

Chaudhary Bansi Lal University, Bhiwani

(A State University established under Haryana Act No. 25 of 2014)



Examination Scheme and Syllabus

For

Postgraduate Programme

M.A. Music (Vocal) Semester II

As per NEP 2020

Curriculum and Credit Framework for Postgraduate Programmes
(Multiple Entry-Exit, Internship and Choice Based Credit System LOCF)
With effect from the Session 2025-27 (in phased manner)

**DEPARTMENT OF PERFORMING AND VISUAL
ARTS
FACULTY OF HUMINITIES**

Chaudhary Bansi Lal University, Prem Nagar– 127031 Bhiwani
Haryana, India

Approved in Board of Studies meeting held on 21.02.2026

Chaudhary Bansi Lal University, Bhiwani

(A State University established under Haryana Act No. 25 of 2014)

Study and Evaluation Scheme of M.A Music (Vocal) Semester II

Summary

Programme:	M.A Music(Vocal)
Duration:	2 Years, Full-Time (Four Semester)
Medium:	English/Hindi
Minimum Requirement of Attendance:	75%
Total Credits:	20

Assessment Evaluation

Course Credit	Internal Assessment Marks	End-Term Exam Marks	Total Marks
4	30	70	100

Internal Evaluation

Minor Test	Attendance	Assignment	Total Marks
15	5	10	30

Duration of Examination

Major Test (End Semester Exam)	Internal (Minor Test)
3hrs.	1.5 hrs.

To Qualify the course, a student is required to secure a minimum of 40% marks in aggregate including the major test (End Semester Examination) and internal evaluation. A candidate who secures less than 40% marks in a course shall be deemed to have failed in that course.

Approved in Board of Studies meeting held on 21.02.2026

Programme Learning Outcomes (PLOs) – MA Music (Vocal)

On Completion of this Programme, the student will be able to:

PLO 1	Demonstrate advanced knowledge of Bhartiya, Carnatic, and Rabindra Sangeet traditions with mastery of techniques and performance styles.
PLO 2	Analyze and interpret theoretical aspects, aesthetics, and pedagogy of Bhartiya vocal music in diverse contexts.
PLO 3	Conduct and design independent and interdisciplinary research in vocal music, ethnomusicology, and performance studies.
PLO 4	Employ modern tools along with traditional frameworks to document, preserve, and reinterpret oral traditions of Indian music.
PLO 5	Exhibit cultural, ethical, and spiritual sensitivity through music that promotes inclusivity, respect, and social well-being.
PLO 6	Apply and integrate entrepreneurial, digital, and communication skills to build professional careers in performance, teaching, and research.
PLO 7	Collaborate and innovate with global musical trends and performing arts practices, adapting as lifelong learners.



Master of Arts (Music-Vocal) Two-Years

SEMESTER-II

Approved in Board of Studies meeting held on 21.02.2026



**Credit Distribution for M.A. Music (Vocal): Scheme of Examination for 2 years M.A. Music
(Vocal) semester II, Total Credit 20, Total marks 500**

Course Code	Nomenclature of the Course	Course Type	Credit per week L: Lecture P: Practical		Contact Hrs.	Assessment		Total Marks
			L	P	Total Hrs	I	E	
25-PN-MUS-201	History of Indian Music	CC	4	--	4	30	70	100
25-PN-MUS-202	Scientific and Acoustical Study of Indian Music	CC	4	--	4	30	70	100
25-PN-MUS-203	Stage Performance II	PC-1	--	4	8	--	100	100
25-PN-MUS-204	Viva-Voce II	PC-2	--	4	8	--	100	100
25-PN-MUS-205	Ragang Rag Parichay	PC-3	--	4	8	--	100	100

Credit-4

**History of Indian Music
25-PN-MUS-201**

Duration of Exam: 3 Hours.

**Max. Marks: 100
(Internal: 30, External: 70)**

Note for Paper setter: The question paper will consist of nine questions in all. First question will be compulsory and will consist of seven short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidate is required to attempt four more questions of 14 marks each selecting at least one question from each unit.

Course Outcomes:

- CO1:** The students shall understand the basic concept of History of Indian Music according to Granthas.
CO2: The students shall understand the basic concept of Shruti and Swar of Indian Music according to Granthas.
CO3: The students know about the development of music in medieval treatise.
CO4: The students know about the various concepts of music explained in medieval treatise.

UNIT: 1

- a. **History and detailed study of the following Granthas:** Swarmelakalanidhi, Raga-Vibodha and Rag-Tarangni.
b. **Relationship of Shruti and Swara with special reference to the following works:** Natya Shastra, Brihadeshi and Sangeet-Ratankar

UNIT: 2

- a. **A study of the following terms:** Sthaya, Kaku, Alankar, Gamak
b. **Historical development of the following string instruments and their importance in Indian Music:** Rudra Veena, Vichitra Veena, Sitar and Sarod.

UNIT: 3

- a. **Music in:** Panini's and Patanjali's Treaties, Buddha and Jain Treaties
b. **Study of the development of Music special reference to the following works:** Sangeet Parija, Chaturdandi Prakashika, Hridaya-Prakash, Raga Tatva-Vibodh,

UNIT: 4

- a. **Development of Indian Music in the following periods:**
(i) Vaidik Period (ii) Mughal Period
b. **Life sketches and contribution of the following Musicians:**
(i) Ustad Amir Khan (ii) Pt. Bheem Sen Joshi
c. **Origin, development and characteristics of the following Gharanass of Khyal gayan:**
(i) Gwalior (ii) Agra (iii) Delhi

Approved in Board of Studies meeting held on 21.02.2026

(iv) Patiala

(v) Kirana

Suggested Readings:

- Shastri Babu Lal Shukal, (2015) *Natya Shastra of Bharat Muni*, 1-4 Volum (Hindi Verson), Chaukhamba Sanskrit Sansthan, Varanasi.
- Sharma Premalata, (1963) *Sangeet Raj (Nriptikumbhkaranprитай)* Sanskrit and English, Hindu Vishvavidyalaya Sanskrit Publication Board, Varansi.
- Shastri K. Vasudev, (1958) *Sangeet Shastra*, Praksshan Shakha, Suchna Vibhag, UP.
- O.C. Gangoli, (1935) *Ragas and Raginis*, Nalanda Books On Asian Arts
(<http://www.ibiblio.org/guruguha/MusicResearchLibrary/Books-English/Bke-GangulyOC-Ragas&Raginis-0026.pdf>).
- Paranjape Sharat Chander Sridhar, (2015) *Bhartiya Sangeet ka Itihas*, Chaukhamba Prakashan, Delhi.
- Pt. Vishnu Narayan Bhatkhande (1934) *A Short Historical Survey of the Music of Upper India*. Bhatkhande Sangeet Shastra Mandal, Lucknow.
- Thakur Jaideva Singh (1962) *Indian Music*, Prakashan Bhawan, New Delhi.
- Dr. V. Raghavan (1977) *Indian Music Through the Ages*, Sangeet Natak Akademi, New Delhi.



Credit-4
Scientific and Acoustical Study of Indian Music
25-PN-MUS-202

Duration of Exam: 3 Hours.

Max. Marks: 100
(Internal: 30, External: 70)

Note for Paper setter: The question paper will consist of nine questions in all. First question will be compulsory and will consist of seven short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidate is required to attempt four more questions of 14 marks each selecting at least one question from each unit.

Course Outcomes:

- CO1:** The students shall understand the basic concept of Ragas and taalas of Indian Classical Music and develop ability to write notation.
- CO2:** The students shall understand the basic knowledge about historical development of Raga of Indian Classical Music.
- CO3:** The students know about the knowledge of various education system and Gharanas in Indian Classical Music.
- CO4:** The students enhance the knowledge about classification of various musical Instruments of Indian Music.

UNIT:1

- a. **A critical and comparative study of the following:** - Gujarati Todi-Miyan Ki Todi, Yaman-Puriya Kalyan, Megh Malhar-Madhu Mad Sarang, Jaunpuri-Asawari
- b. **Notation of Vilambit and Drut Khayal of Ragas Prescribed in the syllabus:** in Bhatkhande paddhati
- c. **A study of the following Talas in Dugun, Tigun and Chagun layakaries:** Ektaal, Teen Taal, Chautaal, Deepchandi,

UNIT:2

- a. **Principals of classification of Raga:**
- (i) Gram-Raga Vargikaran, Jtiraga-Vargikaran
 - (ii) Rag-Ragini Vargikaran, Mela-Raga Vargikaran,
 - (iii) **Knowledge of the following South Indian Ragas: -**
 - Hansdhvani
 - Kirwani
 - (iv) **Knowledge of the following South Indian Instruments: -**
 - Mridangam
 - Veena
 - Violin

Approved in Board of Studies meeting held on 21.02.2026

UNIT:3

- a. **Relationship of Music and Aesthetics.**
- b. **Relationship between Raga and Rasa.** Definition of Rasa and its various types (according to Bharta and Abhinav Gupta)
- c. **Role of Sound and Rhythm** in expressing a particular Bhava.

UNIT:4

- a. **Audio-Visual aids:** merits and demerits of Electronic Media
- b. **Time Theory**
- c. **Pictorial Aspect of Ragas:** (Rag Dhyani Chitr)

Suggested Readings:

- V. N. Bhatkhande – *Kramik Pustak Malika*, Part I: Jan 2000; Part II: Dec 2013) Sangeet Karyalaya, Hathras, U.P
- V. R. Patwardhan – *Raga Vigyan* Part I – 2001; *Part II* – 1996; *Part III* – 1991; *Part IV* – 1959 Dr. Madhusudhanan Patwardhan (Pune)
- Dr. Sudha Patwardhan – *Sangeet Raag Vigyan* (Set of volumes) Classic Edition 9 Oct 2025 (modern editions) Anubhav Publishing House
- Ramashraya Jha – *Abhinav Geetanjali* Part I -1999 Part II-2015 Sangeet Sadan Prakashan
- Harish Chandra Shrivastava – *Raag Parichaya* 2002, Rubi Prakashan



Stage Performance II
25-PN-MUS-203

Credits: 4

Max. Marks: 100

Duration of Exam: 2-6 Hours.

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 10-12 minutes per student for performance as per syllabus.

Course Outcomes:

- CO1:** It will Make student more practically efficient and ability to perform basic knowledge of music.
- CO2:** It will enhance capability of student to perform Raag with technicalities such as Vilambit & Drut Rachna in taal other than Teen taal.
- CO3:** The students get knowledge and perceptibility of the evolution and development of playing in the style of Classical and Semi-Classical Music.
- CO4:** Student will attain knowledge of Taal and various Layakari (Rhythms).

Unit 1

Vilambit & Drut Khayal: Nat Bhairav; Patdeep; Gujar Todi; Yaman

Unit 2

Drut Khayal (other than TeenTaal): Nat Bhairav; Patdeep; Gujar Todi; Yaman

Unit 3

Thumari/Bhajan in following ragas; Bhairvi; Pilu; Shivranjani

Unit 4

Demonstrate of Taal with Thah and Dugun: Ektaal; Rupak; Dadara

Suggested Readings:

- Raag Parichay bhag 1-4, Harish Chandra Shrivastva, Sangeet Sadan Prakashan.
- Taal Parichay Bhaag-1-3, Girish chandra Shrivastav, Ruby prakashan.
- Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpay, Hindi Granth Academy, MP.
- Indian Folk Musical Instruments, K.S Kothari, Sangeet Natak Academy, Delhi.
- Indian Art and Culture, Nitin Singhanian, McGraw Hill, Noida.

Viva-Voce II
25-PN-MUS-204

Credits:4

Duration of Exam: 2-6 Hours.

Max. Marks: 100

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 10-12 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: It will make student more efficient in comparing various similar raag.

CO2: It will enhance capability of student to perform Raag in Vilambit and Drut Khayal with Taan-Alaap.

CO3: The students get knowledge of the evolution and development of various Raag in Classical and Semi-Classical Music.

CO4: Student will attain knowledge of various similar Taal and various Laykari (Rhythms).

Unit 1

Perform Vilambit & Drut Khayal: Megh Malhar; Madhu Mad Sarang, Gunkali-Asawari

Unit 2

Comparative study of the following Ragas: Megh Malhar; Madhu Mad Sarang, Gunkali-Asawari

Unit 3

Drut Khayal (other than TeenTaal): Megh Malhar; Madhu Mad Sarang, Gunkali-Asawari

Unit 4

Play Drut Khayl Bandish in any raga of your syllabus on Harmonium

Suggested Readings:

- Raag Parichay bhag 1-4, Harish Chandra Shrivastva, Sangeet Sadan Prakashan.
- Taal Parichay Bhaag-1-3, Girishchandra Shrivastav, Ruby prakashan.
- Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpay, Hindi Granth Academy, MP.
- Indian Folk Musical Instruments, K.S Kothari, Sangeet Natak Academy, Delhi.
- Indian Art and Culture, Nitin Singhanian, McGraw Hill, Noida.

Approved in Board of Studies meeting held on 21.02.2026

Ragang Rag Parichay
25-PN-MUS- 205

Credits: 4

Duration of Exam: 3 Hours.

Max. Marks: 100

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 10-12 minutes per student for performance as per syllabus.

Course Outcomes:

- CO1:** Student will be knowledgeable of the theory of Ragang Raga Parichay.
- CO2:** It will enhance student's theoretical knowledge of scope of Ragang Raga.
- CO3:** It will enhance student's knowledge regarding Ragni of different style of Saang.
- CO4:** Students will know about the Dialogue, Dance and Style of performing of Saang.

Unit 1

Prepare a project file on these Ragang: Bhairav Ang; Asawari Ang; Todi Ang.

Unit 2

Demonstrate in any one Ragang of your syllabus: Bhairav Ang; Asawari Ang; Todi Ang.

Unit 3

Play any Filmy Dhun on Harmonium, based on Ragas of your syllabus

Unit 4

Singing & Playing any Geet/Ghazal/Bhajan based on Ragas of your syllabus

Suggested Readings:

- Sudha Sahagal (2018), *Raga and Ragang*, Radha Publication, Delhi
- Mishra Jyoti (2025), *Hindustani Sangeet mein Ragang*, Kanishka Publisher, Delhi
- Mahale Yeshwant, (2000) *Ragang Raga Vivechan*, Sanskar Prakashan, Mumbai

Approved in Board of Studies meeting held on 21.02.2026

