

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE
PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Vocal)
Session 2025-26

Semester – III										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL -3361	Scientific Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMVL -3362	Music As A Commercial Art	C	5	4-1-0	5	100	70	--	30	3
MMVP -3363	Stage Performance-III (Practical)	C	8	0-2-3	5	100	--	70	30	As par Requirement
MMVV-3364	Critical and Comparative Study of Ragas-III Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As par Requirement
					20	400				
*Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3 Hours
IDEC-3101	Effective Communication Skills									
IDEH-3313	Human Rights and Constitutional Duties									
IDEI-3124	Basics of Computer Applications									
IDEW-3275	Indian Heritage: Contribution to the World									

* ID is an optional inter-disciplinary subject. Credits of ID courses will not be added to SGPA
C- Compulsory Subject E –Elective I- Inter-disciplinary V- Value added S-Skill enhancement

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE
PROGRAMME

Credit Based Continuous Evaluation Grading System (CBCEGS)

Master of Arts (Music Vocal)

(Session 2025-26)

Semester - IV										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL -4361	Gurmat Sangeet	C	5	4-1-0	5	100	70	--	30	3
MMVL -4362	Essays on Indian Music and Research in Music	C	5	4-1-0	5	100	70	--	30	3
MMVP-4363	Stage Performance-IV (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-4364	Critical and Comparative Study of Ragas-IV Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVD-4365	Research Project (Minor)	C	12	0-0-6	6	100	--	70	30	
Total Credits					26					

Master of Arts (Music Vocal) Semester-III
Session 2025-2026
Scientific Study of Indian Music
Course Code: MMVL-3361

Course Outcomes:

- Students will understand key musical concepts like imagination, environment, mood, and expression, and their role in performance and societal harmony.
- They will gain scientific and theoretical knowledge of sound properties (frequency, pitch, timbre) and the 72 mela system of Pt. Vyankatmukhi.
- Students will study the historical development of tabla and understand the interrelation of vocal music with Kathak and the importance of drone.
- They will demonstrate correct swara intonation, understand melody and harmony in Hindustani music, and explore the therapeutic role of music for mental well-being.

Master of Arts (Music Vocal) Semester-III
Session 2025-2026
Scientific Study of Indian Music
Course Code: MMVL-3361

Examination Time: 3 Hours

L-T-P (Credits):4-1-0
Maximum Marks: 100
Theory: 70
CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

Unit –I

1. Role of Music in creating harmony in the Society.
2. Relation between Music and psychology.
3. Importance of Electronic Gadgets in the promotion of Indian Classical Music.

Unit –II

4. Role of Music in Physical fitness.
5. Role of Mathematics in Music.

Unit –III

6. Music as a Therapy for Mental Health.
7. Concept of Melody & Harmony in context of Hindustani Music.
8. Correct Intonation of Swaras in various ragas.

Unit –IV

9. Historical and Structural development of Tabla along with its Importance in Music.
10. Aesthetical difference between various Gayan Shaillies on the basis of Laya and Layakarries.

Books Recommended:

1	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
2	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
4.	Pt. Debu Chaudhri	On Indian Music	Roshan Press	2005
5.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011

				(IInd Edition)
6.	Arun Kumar Sen	Bhartiya Taalon KA Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002
7.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
8.	Dr. Manju shree Tyagi	Indian Music In Professional And Academic Institution	Sanjay Prakashan, New Delhi	1999
9.	A.K. Sen	Indian Concept of Rythm	Kanishka Publishers, New Delhi	1994
10.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

Master of Arts (Music Vocal) Semester-III

Session 2025-2026

Music As A Commercial Art

Course Code: MMVL-3362

Course Outcomes:

- Develop **understanding of traditional and modern pedagogical approaches** in music education, and critically assess the contribution of mass media like Akashvani and Doordarshan in the promotion of Hindustani classical music.
- Analyze **the socio-cultural impact of globalization and popular music trends** on Indian music, cinema, and changing social values.
- Explore **diverse professional avenues in the field of music**, including roles of multimedia, advertising, and background scoring in entertainment and commercial industries.
- Evaluate **interdisciplinary connections of music with other fine arts** and understand how fusion music and cross-cultural collaborations help in popularizing Hindustani music globally.

Master of Arts (Music Vocal) Semester-III

Session 2025-2026

Music As A Commercial Art

Course Code: MMVL-3362

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Maximum Marks: 100

Theory: 70

CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions,

selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

Unit -I

1. Traditional and Contemporary methods of Teaching Music.
2. Evaluation of the Role of Akaashvani & Doordarshan in promoting Hindustani Classical Music.
3. Impact of Globalization on Indian Music.

Unit -II

4. Importance of background Music in Hindi Cinema.
5. Analytical study of emerging trends in popular music and their impact on social values.

Unit -III

6. Various aspects of Music as a Profession.
7. Role of Multimedia in promotion and propagation of Music.
8. Role of Music in popularizing Commercial Advertisements.

Unit- IV

9. Role of Fusion Music in popularizing Hindustani Music.
10. Relationship of other Fine Arts (Literature, Painting, Sculpture) with Music and Dance.

Books Recommended:

Sr. No.	Name of the Book	Author
1.	Sangeet Ratnakar	Pt Sharang Dev
2.	Natya Shastra	Bharat
3.	Hindusatani Music	G.H. Ranade
4.	Indian Music	Dr. Prem Lata Sharma
5.	Bhartiya Sangeet	Thakur Jaidev Singh
6.	Brighdeshi	Matang
7.	Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan	Prof. Indrani Chakarvarti
8.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V.N. Bhatkhande
9.	The Story of Indian Music	O. Goswami
10.	Sangeet Sidhant ate Suhaj Shastar	Darshan Singh Narula
11.	Tan Tantari Man Kinnari	Dr. Indrani Chakarvarti

Master of Arts (Music Vocal) Semester -III
Session 2025-2026
Stage Performance-III (Practical)
Course Code: MMVP-3363

Course Outcomes:

Students will perform confidently on stage with proper gayaki in a chosen raga, demonstrating command over vilambit and drut khayals using manual tanpura. They will gain practical experience in Partal Gayaki, devotional music (Bhajan/Shabad), and harmonium accompaniment for light music. Students will master tuning of tanpura and perform alankars in Bhairavi, Bhairav, and Kalyan thats with clarity. They will exhibit rhythmic control through accurate hand and tabla performance of basic talas under examination settings.

Master of Arts (Music Vocal) Semester-III
Stage Performance-III (Practical)
Session 2025-2026
Course Code: MMVP-3363

Examination Time: As per Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 70
CA: 30

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

Note: Candidates are required to demonstrate one Raga of own choice (among prescribed in Paper IV) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.

1) Raga Performance:

- i) Vilambit Khyaal
- ii) Drut Khyaal

2) Dharupad Gayan with proper Gayaki .

3) Geet/ Ghazal

4) Demonstration of following Taals on Tabla with dugun layakari:

Teental, Ektaal, Chaartal

Master of Arts (Music Vocal) Semester-III
Session 2025-2026
Critical and Comparative Study of Ragas-III Viva-Voce (Practical Based)
Course Code: MMVV-3364

Course Outcomes:

Students will develop the ability to critically study and perform selected ragas through vilambit and drut khayals with appropriate gayaki and improvisation techniques. They will demonstrate stage performance skills using manual tanpura, following prescribed styles and presentation standards. Students will perform non-detailed ragas with accurate definitions, alaps, and maintain swara purity and raga structure. They will gain rhythmic proficiency in Tilwara, Chautaal, Dhamar, and Keharwa on hand and tabla with Ekgun and Dugun laykari.

Master of Arts (Music Vocal) Semester-III

Session 2025-2026

Critical and Comparative Study of Ragas-III Viva-Voce (Practical Based)

Course Code: MMVV-3364

Examination Time: As per Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 70

CA: 30

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot.

Note: Candidates are required to demonstrate **One Raga of their own choice** (From the following Raagas,) with Vilambit & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.**other than the Raaga selected for Stage Performance. Drut khayals are compulsory** in rest of three Raagas prescribed in the syllabus. Marks should be awarded on the basis of **performance and viva-voce.**

- i) **Detailed Raagas:** Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi
- ii) **Comparative Study of :** Nat Bhairav / Aheer Bhairav, Shudh Kalyan / Shyam Klayan, Maru Bihag / Bihag, Bhimplasi / Patdeep.
- iii) Comparative Study of Taalas of Hindustani Music having similar number of Matraas.
- iv) Two Power Point Presentation on Topics prescribed in Theory Syllabus.
- v) One live performance

Books Recommended

Sr.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika	V.N. Bhatkhande
2.	Naveen Khayaal Rachnavali	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjri (Part I and II)	Dr. S.N. Rattanjanekar
4.	Raag Parichay	Sh. Harish Chandar Srivastava
5.	Raag Rehasya	Acharya Brehspati
6.	Gurmat Sangeet Prabandh	Dr. Gurnam Singh
7.	Avhinav Geetanجلي Part I-V	Pt. Ramashraya Jha

8.	Swarannjali	Prbha Attre
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Master of Arts (Music Vocal) Semester-IV
Session 2025-26
GURMAT SANGEET
Course Code: MMVL - 4361

Course Outcomes:

- Students will understand the musicological foundations and spiritual aesthetics of Shri Guru Granth Sahib Ji in the context of Gurmat Sangeet.
- They will critically compare classical and folk singing styles in Gurmat Sangeet and study the contributions of Bhagats, Bhatts, and Sikh Gurus.
- Students will gain knowledge of prominent Keertankaars and traditional instruments used in Gurmat Sangeet.
- They will analyze the classification of ragas and various keertan trends within the Sikh musical tradition.

Master of Arts (Music Vocal) Semester-IV
Session 2025-26
GURMAT SANGEET
Course Code: MMVL - 4361

Examination Time: 3 Hours

L-T-P (Credits):4-1-0
Max. Marks: 100
Theory: 70
CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the Syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

UNIT – A

- Musicology of Gurmat Sangeet.
- Critical & Comparative Study of classical and folk singing styles of Gurmat Sangeet
- Contribution of Bhagats and Bhatts Bani towards Gurmat Sangeet.

UNIT -B

- Musical Elements in raga mala in context of Guru Granth Sahib Ji.
- Contribution of Sri Guru Nanak Dev Ji towards Music.
- Contribution of Sri Guru Gobind Singh Ji towards Music.

UNIT -C

- Contribution and biography of following Keertankaars :-
 - Bhai Mardana
 - Prof. Tara Singh
 - Giani Gyan Singh Abtabaad
- Detailed knowledge of instruments used in Gurmat Sangeet.

UNIT-D

- Classify the Ragas mentioned in Sri Guru Granth Sahib Ji.
- Various Keertan trends of Gurmat Sangeet.

Sr. No.	Name of The Book	Author	Publisher & Year of Publication
1.	Gurmat Sangeet Prabandh te Parsar	Dr. Gurnam Singh	Publication Bureau, Pnjabi Univ., Patiala, 2000
2.	Gurmat Sangeet Darpan	Prof. Kartar Singh	
3.	Gurmat Sangeet Vishesh Ank		Sangeet Karyalaya Hathras (U.P) 1997
4.	Sikh Musicology Sri Guru Granth Sahib and Hymns of The Human Spirit	Gurnam Singh	Kanishka Publishers, Distributers, New Delhi 110002, 2001
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental	Radha Publication , NewDelhi.1989
6.	Gurmat Sangeet De Anmol Rattan	Nirmal Singh Khalsa	Publication Bureau, Patiala, 2012
7.	Kaav Ate Sangeet Gurbani Paripekh	Jagir Singh	Punjabi Publicatio 412/7, Saifabadi Gate, Patiala2004

Master of Arts (Music Vocal) Semester-IV

Session 2025-26

ESSAYS ON INDIAN MUSIC AND RESAERCH IN MUSIC (THEORY)

Course Code: MMVL - 4362

Course Outcomes:

- Students will gain practical understanding of film music arrangement, thematic music, and sound recording techniques.

- They will explore digital tools, internet platforms, and mobile applications for learning, teaching, and promoting Indian classical music.
- Students will understand career opportunities in music and the role of music in advertisements, multimedia, and mass communication.
- They will learn the principles of creating folk orchestras and recognize the contributions of institutions like A.I.R. in preserving Hindustani vocal music.

Master of Arts (Music Vocal) Semester-IV
Session 2025-26
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC (THEORY)
Course Code: MMVL - 4362

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Max. Marks: 100

Theory: 70

CA: 30

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the Syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 Marks.

UNIT-A

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.

UNIT-B

- Concept and Pre Requirement of Selection of a Topic.
- Preparation of Synopsis and Research Proposal.

UNIT-C

- Different Gayan shallies of sufi music.
- Interrelationship study of Music and Yoga.

UNIT-D

- Relationship of Music with Physics.
- Interrelationship of Music and Psychology.

BOOKS RECOMMENDED:		
1.	Sangeet main Shodh Pravidhi	Dr. Ravi Sharma
2.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
3.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H.Publishing Corporation. DariyaGanj, 2005
4.	Dhwani Aur Sangeet	Lalit Kishor Singh
5.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
6.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
7.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
8.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
9.	Research Methodology	Dr. B.M. Jain
10.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
11.	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
12.	Foundation of Behavioral Research IInd Edition	Fred N.Kerlinger
13.	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
14.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
15.	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
16.	Research Methodology	Ranjit Kumar
17.	Research in Education	John W. Best, James V. Kahan
18.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
19.	Shaikshik Anusandhan	Dr. Lokesh Kaul
20.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
21.	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta
22.	Sangeet main shodh Pravidhi	Dr. Ravi Sharma

Master of Arts (Music Vocal) Semester -IV
Session 2025-2026
Stage Performance-IV (Practical)
Course Code: MMVP-4363

Course Outcomes:

Students will perform confidently on stage with proper gayaki in a chosen raga, demonstrating command over vilambit and drut khayals using manual tanpura. They will gain practical experience in Partal Gayaki, devotional music (Bhajan/Shabad), and harmonium accompaniment

for light music. Students will master tuning of tanpura and perform alankars in Bhairavi, Bhairav, and Kalyan thatas with clarity. They will exhibit rhythmic control through accurate hand and tabla performance of basic talas under examination settings.

Master of Arts (Music Vocal) Semester-IV
Stage Performance-IV (Practical)
Session 2025-2026
Course Code: MMVP-4363

Examination Time: As per Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 70
CA: 30

Note I :

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga (accompanied with Manual Tanpura) of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlavi, Taan, Boltaan etc.) of Gayan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

1. Vilambit Khyaal
2. Drut Khyaal
3. Thumari/ Tappa
4. Ghazal with accompaniment of Harmonium to be played by the candidate.
5. Ten Alankars in Marwa, Poorvi & Todi Thatas each (Accompanied with Harmonium and Tabla).
6. Tuning of Tanpura.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhattachande
2.	Naveen Khyaal Rachnavali (Part I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari (Part I &II)	Dr. S.N. Ratanjankar
4.	Raag Parichay (Part I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(Part I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahmaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Vocal) Semester-IV
Session 2025-2026
Critical and Comparative Study of Ragas-IV Viva-Voce (Practical Based)
Course Code: MMVV-4364

Course Outcomes:

Students will develop the ability to critically study and perform selected ragas through vilambit and drut khayals with appropriate gayaki and improvisation techniques. They will demonstrate stage performance skills using manual tanpura, following prescribed styles and presentation standards. Students will perform non-detailed ragas with accurate definitions, alaps, and maintain swara purity and raga structure. They will gain rhythmic proficiency in Tilwara, Chautaal, Dhamar, and Keharwa on hand and tabla with Ekgun and Dugun laykari.

Master of Arts (Music Vocal) Semester-IV
Session 2025-2026
Critical and Comparative Study of Ragas-IV Viva-Voce (Practical Based)
Course Code: MMVV-4364

Examination Time: As par Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 70
CA: 30

Note I :

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Candidates are required to demonstrate one Raga (accompanied with Manual Tanpura) of own choice (among prescribed in Paper IV) with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan. Harmonium is allowed only for light music performance. Basic Taals on Hands and Tabla will be compulsory.

Note II :

- 1) Detailed and Critical Study of following Raagas, select any four combinations.
- 2) Detailed Study of any five raagas and Non detailed study of three ragas.
- 3) Any two Vilambit khyaaals and five Drut khyaaals with proper style of singing.
- 4) Three non-detailed ragas with full descriptions and a few alaap/tans, other than detailed raagas selected by the candidate.
- 5) Ability to play Tilwara, Chautal, Dhmaar, Keharwa on Hand and Tabla with Ekgun & Dugun Layakaries.

List of Raagas (Select according to Note I & II)

1. Bhatiyar/Lalit
2. Puriya/ Marwa
3. Gujri Todi/Bilaskhani Todi
4. Hameer/Kamod
5. Darbari/Adana
6. Kirvani/Sindh Bhairavi

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (MUSIC VOCAL) Semester – IV**Session 2025-2026****Research Project (Minor)****Course Code: MMVD-4365****Course Outcomes:**

CO 1: This course will enhance the research interests of the students.

CO 2: This course will add to the knowledge of the students, the wider scope of Research in Music.

CO 3: This course will give an extensive knowledge of other continents in which research of music developed.

Master of Arts (MUSIC VOCAL) Semester – IV**Session 2024-2025****Course Code: MMVD-4365****Course Title: Research Project (Minor)****L-T-P (Credits):0-0-6****Total Marks: 100****Practical: 70****CA: 30**

NOTE:

Student is required to prepare one research project. Submitted projects must reach to the Secrecy Branch of Kanya **Maha Vidyalaya, Jalandhar in time i.e. 30 April** of the IV Semester.

- Research project should base on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should be limit up to 25-30 pages.
- Research Methodology to be duly adopted in the project properly.

The viva of the same will be conducted by practical Examiner in the presence of open audience.