 th century) -II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MMUV4 23	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV4 24	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV4 25	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-1	General History and Basics of Indian Music (Inter-Disciplinary) –I*	2+0+0	2	3 Hours	40		10	50
Internship	INT	Internship		6	6 to 8 weeks				
Total						20	400	100	500

M.A. (Vocal) IIIrd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 531	Applied Music Theory and Musical Compositions –I (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MMU 532	History of Indian music (13 th Century to Modern period) –I (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MMUV 533	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV 534	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV 535	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-2	General History and Basics of Indian Music (Inter-Disciplinary)-II*	2+0+0	2	3 Hours	40		10	50
Total						20	400	100	500

M.A. (Vocal) IVth Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 541	Applied Music Theory and Musical Compositions-II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-2	MMU 542	History of Indian music (13 th Century to Modern period)- II (Theory)	4+0+0	4	3 Hours	80		20	100
Core-3	MMUV 543	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUV 544	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUV 545	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

***Note –1. In M.A. Music course (Vocal & Sitar) Theory paper's are combined and have same syllabus as no changes in paper codes in scheme .**

2. Open Elective paper is an Inter –disciplinary paper . University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty .

DEPARTMENT OF MUSIC AND DANCE
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M.A. Music (Vocal) Semester- I
SYLLABUS AND COURSES OF READING
(W.E.F. 2020-21)

MMU 411 General and Applied Music –I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Time	Lecture	Tutorial	Practical
1	MMU 411	4	100	80	20	3 Hours	4	0	0
Objects / Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about historical development of Raga of Indian classical music.								
3.	Enhances knowledge about various education systems and Gharanas in Indian classical music .								
4.	Enhances knowledge about classification of various musical Instruments of Indian Music.								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit . Question no. one is objective type ,compulsory and covers the whole syllabus . All questions Carry equal marks.

UNIT-I

(i) A critical and comparative study of the following Ragas :
 Devgiri Bilawal-Yamini Bilawal , Ahir Bhairav –Nat Bhairav ,
 Shuddha Kalyan- Bhupali

(30) General study of the following Ragas:
 Alhaiya Bilawal, Bhairav, Yaman

(ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.

(iii) A study of the following Talas and ability to write and demonstrate on hands in Dugun, Tigon and chaugun Layakaries,---Teental, Jhaptal, Rupak and Keharva.

UNIT-II

(i) Genesis of Music, Indian and Western views about the development of Music.

(ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev

- (ii) Ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system .

UNIT-III

- (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.

UNIT-IV

- (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 treatises and recent Scientific Research.

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SYLLABUS AND COURSES OF READING
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MMU 412 History of Indian Music (Vedic Period to 13th Century)- I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 412	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Ancient treatise of India.								
2.	Enhances knowledge about the various aspects of music described in Mahakavyakal and medieval period.								
3.	Enhances knowledge about historical development of swaras.								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be nine questions , Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I (i)Music in Samhitas, Brahmanas, Aranyakas.

UNIT-II (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata And Shrimad Bhagwad Geeta
 ii) Music in Smritis
 iii)Music in Kautilya's Arthashastra.

UNIT-III (i)Historical Development of Swaras up to 13th Century.
 (30) A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar

UNIT-IV Study of the development of Music special reference to the following works:-

(i)Natya Shastra ,(ii)Brihaddeshi, (iii)Sangeet-Ratnakar

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MMUV 413 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 413	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances 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.	Enhances ability to perform Tarana .								

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.

Alhaiya Bilawal, Bhairav, Yaman , 40

2. One Dhrupad / Dhamar or One Sadra in any one of the above mentioned ragas. 20

3. One Thumri or Dadra in raga Bhairavi 10

4. One Tarana in any raga of prescribed syllabus. 10

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MMUV 414 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 414	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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 .								

30. 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 . (30)

Davgiri Bilawal-Yamini Bilawal , Ahir Bhairav –Nat Bhairav , Shuddha Kalyan- Bhupali

2. Comparative study and full description of all ragas. (30)

30. Capacity of demonstrate Talas by hand and on Tabla- Teental, Jhaptal, Rupak and Keharva. (10)

4. 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 . (10)

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MMUV 415 LECTURE DEMONSTRATION (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 415	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students’ ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Develops ability to compose bandish .								
3.	Develops ability to make notation.								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

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

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (50)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

i) Bilawal Ang (ii) Bhairav Ang iii) Kalyan

b) Semi Classical Music

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.

i) Thumri ii) Dadra iii) Tappa iv) Kajari

c) Light Music

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.

i) Geet ii) Gazal

d) Devotional Music

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.

i) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet iv) Geeta Shloka.

e) Folk Music

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.

2. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)

3. Ability to make notation (10)

4. Capacity to demonstrate the following Talas on hand or on Tabla –Teental, Jhaptal, Rupak, Kaharwa.

(10)

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MMU 421 General and Applied Music –II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 421	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances 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.								

Note: There shall be ten questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I

- i) A critical and comparative study of the following Ragas with special reference to Kafi , Sarang and Malhar ragang ,

Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang

- ii) General study of the following Basic Ragas :
 Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar

- (30) Notation of Vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukh Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.

iv). A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, . Ektaal, ,Chautaal ,Tivra , Dadra

UNIT-II

Note:- Candidate is required to know the Talas of 1st semester also

Principals of classification of Raga :

Garna –Raga, Deshi-Raga, Dashvidhraag –Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

UNIT-III

- (i) Relationship between Music and Shrimad Bhagwad Geeta.
- (ii) Relationship of Music and Aesthetics.
- (iii) Relationship between Raga and Rasa. Definition of Rasa and its varieties types (according to Bharta and Abhinav Gupta)
- (30) Role of Sound and Rythum in expressing a particular Bhava.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments:- Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical dances .
Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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MMU 422 History of Indian Music (Vedic Period to 13th Century) -2 (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 422	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be nine questions, two questions from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

30) Music in Puranas with special reference to Harivansha and Markande.

UNIT-II (i) Music in Paninis and Patanjali's Gramatic Treaties.

(30) Music in Buddha and Jain Gramatic Treaties.

(30) Music in the Dramas and Mahakavya of Kalidas.

UNIT-III (i) A critical study of Sapta Swara Murchhana and Dvadash Swara Murchhana.

(30) Relationship of Shruti and Swara with special reference to the following works :

Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

UNIT –IV Study of the development of Music special reference to the following works:-

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MMUV 423 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 423	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances 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.	Enhances ability to perform Tarana .								

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

2. One Dhrupad or Dhamar or One Sadra in any one of the above mentiond ragas. 20
3. One Thumari or Dadra in raag kafi . 10
4. One Tarana in any raga of prescribed syllabus. 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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MMUV 424 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 424	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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 .								

1. 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 (30)

Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang

2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas on hand and on Tabla- Ektaal , Chautaal ,Tivra , Dadra Talas of Ist Semester may be asked) (10)
30. Ability to make notation of phrases asked by the examiner and tuning the instruments (10)

Note- Knowledge of Raga, Talas of previous course is essential .

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MMUV 425 LECTURE DEMONSTRATION (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 425	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Develops ability to compose bandish .								
3.	Develops the ability to make notation.								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

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

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (40)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

30) Malhar ragang ,ii) Kafi ragang, iii) Sarang ragang

b) Semi Classical Music

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.

ii) Thumri ii) Dadra iii) Tappa ,Kajari

c) Light Music

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.

i) Geet ii) Gazal

d) Devotional Music

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.

ii) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet iv) Shrimad Bhagwad Geeta

e) Folk Music

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.

2. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)

3. Ability to make notation (10)

4. Capacity to demonstrate the following Talas on hand or on Tabla Ektaal, ,Chautaal ,Tivra , Dadra (Talas of Ist Semester may also be asked)

(10)

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M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMU 531 Applied Music Theory and Musical Compositions-I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 531	4	100	80	20	3	4	0	0
Objects/ Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances 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.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I

- (30) 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
- (30) Detailed study of following Basic Ragas:
- Jaunpuri , Malkauns ,Miyani Ki Todi
- (30) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner.

- (iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Ada Chautaal, Deepchandi , Jat taal

UNIT-II

- (30) 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
- (30) Types of Musical Compositions.
Prabandha, Dhrupada and Dhamar.

UNIT-III

- (30) 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.

UNIT-IV

- (i) Folk music of Haryana styles of singing, Dancing and Instruments.
- (ii) The popular folk tunes of different states e.g.
Baul, Bhatiyali, Lawani and Bihu.

Note- Knowledge of Ragas, Talas of previous course is essential .

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)**

MMU 532 History of Indian Music (13th Century to Modern period) – I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 532	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students’ Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I

- i) Study of the development of Music special reference to the following works:-
Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,
- ii) 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.

UNIT-II

- (30) Detailed study of the following :
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.

- (iii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

UNIT-III Study of Western Music:

- (i) Elementary knowledge of Staff Notation.
- (ii) Harmony, Melody, Major Tone, Minor Tone

UNIT-IV Comparative study of Hindustani and Karnatak music with special reference to:
(i) Swara (ii) Tala (iii) Mela (iv) Raga (v) Forms of Vocal and Instrumental Music.

Note- Knowledge of Raga, Talas and theory portion of previous course is essential .

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M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUV 533 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 533	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances 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.	Enhances ability to perform Tarana .								

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

Jaunpuri , Malkauns ,Miyan Ki Todi

2. One Dhrupad or Dhamar or One Sadra in any one of the above mention ragas. 20
3. One Thumari or Dadra in raga Pilu . 10
4. One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas and theory portion of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUV 534 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 534	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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 .								

1. 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 . (30)

Asawari – Komal Rishabh Asavari Chandrakauns, Madhukauns , Bilaskhani Todi –Gurjari todi, Madhuvanti – Multani

2. Comparative study and full description of all ragas. (30)

3. Capacity of demonstrate Talas on hand and on Tabla- Ada Chautaal, Deepchandi , Jat taal (10)
(Talas of Ist Semester may be asked)

4. Ability to make notaion and tuning of his/her instrument . (10)

Knowledge of Raga, Talas of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- III
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUV 535 LECTURE DEMONSTRATION(Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 535	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

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

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (50)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

Asawari ,Kauns Ragang , Todi Ragang

b) Semi Classical Music

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.

iii) Thumri ii) Dadra iii) Tappa ,Kajari

c) Light Music

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.

i) Geet ii) Gazal

d) Devotional Music

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.

iii) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet

e) Folk Music

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.

4. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)

3. Capacity to demonstrate the following Talas on hand or on Tabla – Ada Chautaal, Deepchandi , Jat taal
(10)

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMU 541 Applied Music Theory and Musical Compositions-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 541	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances 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.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I

- (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
- (ii) General study of the following basic Ragas:
 Maru Bihag , Puriya Dhanasree ,Darbari
- (30) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigon, Chaugun and Chhaguna . Dhamar ,Sultaal ,Tilwara.

Note:- To be put for previous Talas and Name.

UNIT-II

- (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) Types of musical compositions:
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat.

UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
- (ii) Essays on the following topics from the view point of inter- disciplinary studies:
 - (a) Basic principles of Stage performance.
 - (b) Role of new Media in the Development of Indian Classical Music.
 - (c) Ravindra Sangeet.
 - (d) Haveli Sangeet.
 - (e) Natya Sangeet.
 - (f) Impact of Music and Shrimad Bhagwad Geeta on society.

UNIT-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.

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KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMU 542 History of Indian Music (13th Century to Modern period)-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 542	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Medieval treatise of India.								
2.	Enhances knowledge about the Origin and significance of Time theory in modern period.								
3.	Enhances knowledge about various aspects of western music.								
4.	Spreads awareness about the contribution of different musician and composers of India.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type ,compulsory and covers the whole syllabus . All questions carry equal marks.

UNIT-I (a) 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.

b) Shruti Swara relation as described by modern thinkers like Foxstrangways:

S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.

UNIT-II Time theory of Ragas:

- (i) Time theory of Ragas, its origin and development.
- (ii) Observation of time in the Ragas.
- (iii) Significance of time theory in Music.

UNIT-III Study of Western Music:

Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.

UNIT-IV Contribution of the following composers and Musicians:

- (i) Dr. Krishan Narayan Ratanjankar.
- (ii) Raja Man Singh Tomar
- (iii) Dr. K.C.D.Brihaspati
- (iv) Dr. Lal Mani Mishra
- (v) Kumar Gandharva

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M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUV 543 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUV 543	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances 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.	Enhances ability to perform Tarana .								

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 . 40

Maru Bihag , Puriya Dhanasree ,Darbari

2. One Dhrupad or Dhamar in any one of the above mention ragas. 10
3. One Thumari or Dadra in raga Pilu or Jhinjhoti . 10
4. One Sadra or bandish in Jhap Taal in any raga of prescribed syllabus 10
5. One Tarana in any raga of prescribed syllabus. 10

Knowledge of Raga, Talas of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUV 544 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUV 544	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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 .								

1. 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. (30)

Bihag – Nat Bihag , Basant – Paraj , Shahana kanhara – Abhogi Kanhara

2. Comparative study and full description of all ragas. (20)
3. Capacity to demonstrate Talas on hand and on Tabla : Dhamar ,Sultaal ,Tilwara (Talas of Ist Semester may be asked) (10)
30. Ability to make notaion an Tuning of Instruments. .(10)

Knowledge of Raga, Talas and of previous course is essential .

DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA
M.A. Music (Vocal) Semester- IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)

MMUV 545 LECTURE DEMONSTRATION (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUV 545	4	100	80	20	30-35 min / Student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self-dependent in various areas i.e. performing , improvisation ,								
2.	Develops ability to compose bandish .								
3.	Develops Ability to make notation								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

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

a) Classical Music b) Semi Classical Music c) Light Music d) Devotional Music (40)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit and Drut Khyal in each raga.

i) Bihag Ang ii) Kanada Ang :

b) Semi Classical Music

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.

iv) Thumri ii) Dadra iii) Tappa ,Kajari

c) Light Music

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.

- i) Geet ii) Gazal

d) Devotional Music

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.

- iv) Bhajan ii) Sufi Music iii) Shabad and Gurumat Sangeet

e) Folk Music

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.

2. Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)
3. Ability to make notaion (10)
3. Capacity to demonstrate the following Talas on hand or on Tabla -- . Dhamar ,Sultaal ,Tilwara. (10)

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION According to CBCS LOCF
W.E.F. 2020-21 in Phased manner**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

M.A. (Sitar) SEMESTER-I

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 411	General and Applied Music –I (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 412	History of Indian music (Vedic period to 13 th century) –I (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS4 13	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUS 414	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS 415	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

M.A. (Sitar) IInd SEMESTER

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 421	General and Applied Music –II (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 422	History of Indian music (Vedic period to 13 th century) –II (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS4 23	Stage performance (Practical)	0+0+8	4	30-35 min/ Student		80	20	100
Core-4	MMUS4 24	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS4 25	Lecture Demonstration (Practical)	0+0+8	4	30-35 min/ Student		80	20	100
Open Elective	OEM-1	General History and Basics of Indian Music (Inter-Disciplinary) –I*	2+0+0	2	3	40		10	50
Internship	INT	Internship		6	6 to 8 weeks				
Total						20	400	100	500

M.A. (Sitar) IIIrd SEMESTER

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 531	Applied Music Theory and Musical Compositions -I (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 532	History of Indian music (13 th Century to Modern period) -I (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS 533	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUS 534	Viva –Voce & Comparative Study of Ragas (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS 535	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Open Elective	OEM-2	General History and Basics of Indian Music (Inter-Disciplinary)-II*	2+0+0	2	3	40		10	50
Total						20	400	100	500

M.A. (Sitar) IVth SEMESTER

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core-1	MMU 541	Applied Music Theory and Musical Compositions-II (Theory)	4+0+0	4	3	80		20	100
Core-2	MMU 542	History of Indian music (13 th Century to Modern period)-II (Theory)	4+0+0	4	3	80		20	100
Core-3	MMUS 543	Stage performance (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core-4	MMUS 544	Viva –Voce & Comparative Study of Ragas(Practical)	0+0+8	4	30-35 min/ student		80	20	100
Core Elective-5	MMUS 545	Lecture-Demonstration (Practical)	0+0+8	4	30-35 min/ student		80	20	100
Total						20	400	100	500

*Note –1. In M.A. Music course (Vocal & Sitar) Theory paper's are combined and have same syllabus as no changes in paper codes in scheme .

2. Open Elective paper is an Inter -disciplinary paper . University/faculty will provide various option to students and students can choose any one given option / discipline by their choice within the Faculty .

**DEPARTMENT OF MUSIC AND DANCE
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**SYLLABUS AND COURSES OF READING
M.A. Music Instrumental (Sitar) SEMESTER-I
(W.E.F. 2020-21)**

MMU 411 General and Applied Music Theory-I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 411	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.								
2.	Enhances knowledge about historical development of Raga of Indian classical music.								
3.	Enhances knowledge about various education systems and Gharanas in Indian classical music.								
4.	Enhances knowledge about classification of various musical Instruments of Indian Music.								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

UNIT-I

- (i) A critical and comparative study of the following Ragas :
Devgiri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav, Shyam Kalyan, Shuddha Sarang,
- (ii) General study of the following Ragas:
Alhaya-Bilawal, Bhairav, Madhumad Sarang
- (ii) Knowledge about the notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukh Alaps Tanas and Bol Tanas.
- (iii) 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.

UNIT-II

- (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev

- (iii) ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system.

UNIT-III

- (i) Origin and Development of Gharana-system in Khayal/ Sitar-Vadan.
- (ii) Desirability and possibility of maintaining Gharana in Modern times.

UNIT-IV

- (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 treatises and recent Scientific Research.

DEPARTMENT OF MUSIC AND DANCE
KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar) SEMESTER-I
(W.E.F. 2020-21)

MMU 412 History of Indian Music (Vedic Period to 13th Century) -I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 412	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Ancient treatise of India.								
2.	Enhances knowledge about the various aspects of music described in Mahakavyakal and medieval period.								
3.	Enhances knowledge about historical development of swaras.								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be nine questions , Question no.1 is compulsory and contains 8 objective type Questions .The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

UNIT-I (i)Music in Samhitas, Brahmanas, Aranyakas.

UNIT-II (i) Music in Mahakavyakal: 1. Ramayana 2. Mahabharata
 ii) Music in Smritis
 iii)Music in Kautilya's Arthashastra.

UNIT-III (i)Historical Development of Swaras up to 13th Century.
 (ii) A critical study of three grams: 1. Shadaj 2. Madhyam 3. Gandhar

UNIT-IV (i)Study of the development of Music special reference to the following works:-
 (ii)Natya Shastra ,Brihaddeshi, Sangeet-Ratnakar

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MMUS 413 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 413	4	100	80	20	30-35 min/student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level.								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical instrumental forms								
3.	Develops ability to perform semi classical instrumental forms.								
4.	Enhances ability to perform jhala .								

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Gat in any each of the following ragangs. General study of all the Ragas with one Drut Gat in each raga with Jor –Alap Jor –Jhala Alap and Taans/Todas and Jhala.

Alhaiya Bilawal, Bhairav, Yaman, Kirwani 40

2. One Gat In Other than Teen Taal in any one of the above mentioned ragas. 10

3. One Dhun in raga Bhairavi 10

4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10

5. National Anthem and Gita Shlokas (Sitar/Vocal) 10

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MMUS 414 Viva-Voce & Comparative Study of Ragas(Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 414	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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.								

1. A student is required has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani Gat 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.
(20)
Dev giri Bilawal-Yamini Bilawal, Ahir Bhairav –Nat Bhairav,
Shuddha Kalyan- Bhupali
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar.(Talas of Ist Semester may be asked) (10)
4. Tuning and repairing of particular Instruments : The Examiner may ask the candidate to tune and repair some of the strings or his/her instrument and may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by examiner. (10)

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MMUS 415 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 415	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to choose any one ang and have to prepare the ragas of that Ang with historical development and detailed comparative study to prepare lecture demonstration, having atleast one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.
 (30)

(i) Bilawal Ang

(ii) Bhairav Ang

(iv) Kalyan Ang

2. An Intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and detailed description of your instrument with deep knowledge of its every part.
 (20)

3. Compose at least one composition/Gat in any one raga of the prescribed Syllabus . (10)

4. Capacity to demonstrate the following Talas by hand or on Tabla -Teental, Jhaptal, Rupak, Chautal,

	Dadra, Dhamar.	(10)
5	Vande Mataram and Gita Shlokas (Sitar / Vocal)	(10)

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MMU 421 General and Applied Music Theory-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 421	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances 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.								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

UNIT-I

i) A critical and comparative study of the following Ragas with special reference to Kafi, Sarang and Malhar ragang,

Rageshree, Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang

ii) General study of the following Basic Ragas :
 Bhimpalasi , Vrindavani Sarang , Miyan Ki Malhar

(iii) Notation of vilambit and Drut Khayal/ Gat of Ragas Prescribed in the Syllabus along with a few Mukh Alaps Tanas and Bol Tanas Toda with a capacity to write the notation in Bhatkhande as well as Visnudigamber paddhati.

iv) A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun layakaries, Tilwara, Sooltala, Tivra and Dadra.

Note:- Candidate is required to know the Talas of 1st semester also i.e. Ektaal, Deepchandi, Chautaal & Tivra

UNIT-II

Principals of classification of Raga :

Garma -Raga, Deshi-Raga, Dashvidhraag -Vargikaran of Sharangdev, Jatiraga-Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga Vargikaran, Raganaga-Rag Vargikaran.

UNIT-III

- (i) Relationship between music and Shrimad Bhagwad Gita
- (ii) Relationship of Music and Aesthetics.
- (iii) Relationship between Raga and Rasa. Definition of Rasa and its Verities (according to Bharta and Abhinav Gupta)
- (iii) Role of Sound and Rythum in expressing a particular Bhava.

UNIT-IV

- (i) The rationale of ancient classification of Indian Musical Instruments:- Mattakokila, Vipanchi, Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical dances .
Kathak , Bharat Natyam , Kathakali, Manipuri ,Odisi ,

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MMU 422 History of Indian Music (Vedic Period to 13th Century) -II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 422	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period.								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

UNIT-I i) Music in Upanishads and Vedanga Literature with special reference to Shikshas.

ii) Music in Puranas with special reference to Harivansha and Markande

UNIT-II (i) Music in Paninis and Patanjali's Gramatic Treaties.

(ii) Music in Buddha and Jain Gramatic Treaties.

(ii) Music in the Dramas and Mahakavya of Kalidas.

UNIT-III (i) A critical study of Sapta swara Murchhana and Dvadash Swara Murchhana.

(iii) Relationship of Shruti and Swara with special reference to the following works :
 Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya, Sangeet-Ratankara.

UNIT -IV Study of the development of Music special reference to the following works:-

Sangeet parijat, Chaturdandi Prakashika, Sangeet Darpan

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MMUS 423 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 423	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances Creativity and Systematic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								
3.	Develops ability to play various classical instrumental forms.								
4.	Develops aptitude of patriotism and spirituality.								

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit Gat in each of the following ragas. General study of all the Ragas with one Drut Gat in each raga with Alap ,Jor- Alap , Jhala and Taans/Todas. 40

Bhimpalasi, Vrindavani Sarang, Miyan Ki Malhar

2. One Gat In Other than Teentaal in any one of the above mention ragas. 10
3. One Dhun in raag Pilu. 10
4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10
5. Sare Jahan se Achha and Gita Shlokas (Sitar/Vocal) 10

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

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MMUS 424 Viva-Voce & Comparative Study of Ragas(Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 424	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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 .								

1. A student has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani Gat 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. (20)
Rageshree- Bageshree , Shuddha sarang- Shyam Kalyan, Megh –Madhumad Sanrang
2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, chautaal deepchandi, Tivra .(Talas of Ist Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notation of phrases asked by examiner. (10)

Note- Knowledge of Raga, Talas and theory portion of previous course is essential.

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MMU 531 Applied Music Theory and Musical Compositions- I (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 531	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances 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.								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

UNIT-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) General Detailed study of following Basic Ragas:
Jaunpuri, Malkauns ,Miyan Ki Todi
- (iii) Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner).
- (iv) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigon, Chaugun and Chhaguna . Teen taal, Ektaal , Ada Chautal, Rupak , Tivra.

UNIT-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.
- (ii) Types of Musical Compositions. Prabandha, Dhrupada and Dhamar.

UNIT-III

- (i) Essays of the following topics from the view point of inter-disciplinary studies:-
 - a. Basic principles of Rag Mishran.
 - b. Pictorial Aspects of Ragas.
 - c. Appreciation of Music.
 - d. Muslim contribution to Indian Music.
 - e. Principles of Musical compositions.
 - f. Role of Music in the promotion of Shrimad Bhagwad Gita.

UNIT-IV

- (i) Folk music of Haryana styles of singing, Dancing and Instruments.
- (ii) The popular folk tunes of different states e.g. Baul, Bhatiyali, Lawani and Bihu.

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MMU 532 History of Indian Music (to 13th Century to Modern Period) -2 (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 532	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Vedic treatise of India.								
2.	Enhances knowledge about the various concepts of music as described in Ancient and Medieval period.								
3.	Enhances knowledge about Shruti –Swaras relationship as described in historical Musical treatise .								
4.	Enhances knowledge about various aspects of music as described in treatise of medieval period .								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

UNIT-I

- i) Study of the development of Music special reference to the following works:-
Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha,
- ii) 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.

UNIT-II

- (i) Detailed study of the following :
Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.
- (ii) Meaning of word 'Swayambhu' as described by Ramamatya and Somnath.

UNIT-III Study of Western Music:-

- (i) Elementary knowledge of Staff Notation.
- (ii) Harmony, Melody, Major Tone, Minor Tone

UNIT-IV Comparative study of Hindustani and Karnatak music with special reference to:

(i) Swara (ii) Tala (iii) Mela (iv) Raga (v) Forms of Vocal and Instrumental Music

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MMUS 533 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 533	4	100	80	20	30-35 min/student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical instrumental forms								
3.	Develops ability to perform semi classical instrumental forms.								
4.	Enhances ability to perform Jhala.								

1. Intensive study of the following Ragas mentioned below under Various Angs, Atleast One Vilambit /Maseetkhani Gat in each of the following ragas. General study of all the Ragas with one Drut Gat in each raga with Alap Jor, Jhala and Taans/Todas. 30+10=40

Malkauns ,Miyani Todi, Charukeshi

2. One Gat In Other than Teentaal in any one of the above mention ragas. 10

3. One Dhun in any raga. 10

4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10

5. Aye mere vatan ke logo and Gita Shlokas (Sitar/ Vocal) 10

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MMUS 534 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 534	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform , comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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.								

1. A student has to Present one Intensive raga 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. Alap, Jod Jhala, Maseetkhani and Razakhani Gat are required to be presented. (20)

Miyan ki Malhar - Bahar, Chandrakauns- Madhukauns, Bilaskhani Todi -Gurjari todi, Madhuvanti – Multani

2. Comparative study and full description of all ragas. (30)
3. Capacity of demonstrate Talas by hand and on Tabla-Ektaal, Chautaal, Deepchandi, Tivra .(Talas of 1st Semester may be asked) (10)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may asses the tuning capacity of the candidate during his/her total performance. (10)
5. Ability to make notaion of phrases ask by the examiner. (10)

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MMUS 535 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 535	4	100	80	20	30-35 min/student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical devlopement and detailed comparative study having atleast one Vilambit and drut Gat in each raga. (30)

(i) Kauns Ragang Chandrakauns,
Madhukauns,

(ii) Todi Ragang Bilaskhani Todi
Multani,

(iii) Malhar ragang Sur Malhar,
Miyani ki Malhar.

2. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:- Puriya, Marwa, Kafi, (20)

3. Compose at least one composition/bandish in any one raga mention above. (20)

4. Capacity of demonstrate Talas by hand and on Tabla- Ektaal,chautaal deepchandi,Tivra

(Talas of Ist Semester may be asked)

(10)

5 Any Patriotic Song (Sitar/Vocal)

(10)

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MMU 541 Applied Music Theory and Musical Compositions -II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	MMU 541	4	100	80	20	3	4	0	0
Objects /Purpose	To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application								
	Course Outcomes								
1.	Enhances 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.								

Note: There shall be **Nine** Questions in all. The candidates shall be required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. Question no. one is objective type and compulsory, and covers whole syllabus. All questions Carry equal marks.

UNIT-I

(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

(ii) General study of the following basic Ragas:

Maru Bihag, Puriya Dhanasree, Darbari

(iii) A study of the following Talas with different layakaries as Aad (1-1/2 beats) Dugun ,tigun, Chaugun and Chhaguna . Tivra, Ektal Tilwada.

Note:- To be put for previous Talas and Name.

UNIT-II

(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) Types of musical compositions:
Khayal, Tarana, Chaturang, Trivata, Masitkhani Gat, Razakhani Gat.

UNIT-III

- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music.
(ii) Essays on the following topics from the view point of inter- disciplinary studies:
(a) Basic principles of Stage performance.
(b) Role of Media in the Development of Indian Classical Music.
(c) Raviandra Sangeet.
(d) Haveli Sangeet.
(e) Natya Sangeet.
(f) Impact of Music and Shrimad Bhagwad Gita on the society.

UNIT-IV Study of Folk Music in 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.

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KURUKSHERTRA UNIVERSITY KURUKSHETRA
M.A. Music Instrumental (Sitar)
SEMESTER-IV
SYLLABUS AND COURSES OF READING
(W.E.F. 2021-22)**

MMU 542 History of Indian Music (13th Century to Modern period)-II (Theory)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
2	MMU 542	4	100	80	20	3	4	0	0
Objects /Purpose	To enhance the Students' Knowledge about the various terms used in Vedic Literature and Important aspects of Indian Classical Music written in historical musical treatise .								
	Course Outcomes								
1.	Spreads awareness about different aspects of music as described in Medieval treatise of India.								
2.	Enhances knowledge about the Origin and significance of Time theory in modern period.								
3.	Enhances knowledge about various aspects of western music.								
4.	Spreads awareness about the contribution of different musician and composers of India.								

Note: There shall be Nine questions, two questions from each unit. The candidate shall be required to attempt five questions selecting one question from each unit . Question no One is Objective type, compulsory and covers the whole syllabus . All questions carry equal marks.

- UNIT-I** (a) **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.
b) **Shruti Swara relation as described by modern thinkers like Foxstrangways:**
S.N.Tagore, V.N.Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D.Brahaspati, L.M. Mishra, B.C.Deva etc.

- UNIT-II** **Time theory of Ragas:**
(i) Time theory of Ragas, its origin and development.
(ii) Observation of time in the Ragas.
(iii) Significance of time theory in Music.

- UNIT-III** **Study of Western Music:**
Musical scales- Pythagoras, Diatonic, Natural, Equal tempored.

- UNIT-IV** **Contribution of the following composers and Musicians:**
(i) Dr. Krishan Narayan Ratanjankar.
(ii) Raja Man Singh Tomar
(iii) Dr. K.C.D.Brihaspati
(iv) Dr. Lal Mani Mishra

- (v) Kumar Gandharva
 (vi) Wajid Ali Shah

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MMUS 543 STAGE PERFORMANCE (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
3	MMUS 543	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and build their Artistic aptitude and compatibility to perform at higher level .								
	Course Outcomes								
1.	Enhances knowledge of prescribed Ragangs and imparts Creativity and Systematic improvisation ability in students .								
2.	Develops ability to perform Various classical instrumental forms								
3.	Develops ability to perform semi classical instrumentals forms .								
4.	Enhances ability to perform Jhala.								

1. Intensive study of the following Ragas mentioned below under Various Angs. Atleast one Vilambit Gat in any each of the following ragas. General study of all the Ragas with one Drut Gat in each raga with Alap Jor-Alap, Jhala and Taans/Todas.

Maru Bihag , Puriya Dhanasree ,Darbari 40

2. One Gat In Other than Teentaal in any one of the above mention ragas. 10

3. One Dhun/Folk Dhun in any raga. 10

4. One Gat in Jhap Taal in any raga of prescribed syllabus. 10

5. Any patriotic song and Gita Shlokas (Sitar/Vocal) 10

Knowledge of Raga, Talas and theory portion of previous course is essential.

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MMUS 544 Viva-Voce & Comparative Study of Ragas (Practical)									
Core paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
4	MMUS 544	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform, comparatively demonstrate and differentiate the Ragas of prescribed syllabus .								
	Course Outcomes								
1.	Increases confidence to perform as a mature and sensible artist .								
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 .								

1. A student is required has to Present one Intensive raga with Alap, Jod Jhala, Maseetkhani and Razakhani 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.
(30)

Abhogi Kanada, Shahana Kanada, Maru Bihag, Nat Bihag

- (ii) Theoretical studies of the following basic Ragas:
Darbari, Bhimpalasi

2. Comparative study and full description of all ragas. (20)

3. Capacity of demonstrate Talas by hand and on Tabla : Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar. (Talas of 1st Semester may be asked)
(10)

4. Tuning of Instruments. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her total performance. (10)

5. Ability to make notation of phrases asked by examiner. (10)

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MMUS 545 Lecture Demonstration (Practical)									
Core (Elective) paper	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
5	MMUS 545	4	100	80	20	30-35 min/ student	0	0	8
Objects /Purpose	To enhance the Students' ability to perform and comparatively demonstrate the difference between different Ragas .								
	Course Outcomes								
1.	Develops the teaching abilities in students and make them self-dependent in various areas i.e. performing , improvisation ,								
2.	Ability to perform the various ragas and enhances the skills to make notation and improvise ragas with their creativity								
3.	Develops ability to compose bandish .								
4.	Enhances knowledge and ability to demonstrate prescribed talas on hands.								

1. Student has to chose any one ang and have to prepare the ragas of that Ang with historical devlopement and detailed comparative study having atleast one Vilambit/Maseetkhani and drut/Razakhani Gat in each raga. (30)

A. Bihag Ang : (i) Maru Bihag (ii) Nat Bihag

B. Kanada Ang : (i) Darbari Kanada (ii) Aabhogi Kanada

2. An intensive study of only two from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-
Bhmpalasi , Charukeshi, (20)
3. Compose at least one composition/Gat in any one raga mention above. (10)
4. Capacity of demonstrate Talas by hand and on Tabla :
Teental, Jhaptal, Rupak, Chautal, Dadra, Dhamar (Talas of Ist Semester may be asked) (10)
- 5 Any Patriotic Song and Gita Shlokas (Sitar/Vocal) (10)

Department of Music and Dance
Kurukshetra University Kurukshetra
Open Elective (Music) Semester - II
(W.E.F. 2020-21)

OEM-I General History and Basics of Indian Music –I (Theory)									
Open Elective	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	OEM-I	2	50	40	10	3	2	0	0
Objects/Purpose									
1.	To enhance the Students’ Creativity and ability in Field of Music .								
2.	To build Students’ Confidence and Artistic aptitude to perform as an Artist .								
Course Outcomes									
1.	Enhances Creativity and Basic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								
3.	Ability to perform various classical and Light music forms .								
4.	To Develops interest towards classical music .								

General History and Basics of Indian Music

Unit –I

I. Music and Sound

I.1 Music and its types – Classical , Semi Classical , Folk Music and Light music.

I.2 Sound ,Vibration , Frequeancy.

I.3 Naad and its types Aahat Naad ,Anhat Naad.

Unit –II

2. Musical terms

2.1 Shruti ,swar ,Shuddha Swar, Vikrit Swar

2.2 Laya and its types Vilambit laya Madhya laya drut laya.

Unit-III

3. Introduction to Taal ,

3.1 Theka , Avartan , Taali , Khali, Sam ,Vibhag.

3.2 Teen Taal , kaharwa , Dadra

3.3 Ability to write notation and demonstration on hands with Thah and Dugun .

Unit-IV

4. Practical and Exercise

4.1 Five basic Alankar in shuddha swaras.

4.2 Knowledge of Ten Thats of Pt. Bhatkhande and introduction of their Aashraye Ragas .

4.3 Five film songs based on five Aashraye ragas.

4.4 National Anthem and National song with instruments.

Department of Music and Dance
Kurukshetra University Kurukshetra
Open Elective (Music) Semester- III
(W.E.F. 2021-22)

OEM-II General History and Basics of Indian Music –II (Theory)									
Open Elective	Code	Credits	Total Marks	External	Internal	Hours	Lecture	Tutorial	Practical
1	OEM-II	2	50	40	10	3	2	0	0
Objects/Purpose									
1.	To enhance the Students’ Creativity and ability in Field of Music .								
2.	To build Students’ Confidence and Artistic aptitude to perform as an Artist .								
Course Outcomes									
1.	Enhances Creativity and Basic improvisation ability in students .								
2.	Develops confidence to perform as a musically mature and sensible artist .								
3.	Ability to perform various classical and Light music forms .								
4.	To Develops interest towards classical music .								

General History and Basics of Indian Music

Unit –I

I. History of music

I.1 Aspects of music ,practical and theory

I.2 Saptak and its types , Madhya Mandra and Taar saptak .

I.3 Origin and development of swar

Unit -II

2. Musical Terms

- 2.1 Raga , Vadi , Samvadi and Vivadi swar, Aroh ,Awroh ,pakad ,Samprakartik Raga , Gayan Samay
2.2 Khyal and its types Vilambit and Drut Khyal ,Bandish , Dhrupad ,Dhmar , Tarana,
Bhajan , Geet , Ghazal

Unit- III

3. Introduction to Taal

- 3.1 Ektaal ,Rupak , Deepchandi taal ,
3.2 Ability to write notation and demonstration on hands with Thah and dugun .

Unit- IV

4. Practical and Exercise

- 4.1 Ten Besic Alankars
4.2 Five film songs based on Aashraye ragas .
4.3 one Gazal or Bhajan with instruments.