

**NATIONAL EDUCATION POLICY-2020**  
**Dr. B.R. AMBEDKAR UNIVERSITY, AGRA**  
**PAPER CODING AND CREDIT DISTRIBUTION**  
**M.A. (VOCAL MUSIC)**

S.No.	Name of Degree	SEMESTER	TITLE OF PAPER	CREDITS	CODE NUMBER	
1	Bachelor (Research) of Arts in Vocal Music	VII	Analytical Study of Ragas and Talas	4	A320701T	
			Historical Perspective of Indian Music	4	A320702T	
			Stage Performance	4	A320703P	
			Study of basic ragas light Folk Styles and creative music	4	A320704P	
			<b>PRACTICAL (VIVA-VOCE)</b>	4	A320705P	
			General Study of Indian ragas <b>(Minor for OTHER FACULTY)</b>	4	A320706P	
2		VIII	General Applied Music Theory	4	A320801T	
			SangeetShastraKeVividhPaksha	4	A320802T	
			Stage Performance	4	A320803P	
			Study of Basic Ragas Light Folk Styles And Creative Music	4	A320804P	
			<b>PRACTICAL (VIVA-VOCE)</b>	4	A320805P	
	Research Project		8	A320806R		
<b>One Minor Paper to be selected from OTHER FACULTY in VII or VIII Semester</b>				4/5/6		
3	Master of Arts in Vocal Music	IX	Applied Music Theory & Musical Compositions	4	A320901T	
			General History and Aesthetics of music	<b>Choose ANY ONE</b>	4	A320902T
			Principles of Music (Shashtra)		4	A320903T
			General Study of Granthas and Theoretical Survey Of Indian Music		4	A320904T
			Stage Performance		4	A320905P
			Study of Basic Ragas Light Folk Styles and Creative Music	4	A320906P	
			<b>PRACTICAL (VIVA-VOCE)</b>	4	A320907P	
4		X	History, Acoustics & Voice Culture	<b>Choose ANY ONE</b>	4	A321001T
			Theoretical Aspects of Indian Music		4	A321002T
			Understanding of Western Music	<b>Choose ANY ONE</b>	4	A321003T
			Voice Culture and Philosophy Music		4	A321004T
			Stage Performance	4	A321005P	
			Study of Basic Ragas Light Folk Styles and Creative Music	4	A321006P	
			<b>PRACTICAL (VIVA-VOCE)</b>	4	A321007P	
	Research Project		8	A321008R		

# DR. BHIMRAO AMBEDKAR UNIVERSITY, AGRA



National Education Policy – 2020

M.A. (MUSIC VOCAL)

CBCS and Semester System – 2022 Onwards

Proposed plan for credit Distribution for courses with Practical Subject

B.A. IV<sup>th</sup> year Bachelor Research In Music

## M.A(Prev.)

SemVII	Theory Paper	: 02	
	Practical	: 03	24Credits
	Minor (Practical)		

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SemVIII	Theory Paper	: 02	
	Practical	: 03	28Credits
	Research Project		

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## Masters in Music

### M.A(Final)

Sem IX	Theory Paper	:02	
	Practical	:03	20 Credits

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Sem X	TheoryPaper	:02	
	Practical	:03	28
	Research Project		

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## M.A. in Music Vocal

### Program Outcomes

A student who has taken admission in the program of M.A. with music is expected to achieve the following outcomes:

1. Get to know the demonstrative aspects of ragas and their differentiation.
2. Gains the detailed theoretical and practical aspects of the prescribed ragas.
3. Gains the understanding of the Carnatic, Hindustani and Western terminologies.
4. Studied about the life and contribution of the musicologists.
5. To understand the various styles of Indian Music like classical, folk, light and creative music.
6. Attain Knowledge in Voice Culture and ability to present stage performance.
7. Expertise in rendering various musical compositions and become an professional.



**Bachelor Research In Music IV<sup>th</sup> Year**

**M.A. Prev. (MUSIC VOCAL)  
MAJOR COURSE  
(Sem VII<sup>th</sup>)**

**Marks100  
External75  
Internal25**

Theory : Paper

Code Number : A320701T

Paper Title : **Analytical study of Ragas & Talas**

Credit :4

Unit-I	Characteristics of the prescribed Ragas with detail and comparative study. 1. Ahir Bhairav – Nat Bhairav 2. Anand Kalyan - Shyam Kalyan	4
Unit-II	To write notation of given Vilambit / Drutkhayals with Alap, Taan etc from the prescribed syllabus.	2
Unit-III	Knowledge of Raganga classification and intensive study of the following Ragangas:  Kalyan, and Bhairav	4
Unit IV	Knowledge and comparative study of the Talas with their Layakaries  (a) Tilwara (b) Adachartaal	

Theory Paper : Credit 4

Code Number : A320702T

### Historical Perspective of Indian Music

Unit - I	Origin and development of Indian Music	1
Unit-II	Vedic Period : Ramayan, Mahabharat, Puranas	3
Unit-III	Music of Jains, Buddhist, Mauraya and Guptaage.	3
Uniy-IV	Music of Yavan Period	2
Unit - V	Music of Mughal Period	4
Unit-VI	Modern Period of Indian Music	

#### Books Suggested

1. Suresh Vrat Raj : History of Music
2. Swami Pragyanand : History of Indian Music
3. S.M. Tagore : History of Music
4. G.H.Ranade : Hindustani Music
5. Sharna Bhagwaat Sharan, Bhartiya Sangeet Ka itihaas Publisher  
Sangeet karyalaya Hathras.
6. Bhatkande, .Pt. V.N, Kramik Pustak Malika, Sangeet Karyalaya  
Hathras.

M.A. Prev. MUSIC (VOCAL)  
MAJORCOURSE  
(Sem - VII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Code Number : A320703P Practical  
Credit : 4

Title : Stage Performance

Unit-I	Demonstration of any one Vilambit khayal of your own choice from the syllabus.	8
Unit-II	Demonstration of Drut Khayal of your own choice with Alap and Taans.	8
Unit-III	Dhrupad or Dhamar from the Ragas of the syllabus with layakarries.	5
Unit-IV	One Dadra style singing in any Raga.	5
Unit V	Knowledge to perform Talas with all Layakarries. 1. Tilwada            2. Adachaar Taal	4



M.A. Prev. MUSIC (VOCAL)  
MAJOR COURSE  
(Sem - VII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Code Number :A 320704P (Practical)

Credit :4

Title :Study of Basic Ragas, Light, Folk style and creative music

1. Bhupali
2. Chhayanaat
3. Bhimpalasi
4. Multani

Unit-I	An intensive study of the following Basic Ragas with one Vilambit Khayal	10
Unit-II	Study of Drut compositions in the Following Ragas.	6
Unit-III	One composition each from the following styles. (i) Rabindra Sangeet (ii) Any Regional folk song (iii) Holi	10
Unitl-V	Knowledge of demonstrate Taalas (i) Tilwara (ii) Ada CharTaal	4

M.A. Prev. MUSIC (VOCAL)  
MINOR COURSE  
(Sem - VII<sup>th</sup>)

Marks 100  
External 75

Code Number : A320706P (Practical)  
Credit :4

Title : General study of Indian Ragas and Taals

Unit-I	Knowledge of Alankaras in different Talas.	6
Unit-II	Knowledge of Ragas in Drut Khayal (i) Yaman (ii) Bilaval	10
Unit-III	Ability to demonstrate Taal with their Theka and Dudun. (i) Dadra (ii) Keharwa (iii) Teen Taal	6
Unit-I-V	Student should able to perform Bhajan or Geet of their choice.	5
Unit - V	Basic knowledge of the Instrument (Tanpura)	3



M.A. Prev. MUSIC (VOCAL)  
MAJOR COURSE  
(Sem - VII<sup>th</sup>)

Marks 100  
External 100

Code Number : A320705P(Practical)

Credit : 4

Title : Viva-Voce

Detail study of the Ragas given below:

1. Ahir Bhairav
2. Anand Kalyan

General study of the Ragas given below:

1. Nat Bhairav
2. Shyam kalyan

Talas

1. Tilwada
2. Ada Char Taal

Unit - I	Study of one detail Raga as choice Raga covering Vilambit Khayal With Alap and Taans.	8
Unit - II	Ability to perform Drut Khayal with Alap & Taans	8
Unit - III	Singing of Tarana/ Trivat style.	6
Unit - IV	Knowledge to perform talas with all layakarries	4
Unit - V	Theoretical Knowledge of the prescribed Ragas.	4

M.A. Prev. MUSIC (VOCAL)  
MAJOR COURSE  
(Sem - VIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory Code Number : A320801T

Credit :4

Paper Title : **General & Applied Music theory**

- Unit-I To write notation Vilambit and Drut Khayals from the ragas of your course with Alap and Taans. 2
- Unit-II Write notation of Dhrupad/ Dhamar with their Layakaries. 3
- Unit-III Detailed Comparative study of all the prescribed Ragas.  
1. Nayaki Kanhada – Abhogi Kanhada  
2. Maru Bihag – Nat Bihag 4
- Unit-IV Knowledge of writing Ada, Kuaad Biiad in the following talas.  
(i) Rupak (ii) Teewara 2
- Unit-V Knowledge of Raganga classification and intensive study of the  
Following ragangas :-  
(i) Kanhada (ii) Bihag 4

M.A. Prev. MUSIC (VOCAL)  
MAJOR COURSE  
(SemVIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory

Code Number :

A320802T

Credit : 4

Paper Title : **Sangeet Shastra ke Vividh Paksha ka Aadhyan**

Unit-I	Knowledge of Swar-Shruti vibhajan about ancient, medieval and modern age of Indian Music	2
Unit-II	Contribution of ancient scholar : Bharat, Matang and Sharangdev	2
Unit-III	Study of given following Shastra 1. Sangeet Parijaat 2. RagaTaranqiri 3. Swarmela Kalanidhi 4. Chattur Dand Prakashika	4
Unit-IV	Life sketches and contribution of the following musicians 1. Bhimsen Joshi 2. Bade Gulam Ali Khan 3. Ustad Faiyaz Khan 4. Acharya Brihaspati	3
Unit -V	Gharana System of Indian Vocal Music 1. Gwalior 2. Agra 3. Kirana	4



**Books Suggested:**

1. Dr. Swatantra Bala Sharma: Bhartiya Sangeet ka Eithasik Vishleshan
2. Vasant Sangeet Visharad, Publisher Sangeet karyalay Hathras
3. Banerjee Dr, Geeta Raag Shastra I&II Publisher Sangeet Sandan  
Prayagraj
4. Pt. V. N. Kramik Pustak Malika, Publisher Sangeet karyalaya Hathras
5. Narayan Bhatt: Humare Sangeetkar



M.A. MUSIC (VOCAL)  
MAJOR COURSE  
(Sem VIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical Code Number-

A320803P

Credit : 4

Paper Title : Stage Performance

Unit-I	Ability to perform one Vilambit Khayal as per your choice from the syllabus.	8
Unit-II	Study of Drut Khayals with alap and taan.	8
Unit-III	Demonstration of Drupad / Dhamar gayaki with layakariees.	5
Unit-IV	Knowledge of Kajari/ Dhumari	5
Unit- V	Ability to demonstrate Talas with all Layakaries (i) Rupak (ii) Teewara	4

M.A. MUSIC Prev. (VOCAL)  
MAJORCOURSE  
(Sem - VIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical Code Number  
A320804P

Credit :4

Paper Title : Study of Basic Ragas Light, Folk Style and Creative Music

Ragas

1. Bhairav
2. Malkosh
3. Bihag
4. Todi

Unit-I	An Intensive study of the following Basic Ragas with one Vilambit Khayal	10
Unit-II	Study of Drut composition in the following Ragas	8
Unit-III	Any two composition from the following forms: Bhajan, Ghazal, Geet, Folk, song	8
Unit-IV	Knowledge of Demonstrate Talas (i) Rupak (ii) Teewara	4

M.A. Prev. MUSIC (VOCAL)  
MAJORCOURSE  
(Sem - VIII<sup>th</sup>)


Marks 100  
External 100

Practical Code Number- A320805P

Credit :4

Paper Title : Viva-Voce

Unit-I	:	Critical Study of Ragas	8
		(a) Nayak iKanhada	
		(b) Maru Bihag	
Unit-II	:	Brief study of the following Ragas	
		(a) Aabhogi Kanhada	
		(b) Nat Bihag	8
Unit-III	:	Ability to demonstrate Taals given below with Dugun Tigun and Chaugun Layakaries	
		(a)Rupak	
		(b)Teewara	4
Unit-IV	:	Theoretical knowledge of prescribed Ragas.	4
Unit-V	:	Ability to perform Kajri.	

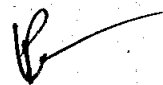


Code Number – A320806R

Research Project

Marks : 100

Credit : 8

A handwritten mark or signature, possibly a stylized letter 'B' or 'P', with a horizontal line extending to the right.



**Masters in Music**  
**M.A. Final MUSIC(VOCAL)**  
**MAJORCOURSE**  
**(Sem IX<sup>th</sup>)**

**Marks 100**  
**External75**  
**Ineternal25**

Theory Code Number-A320901T

Credit :04

Paper Title : **Applied Music Theory and Musical Composition**

Unit-I	Write a notation of Dhrupad /Dhamar with their Layakaries.	3
Unit-II	Write notation of any Vilambit Khayal with Alap, Taan, Bol taans etc.	2
Unit-III	Comparative study of the following Ragas. (a) Bilaskhani Todi – Bhupal Todi (b) Raageshwari – Maalgunji	4
Unit-IV	Comparative study of Taals with all layakaries. (a) Deepchandi (b) Jhoomra	2
Unit -V	Knowledge of Raganga classification and intensive study Of the following Ragangas (a) Todi Ang (b) Kaafi Ang	4



M.A. Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem IX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory Code  
Number  
A320902T

Credit :04

Paper Title : General History And Aesthetics of Music (A)

Unit-I	Study of Notation system of Pt. Bhatkande and Pt. Vishnu Digambar.	2
Unit-II	General idea of Aesthetics Indian and Western outlook.	2
Unit-III	Study of the following in detail (a) Art and its classification (b) Aesthetics in Indian Music	3
Unit-IV	General study of various types of folk music by defining it: Kajri, Barahmasa, Bhatiyali, Nautanki, Chaiti, Jhoomar and Maand	4
Unit-V	(a) Definition of Rasa and relationship of music with Rasa Sangeet, Swar-Rasa and Taal-Rasa (b) Definition of Rasa and its varieties according to Bharat and Abhinav Gupta	2 2

## Books Suggested

1. Dr. Manjula Saxena: Aesthetics Kalaaur Saundarya ka Darshnik  
Vivechan
2. Madulata Bhatnagar: Bhartiya Sangeetka Saundarya Vidhan
3. Prof. Swatantra Bala Sharma: Sandauraya , Rasa evam Sangeet
4. Dr. Kiran Sharma: Sangeet kala evam saundary anubhuti
5. Swarnalata Rao: Acoustical Perspectiveon Raga –Ras theory
6. Dr. Laxmi Narayan garg: Lok Sangeet Ank
7. Krishna Dev Upadhyay :Hindi Pradesh ke Lok Geet



# (Sem IX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory Code Number – A320903T

Credit :4

Title : Principles of Music (Shastra) (B)

- Unit-I Shruti-Swara Vibhajan Bharat, Sharang dev, Ahobala, Pt. BhatKakhande, OmkarNathThakur. 4
- Unit-II General Ideas of the forms of Vedic music General ideas of Geeti and Vani. Study of the technique involved in the different schools of Gharanas of Vocal. 4
- Unit-III Detailed knowledge of prevalent Talas of Hindustani Music, knowledge of Desi and Margi talas of ancient period. Detailed study of different layakaries Dugun, Tigun, Chaugun, Aad, kuad, Biaad. 2
- Unit-IV (a) knowledge of Harmonic and Melodic Music 3  
(b) Basic Principles of Raga Mishran
- Unit V Study of the main forms of Indian Classical dances. Kathak, Bharatnatyam, kathakali, Manipuri, Oddisi. 2

## Books Suggested

1. Bharat Muni Natya Shastra, Matang Muni: Brihaddeshi
2. Sharang Dev Sangeet Ratnakar, Lochan Raga Tarangini
3. Fox Strangways The Music of Hindustan
4. Sir William Johans Music and Musical modes of Hindustan
5. G. N. Goswami Raga That ki itihāsik prashtha bhumi
6. Acharya K.C.D Brahaspati Bharat Ka Sangeet Sidhanta
7. K Vasudev Shastrisangeet Shastra Pt. Omkar Nath Thakur
8. Pranav Bharti O.C Ganguli Raga aur Ragini
9. Dr. S.C Pranjee Bhartiya Sangeet Ka Sidhant

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# (Sem IX<sup>th</sup>)

Theory Code  
Number- A320904T

Marks 100

External 75  
Internal 25

Credit :4

Title : General study of Granthas and Theoretical Survey of  
Indian Music (C)

Unit-I	Evolution and development of Indian music with special reference to the work of Rasa Kaumudi, Sangeet Darpan, Sangeet Parijaat, Raga Tarangini	4
Unit-II	Comparative study of Hindustani and Karnatac Music.	3
Unit-III	Merits and Demerits of Vocalist and instrumentalist.	2
Unit-IV	The contribution of the following Musicians/ Musicologists S.M Tagore, Dr. Laxmi Mishra, Kumar Ghandharva, Raja Man singhTomar, Raja Nawab Ali, RabindraNath Tagore.	4
Unit-V	(i) Study of folk music in Braj (ii) The popular folk Tunes of different states Garba, Raas, Kajri, Chaiti and Jhoomar	2

## Books Suggested

1. Dr. Swatantra bala Sharma Bhartiya Sangeet ka itihasuk Vishleshan
2. Dr. Swatantra Bala Sharma Bhartiya Sangeet Ka vaigyanik vishleshan
3. Bhagwant Kaur Paramparagat Hindustani Sidhantik Sangeet
4. Dr. Geeta Banerjee I & II
5. Dr. Subhash Rani Sangeet ke Pramukh Shastriya Sidhant



M.A Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem IX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical Code Number- A320905P

Credit :4

Title : Stage Performance

Unit-I	Student is required to perform any one Vilambit khayal From the practical Viva-Voce as their choice Raga with Alap, Taan, Bol Taan etc.	8
Unit-II	Ability to perform Drut Khayal of their choice other than Teen Taal.	8
Unit-III	Ability to demonstrate Dhrupad/ Dhamar with layakaries.	5
Unit-IV	Knowledge of Taals with Layakaries (a) Deepchandi (b) Jhoomra	4
Unit-V	Ability to perform chaiti.	4



M.A. Final MUSIC (VOCAL)  
MAJORCOURSE  
(Sem IX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical Code Number- A320906P

Credit :4

Title :Study of Basic Ragas Light, Folk style and creative Music

Unit-I An Intensive study of the following Ragas with one vilambit  
and Drut Khayal with Alap and Taan. 10

1. Shudh Kalyan
2. Gaur Sarang
3. Miya Malhar
4. Pooriya

Unit-II Study of Drut Khayals from the following Ragas. 10

Unit-III Ability to perform following styles 6

1. Bhajan
2. Gazal
3. Geet
4. Any Braj Regional folk song

Unit-IV Demonstration of following Taals 4  
(a) Deepchandi  
(b) Jhoomra

M.A.Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem - IX<sup>th</sup>)

Marks 100  
External 100

Practical Code Number- A320907P  
Credit :4

Title : Viva - Voce

Detail study of the following Ragas

1. Bilaskhani Todi
2. Raageshwari

General study of the following Ragas

1. Bhupal Todi
2. Maalgunji

Unit-I Ability to perform one Vilambit khayal with Alaap, Taan and Boltaan etc. 12

Unit-II Ability to demonstrate Drut khayals with Alap, Taan etc. 12

Unit-III Ability to demonstrate and comparative study of following Taals.

- (a) Deepchandi
- (b) Jhoomra

Unit-IV Theoretical study of the following Ragas

4  
2

M.A. Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem (X<sup>th</sup>))

Marks 100  
External 75  
Internal 25

TheoryCodeNumebr-A321001T

Credit :4

Paper Title : History, Acoustics & Voice Culture (A)

Unit-I	Ancient classification and Historical knowledge of the following musical Instruments- Mattakokila Chitra, Bipanchi, Ghosha, Ektantari, Kinnari, Tritantari, Mridang, Patah, Huddaka, Vanshi and Ghanta	4
Unit-II	General principals of Voice Culture and Accoustics	5
Unit-III	History of Haveli Sangeet and Devalaya Sangeet.	3
Unit-IV	Contribution of the following vocalist. (i) Girija Devi (ii) Pt. Jasraj (iii) Kesarbai Kerkar (iv) Narayan Rao Vyas	3

## Book Suggested

1. Mishra Dr, LalMani, Bhartiya sangeet vadya publisher M.P Hindi  
Granth Academy Bhopal
2. Vasant sangeet Visharad Publisher Sangeet Karyalaya, Hathras
3. S. K . Durga: The Art of Voice Cultivation
4. Mishra Dr. Jyoti : Hindustani Sangeet mein Raganga Kanish  
ka Publisher
5. Alok parnadas: Haveli sangeet
6. Dr. Maharani Sharma: Sangeet Mani
7. Lalit Kishore Singh: Dhvani Aur Sangeet by pustak.org

R

(SemX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory Code Number- A321002T  
Credit :4

Title : **Theoretical aspects of Indian Music (B)**

Unit-I	Study of Margi and Desi Talas.	3
Unit-II	(a) Origin and development of folk music	3
	(b) Classifications of folk music	
Unit-III	Life sketches and contribution to music of the following Pt. Siyaram Tiwari, Pt. Ajay Chakraborty, Vidushi Shubha Mudgal Pt. Ritwik Sanyal	4
Unit-IV	Recent development in classical music	2
Unit-V	Knowledge of the contents of the following Granthas	3
	(a) Swarmelakalanidhi	
	(b) Raga Vivodh	
	(c) Sangeet Ratnakar	

## Books Suggested

1. Dr. Rama Shanker : Bharti Shastri Sangeet Mai Brajevam Avadhi Bhasha ka Mahatava
2. Dr. Geeta Banerjee: Raga Shastra I & II
3. Pt.V.N Bhatkhande: Kramik PustakMalika
4. Dr.Bhagwant : Paramparagat Hindustani Sidhantik Sangeet



M.A Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem X<sup>th</sup>)

Marks: 100  
External: 75  
Internal: 25

Theory  
Code Number-A301003T

Paper Title : Understanding of Western Music(A)

Credit : 4

Unit-I:	General knowledge of Staff Notation System.	2
Unit-II:	Study of some important vocal and instrumental forms of Western classical music- Sonata, Symphony, Prelude, Opera, Ballet, Suite, Chords	2
Unit-III:	Definition of scale, Major Scale, Minor Scale, Chromatic Scales, Equally Tempered Scale and other scales.	3
Unit-IV:	General study of Harmony and Melody.	2
Unit-V:	Intervals –Major, Minor, Semitone, Augmented, Diminished	3
Unit-VI:	To write Drut Khayal of any Raga in Staff Notation System.	3



## Books Suggested

1. Vasant Sangeet Vishrad: Publisher Sangeet Karyalaya Hathras
2. Sharma swatantra Bala: Pashchatya Swarlipi evam BhartiSangeet
3. Mishra Dr. Jyoti : Hindustani Sangeet Mai Raganga Kanishka  
Publisher





(SemX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory

Code Number-A301004T

Credit :4

Title : **Voice Culture & Philosophy of Music(B)**

Unit-I	(a) Anatomy and physiology of Human Throat and Ear (b) Human Voice and its technique (c) Elementary theory of sound its production.	3
Unit-II	(a) Place of Music in Fine Art (b) Music and Religion	3
Unit-III	Applications of general principles of Aesthetics	3
Unit-IV	(a) Role of music in Indian Philosophy (b) Concept of music in the Western World.	3
Unit-V	(a) Relationship between Raag & Rasa (b) Relations of Music and Aesthetics	3

M.A. Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem X<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical

Code Number – A301005P

Title : Stage Performance  
Credit : 4

Unit-I	Student is required to prepare one Vilambit Khayal of their own Choice with Alap and Taan	8
Unit-II	Demonstration of Drut Khayals.	8
Unit-III	Ability to demonstrate Dhrupad/Dhamar with layakaies.	5
Unit-IV	Ragamala/ Chaturang may be prepared in any Ragas during State performance.	5
Unit V	Ability to demonstrate Taals with Layakarries. (a) Punjabi (b) Dhamaar Taal	4

M. A. Final MUSIC (VOCAL)  
MAJORCOURSE  
(Sem X<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical Code Number-  
A301006PCredit :4

Title : Study of Basic Ragas, Light, Folk and creative Music

Ragas: Detailed and General Study of Ragas

1. Durga
2. Kamod
3. Deshkar
4. GaurMalhar

Unit-I	An intensive study of any one vilambit khayal with Aalap and Taan etc.	10
Unit-II	General study and demonstration of Drut Khayal.	10
Unit-III	Study and demonstration of Light and folk styles of any two regions.	6
Unit-IV	Comparative study of any same matra Taal.	4

M.A. Final MUSIC (VOCAL)  
MAJOR COURSE  
(Sem X<sup>th</sup>)

Marks 100  
External 100

Practical Code Number-  
A301007P

Credit :04

Title : Viva - Voce

1. Raga Hemant
2. Raga Kalavati
3. Raga GorakhKalyan
4. Raga Bhim

Unit-I	Anintensive studyof anyoneVilambit Khayal with Alap, Taan, Bol taan etc.	8
Unit-II	Demonstration of Drut Khayals other than Teen taal.	8
Unit-III	Theoretical Knowledge of Ragas	4
Unit-IV	Knowledge of Taals with their layakararies (a) Punjabi (b) Dhamaar	4
Unit-V	Demonstration of Thumari /Dadra style singing in any Ragas.	6

Code Number – A301008R

Research Project

Marks:100

Credit:8

*Priyadarshini*

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