

# **POST GRADUATE DEPARTMENT OF MUSIC**

## **SYLLABUS**

**B.A. MUSIC (VOCAL)  
SEMESTER I TO VI**

**B.A. MUSIC (INSTRUMENTAL)  
SEMESTER I TO VI**

**M.A. MUSIC (VOCAL)  
SEMESTER I TO IV**

**SESSION 2020-21**



**KHALSA COLLEGE AMRITSAR  
(AN AUTONOMOUS COLLEGE)**

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## KHALSA COLLEGE, AMRITSAR

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Theory	35
Practical	40
Internal Assessment	25
<b>B.A. SEMESTER- II</b>	<b>M.M.100</b>
Theory	35
Practical	40
Internal Assessment	25
<b>B.A. SEMESTER- III</b>	<b>M.M.100</b>
Theory	35
Practical	40
Internal Assessment	25
<b>B.A. SEMESTER- IV</b>	<b>M.M.100</b>
Theory	35
Practical	40
Internal Assessment	25
<b>B.A. SEMESTER- V</b>	<b>M.M.100</b>
Theory	35
Practical	40
Internal Assessment	25
<b>B.A. SEMESTER- VI</b>	<b>M.M.100</b>
Theory	35
Practical	40
Internal Assessment	25
<b>M.A SEMESTER-I</b>	<b>M.M.100</b>
Paper-I (T)	75
Internal assessment	25
<b>M.A SEMESTER-I</b>	<b>M.M. 100</b>
Paper-I I (T)	75
Internal assessment	25
<b>M.A SEMESTER-I</b>	<b>M.M.100</b>
Paper-III (P)	75
Internal assessment	25
<b>M.A SEMESTER-I</b>	<b>M.M.100</b>
Paper-IV (P)	75
Internal assessment	25
<b>M.A SEMESTER-II</b>	<b>M.M.100</b>
Paper-V (T)	75
Internal assessment	25
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Paper-VII (P)	75
Internal assessment	25
<b>M.A SEMESTER-II</b>	<b>M.M.100</b>
Paper-VIII (P)	75
Internal assessment	25
<b>M.A SEMESTER-III</b>	<b>M.M.100</b>
Paper-IX (T)	75
Internal Assessment	25
<b>M.A SEMESTER-III</b>	<b>M.M. 100</b>
Paper X (T)	75
Internal assessment	25
<b>M.A SEMESTER-III</b>	<b>M.M.100</b>
Paper-XI (P)	75
Internal assessment	25
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Paper-XII (P)	75
Internal assessment	25
<b>M.A SEMESTER-IV</b>	<b>M.M.100</b>
Paper-XIII (T)	75
Internal Assessment	25
<b>M.A SEMESTER-IV</b>	<b>M.M. 100</b>
Paper XIV (T)	75
Internal assessment	25
<b>M.A SEMESTER-IV</b>	<b>M.M.100</b>
Paper-XV (P)	75
Internal assessment	25
<b>M.A SEMESTER-IV</b>	<b>M.M.100</b>
Paper-XVI (P)	75
Internal Assessment	25

**B.A. SEMESTER-1  
MUSIC VOCAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. The candidate may be asked to attempt Five questions in all, each carrying 7 marks.**
- III. Ist question will consist of 7 objective type questions which will be compulsory to all carrying 01 mark each.**

**Course Contents:**

1. Historical Development of Indian Music in Vedic Period.
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.
3. Method of tuning your instrument (Tanpura).
4. Contribution and Life Sketches of the following musicians: Tansen, Swami Hari Das, Abdul Karim Khan.
5. Description and notation of the following Ragas: Bilawal, Khamaaj and Bhopali.
6. Description and notation of the following Taals: Teentaal, Dadra.
7. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Ghorian.
8. Knowledge of the following non - detailed Ragas: Alahaiya Bilawal and Deshkaar.
9. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
10. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

**B.A SEMESTER-1**  
**MUSIC VOCAL**  
**PRACTICAL**

**Time: 20 Minutes for each student**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal, Khamaaj and Bhopali.
2. One Sargam Geet from prescribed Ragas.
3. Ability to play five alankars on the Harmonium based on the Bilawal Thata.
4. Ability to recite Teental and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Knowledge of the following non detailed Ragas: Alahaiya Bilawal and Deshkaar.

**Books Recommended:**

1. Rag Parichya Part -1 to IV by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part - II (Punjabi) published by PunjabiUniversity, Patiala.
3. Sangeet Vishard Sangeet Karayalya, Hathras.
4. Sangeet Shastra Darpan Shanti Govardhan.
5. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
6. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
7. Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
8. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
9. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

**B.A SEMESTER-II  
MUSIC VOCAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.**
- III. The candidate may be asked to attempt Five questions in all.**

**Course Contents:**

1. Salient features of Time Theory in Indian Music.
2. Detailed knowledge of following forms of vocal music:  
Nibadh Anibadh gan, Ragalap, Roopakalap and Alapti Gan.
3. Contribution and Life Sketches of the following musicians: Pt.Vishnu Narayan Bhathkhande, V.D. Puluskar, Onkar Nath Thakur
4. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
5. Description and notation of the following Taals: Kehrva, Ektal
6. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Suhag.
7. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, Shudh Kalyan.
8. Definition and explanation of the following Musical Terms: Shruti, Murchana, Gram, Raga, Thata.
9. Contribution of Bhai Mardana towards Music.
10. Definition and explanation of the following terms in the context of Gurmat Sangeet: Astpadi, Ank, Kirtaniya, Pada.



**B.A SEMESTER-II  
MUSIC VOCAL  
PRACTICAL**

**Time: 20 Minutes for each student**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Kafi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Elementary Knowledge of the following non-detailed Ragas: Bhimplasi, Shudh Kalyan.
4. One Shabad from prescribed Ragas.
5. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
6. Ability to recite Kehrva and Ektal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.

**Books Recommended:**

1. Rag Parichya Part -1, II, and III by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part - II (Punjabi) published by PunjabiUniversity, Patiala.
3. Sangeet Vishard Sangeet Karayalya, Hathras.
4. Sangeet Shastra Darpan Shanti Govardhan.
5. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
6. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
7. Sangeet Nibandhavli, Dr. Gumam Singh, published by PunjabiUniversity, Patiala.
8. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.

**B.A. SEMESTER-III  
MUSIC VOCAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.**
- III. The candidate may be asked to attempt Five questions in all.**

**Course Contents:**

1. Historical Development of Indian Music during 14th to 17th century with special reference to Akbar Period.
2. Definition and explanation of the following Musical Terms: Alap, Bol Alap, Bol Baant.
3. Detailed Study of Tanpura and Sahayak Naad.
4. Detailed knowledge of Dhrupad & Dhamaar Styles of Singing.
5. Varieties of Tanas.
6. Description and notation of the following Ragas: Bhimplasi, Des.
7. Description and notation of the following Talas: Ekta and Sooltal.
8. Contribution and Life Sketches of the following musicians: Bade Ghulam Ali Khan, Pt. Bheem Sen Joshi.
9. Importance of Laya and Taal in music.
10. Salient features of Kirtan Chaunkis in Gurmat Sangeet.

**B.A SEMESTER-III**  
**MUSIC VOCAL**  
**PRACTICAL**

**Time: 20 Minutes for each student**

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas:  
Bhimplasi, Des.
4. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Brief Knowledge of following Ragas: Dhanashri, Bageshri.
6. One Folk Song of Punjab.

**Books Recommended:**

1. Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part -1, II, and III by Shri Harish Chander Srivastava.
3. Sangeet Shastra Darpan Part - II (Punjabi) published by PunjabiUniversity, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
7. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
8. Sangeet Nibandhavli, Dr. Gumam Singh, published by Punjabi University, Patiala.
9. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

**B.A. SEMESTER-IV**  
**MUSIC VOCAL**  
**THEORY**

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying 1 mark each.**
- III. The candidate may be asked to attempt Five questions in all.**

**COURSE CONTENTS:**

1. Detailed knowledge of Devotional Music.
2. Definition and explanation of the following Musical Terms:  
Meend, Gamak, Kan, Murki.
3. Formation of 484 Ragas from a Thata by Pt. Vyankata Mukhi.
4. Detailed knowledge of Khyal Styles of Singing.
5. Detailed Study of Ten Ancient Rag Lakshanas.
6. Description and notation of the following Ragas: Malkauns, Bihaag.
7. Description and notation of the following Talas: Ada Chautal and Jhaptal.
8. Contribution and Life Sketches of the following musicians: Ustad Amir Khan, S.Sohan Singh.
9. Gayak ke Gun evam dosh.
10. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.

**B.A. SEMESTER-IV**  
**MUSIC VOCAL**  
**PRACTICAL**

**Time: 20 Minutes for each student**

1. Ability to play five alankars on the Harmonium based on the Bhairavi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Malkauns, Bihaag.
4. Ability to Sing National Anthem with Harmonium.
5. Ability to recite Jhap-Taal and Ada Chautal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
6. One Cinematic song on Harmonium.

**Books Recommended:**

1. Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part -1, II, and III by Shri Harish Chander Srivastava.
3. Sangeet Shastra Darpan Part - II (Punjabi) published by PunjabiUniversity, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
7. Kramik Pustak Malika by Vishnu Narayan Bhathkhande..
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.

**B.A. SEMESTER-V**  
**MUSIC VOCAL**  
**THEORY**

**Time : 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying 1 mark each.**
- III. The candidate may be asked to attempt Five questions in all.**

**COURSE CONTENTS:**

1. Importance of Globalization in Indian music in Modern Period.
2. Development of Indian Notation System and its merits and demerits.
3. Short notes on the following :
  - a. Thumari
  - b. Tappa
  - c. Chaturang
4. Detailed knowledge of folk music of Punjab.
5. Detailed description of the following Ragas:
  - a. Darbari Kanra
  - b. Bhairavi
6. Detailed study of the following Talas:
  - a. Deepchandi
  - b. Tilwara
7. Essay writing on the following topics:
  - a. Kanth Sadhna (Voice Culture)
  - b. Manch Pradarshan (Stage Performance)
8. Life and Contribution of the following Musicians:
  - a. Dalip Chander Bedi
  - b. Surinder Kaur
9. Inter-relationship between Music and Yoga.
10. Classical Gayan Shailies used in Gurmat Sangeet.

**B.A. SEMESTER V**  
**MUSIC VOCAL**  
**PRACTICAL**

**Time: 20 minutes for each student:**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Darbari, Bhairavi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Gazal.
4. Ability to recite Deepchandi and Tilwara showing Khali Tali with hand motion in Ekgun, Dugun Layakaris.
5. Ability to play Rupak on Tabla.
6. Ability to play five alankars on the Harmonium based on the Bharaivi Thata.

**Books Recommended:**

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part I, II, and III by Shri Harish Chnder Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8. Abhinav Geetanjali Pt. Ramashrya Jha I, II, III, IV, V.

**B.A. SEMESTER-VI  
MUSIC VOCAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying 1 mark each.**
- III. The candidate may be asked to attempt five questions in all.**

**COURSE CONTENTS:**

1. Historical Development of Indian Music during Modern Period.
2. Method of formation of 72 Thatas of Dakshini Music System of Pt. Vyankat Mukhi.
3. Short notes on the following terms:  
(i) Sargam Geet (ii) Lakshan Geet (iii) Raag-Malika.
4. Detailed knowledge of following Gharanas of Khayal Gayaki.  
a. Gwalior  
b. Kirana  
c. Agra  
d. Patiala
5. Detailed description and notations :-  
(i) Kalavati (ii) Bageshwari
6. Detailed study of the following Talas:  
(i) Jhumra (ii) Mat
7. Essay writing on the following Topics:  
(i) Raag Aur Ras (ii) Music & Literature
8. Life & Contribution of the following musicians:  
(i) Girija Devi (ii) Fayyaz Khan
9. Role of devotional music in human life.
10. Contribution of Sri Guru Gobind Singh Ji towards Indian Music.



**B.A. SEMESTER-VI**  
**MUSIC (VOCAL)**  
**PRACTICAL**

**Time: 20 Minutes for each student**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalavati, Bageshwari.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Shabad/Bhajan in any of the Ragas prescribed in the course.
4. Ability to sing a Cinematic Song with the help of Harmonium.
5. Ability to recite Jhumra and Mat Tal showing Khali Tali with hand motion in Ekgun, Dhugan Laikaris.
6. Ability to play five alankars on the Harmonium based on the Kafi Thata.

**Books Recommended:**

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part -1, II, and III by Shri Harish Chnder Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8. Abhinav Geetanjali Pt. Ramashrya Jha I,II,III,IV,V.

**B.A. SEMESTER-I  
MUSIC INSTRUMENTAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.**
- III. The candidate may be asked to attempt Five questions in all.**
- IV. Candidate can take any string instrument.**

**Course Contents:**

1. Define Raag, Explain its Rules and Jatis.
2. History of your own instrument.
3. Definition and Explanation of the following musical terms:- Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata.
4. Define laya and taal, its types and features:- vibhag, matra, taali, khali, sam.
5. Life-Sketch and Contribution of the following musicians:- Pt.Ravi Shankar , Prof. Tara Singh.
6. Description and Notation of the following ragas:- Bilawal, Bhopali.
7. Brief knowledge of the following ragas:- Shudh Kalyan and Deshkar.
8. Brief knowledge of the following Talas:- Teen taal and Dadra taal.
9. Contribution of Guru Arjun Dev Ji towards Indian music.
10. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao.

**B.A. SEMESTER-I  
MUSIC INSTRUMENTAL  
PRACTICAL**

**Time: 20 Minutes for each student**

1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Tora: Rag Bilawal, Bhopali.
3. Brief knowledge of following non detailed Ragas Deshkar, & Shudh Kalyan.
4. Ability to recite Teen taal and Dadra taal on hand in ekgun and dugun layakaries.
5. Ability to play any Dhun.

**Books Recommended:**

1. Raag Parichey (Part 1,2) by H.C.Shrivastava..
2. Sangeet Visharad, Sangeet Karyalaya Hathras.
3. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
4. Sangeet Subodh by Dr. Davinder Kaur
5. Punjabi Sangeetkar (Dr. Gurnam Singh) Punjabi University Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.

**B.A. SEMESTER-II  
MUSIC INSTRUMENTAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying 1 mark each.**
- III. The candidate may be asked to attempt Five questions in all.**
- IV. Candidate can take any string instrument.**

**Course Contents:**

1. Classification of Indian Musical Instruments.
2. History of Indian music during Vedic Period.
3. Definition and explanation of the following musical terms:-Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi.
4. Life-sketch and contribution of the following musicians:- Ustad Vilayat Khan, Ustad Laxman Singh.
5. Explain Alap, Jod and Jhalla.
6. Description and notation of following ragas:- Bhairav, Kafi.
7. Brief knowledge of the following ragas:- Kalingra and Bhimplasi.
8. Brief knowledge of the following Talas:- Kehrvaa and Rupak.
9. Contribution of Bhai Mardana towards music.
10. Detailed knowledge of the following instruments used in Gurmat Sangeet:- Diiruba and Saranda.

**B.A. SEMESTER-II**  
**MUSIC INSTRUMENTAL**  
**PRACTICAL**

**Time: 20 minutes for each student**

1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument.
2. One Razakhani Gat in each of the following of the Ragas with Toras and Jhalla:-Bhairav, Kafi.
3. One Maseetkhani Gat in any of Ragas prescribed in the course.
4. Ability to recite Kehrvaa and Rupak Taal by hand in Ekgun and Dugun Layakaries.
5. Ability to play Teen Taal on Tabla.
6. One Dhun based on Folk music of Punjab.

**Books Recommended:**

1. Raag Parichey (Part 1,2) by H.C.Shrivastava..
2. Sangeet Visharad, Sangeet Karyalaya Hathras.
3. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
4. Sangeet Subodh by Dr. Davinder Kaur
5. Punjabi Sangeetkar (Dr. Gurnam Singh) Punjabi University Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.

**B.A. SEMESTER-III  
MUSIC INSTRUMENTAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.**
- III. The candidate may be asked to attempt Five questions in all.**
- IV. Candidate can take any string instrument.**

**Course Contents:**

1. Historical development of Indian Music during medieval period i.e from 12<sup>th</sup> to 15<sup>th</sup> century.
2. Detailed study of “Naad”
3. Life Sketch and Contribution of Ustad Vilayat Khan & Panna lal Ghosh
4. Techniques and Methods of tuning of Dilruba or Sitar.
5. Brief knowledge of the following :- Meend, Ghaseet, Kan, Krintan.
6. Description and notation of the prescribed Ragas: Bhimplasi and Des.
7. Brief knowledge of the following Ragas: Kafi and Bihag.
8. Brief knowledge of the following Talas: Ektal & Sooltal.
9. Classification of Instruments used in Gurmat Sangeet.
10. Contribution of Guru Nanak Dev Ji towards Indian Music.

**B.A. SEMESTER-III  
MUSIC INSTRUMENTAL  
PRACTICAL**

**Time: 20 Minutes**

1. Ability to play Ten Alankars of Kafi Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Toras Rag Bhimplasi and Des.
3. Brief knowledge of following non detailed Ragas Kafi and Bihag.
4. Ability to recite Ektal and Rupak tal on hand in Ekgun and Dugun Layakaris.
5. Ability to play any Cinematic song with any instrument

**Books Recommended:**

1. Raag Parichey (Part 1, 2) by H.C.Shrivastava.
2. Sangeet Shaster Darpan (Part-1, 2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr.Davinder Kaur.
7. Sangeet Roop (Part 1-3) by Dr. Davinder Kaur, Pearl Books Pvt. Ltd, Patiala.

**B.A. SEMESTER-IV  
MUSIC INSTRUMENTAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying 1 mark each.**
- III. The candidate may be asked to attempt Five questions in all.**
- IV. Candidate can take any string instrument.**

**Course Contents:**

1. Historical development of Indian Music during medieval period i.e from 15<sup>th</sup> to 18<sup>th</sup> century.
2. Formation of 484 Ragas.
3. Brief knowledge of the followings: Shuddha Rag, Chayalag Rag, Sankirna Rag.
4. Life Sketch and Contribution of Ustad Ali Akbar Khan & Pandit Shiv Kumar Sharma.
5. Importance of Ardhavarshak Swara.
6. Description and notation of the prescribed Ragas: Malkauns and Alahaiya Bilawal.
7. Brief knowledge of the following Ragas: Kafi and Chandrakauns .
8. Brief knowledge of the following Talas: Ada Chautal & Jhaptal.
9. Importance of Instrumental Music in Gurmat Sangeet.
10. Folk Gayan Shallies used in Gurmat Sangeet.



**B.A. SEMESTER-IV  
MUSIC INSTRUMENTAL  
PRACTICAL**

**Time: 20 minutes for each student**

1. Ability to play Ten Alankars of Bhairavi Thaata on your Instrument.
2. One Masitkhani and One Razakhani Gat in each of the following ragas with Toras Malkauns, Alihya Bilawal.
3. Brief knowledge of following non detailed Ragas Chandrakauns and Kafi.
4. Ability to recite Ada Chautal and Jhaptal on hand in Ekgun and Dugun Layakaris.
5. Ability to play Rupak tal on Tabla

**Books Recommended:**

1. Raag Parichey (Part 1,2) by H.C.Shrivastava.
2. Sangeet Shaster Darpan (Part-1,2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amrit kirtan Trust, Chandigarh.
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh

**B.A. SEMESTER-V  
MUSIC INSTRUMENTAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.**
- III. The candidate may be asked to attempt Five questions in all.**
- IV. Candidate can take any string instrument.**

**Course Contents:**

1. Development of Indian Music during modern period.
2. Comparative study of Avirbhava & Tirobhava with illustrations.
3. Relevance of time theory in Music.
4. Life & Contribution of the following Musicians.
  - i. Ustad Bismillah Khan (Sohnai)
  - ii. Mahant Ghaja Singh (Taus Vada)
5. Detailed study of classification of Indian Musical Instruments.
6. Inter relation between folk & classical Music
7. Detailed description of prescribed Ragas Darbari Kanra, Bhairavi (with Notations).
8. Knowledge of the following Ragas:- Asavari, Bhairav.
9. Detailed knowledge of following Talas:- Deepchandi & Tilwara.
10. Study of Kirtan Chowkies in Gurmat Sangeet.

**B.A. SEMESTER-V  
MUSIC INSTRUMENTAL  
PRACTICAL**

**Time: 20 minutes for each student**

1. Ability to play Ten Alankars on any instrument in the Swaras of Asawari That.
2. One Masitkhani in any Raga prescribed in your course, Darbari Kanra, Bhairavi.
3. Brief knowledge of following non detailed Ragas Asavari, Bhairav.
4. Ability to recite on hand Deepchandi & Tilwara Tal with single and Double Layakaries.
5. Ability to play Jhap Tal on Tabla.

**Books Recommended:**

1. Bharatiya Sangeet Ka Itihaas (Sharat Chanra Paranjpay).
2. Sangeet Shaster Darpan (Part- 2) published by Punjabi University Patiala.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Sangeet Shaster Darpan (Shanti Govardhan)
6. Sangeet Subodh by Dr. Davinder Kaur
7. Sangeet Roop (Part 1, 2) Dr. Davinder Kaur
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh

**B.A. SEMESTER-VI  
MUSIC INSTRUMENTAL  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.**
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.**
- III. The candidate may be asked to attempt Five questions in all.**
- IV. Candidate can take any string instrument.**

**Course Contents:**

1. Role of media in Indian Music.
2. Short notes of the following terms:- Kan, Baaj, jamjama & Murki.
3. Life & contribution of the following Musicians:
  - i) Nikhil Benerji
  - ii) Bhai Harnam Singh
4. Formation of 72 Thatas by Pt. Vyankat Mukhi.
5. Relation of Raga with Season & Time.
6. Detailed knowledge of Sahayak Nad
7. Detailed description and Notations of prescribed Ragas: Malhar, Vrindavani Sarang.
8. Detailed knowledge of following Ragas:- Bahar, Madhmaad sarang.
9. Detailed knowledge of following Talas:- Jhumra, Mat.
10. Salient features of Gurmat Sangeet.

**B.A. SEMESTER-VI  
MUSIC INSTRUMENTAL  
PRACTICAL**

**Time: 20 minutes for each student**

1. Ability to play Ten Alankars of Khamaj Thata on your Instrument.
2. One Masitkhani and One Razakhani Gat in each of the following ragas with Toras Malhar, Varindavani Sarang.
3. Razakhani Gat in each Raga
4. Brief knowledge of following non detailed Ragas Bahar, Madhmaadh Sarang
5. Ability to recite Jhumra, Mat Tal on hand in Ekgun and Dugun Layakaris.

**Books Recommended:**

1. Raag Parichey (Part 1,2) by H.C.Shrivastava.
2. Sangeet Shaster Darpan (Part-1,2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Sangeet Roop (Part 1 &2) by Dr. Davinder Kaur
6. Sangeet Subodh by Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amrit kirtan Trust, Chandigarh.
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
9. Punjabi Sangeetkar (Dr. Gurnam singh) Published by Punjabi University Patiala

## **M.A. MUSIC VOCAL**

### **Semester I**

<b>Paper I (T)</b>	<b>Theoretical Survey of Indian Music</b>
<b>Paper II (T)</b>	<b>History of Indian Music</b>
<b>Paper III (P)</b>	<b>Stage Performance</b>
<b>Paper IV (P)</b>	<b>Viva-Voce</b>

### **Semester II**

<b>Paper V (T)</b>	<b>Critical Study of Raga and Aesthetic</b>
<b>Paper VI (T)</b>	<b>A Critical Study of Granthas</b>
<b>Paper VII (P)</b>	<b>Stage Performance</b>
<b>Paper VIII (P)</b>	<b>Viva-Voce</b>

### **Semester III**

<b>Paper IX (T)</b>	<b>Scientific Study of Indian Music</b>
<b>Paper X (T)</b>	<b>Critical Study of Gurmat Sangeet</b>
<b>Paper XI (P)</b>	<b>Stage Performance</b>
<b>Paper XII (P)</b>	<b>Viva-Voce</b>

### **Semester IV**

<b>Paper XIII (T)</b>	<b>Indian Music and Aesthetic</b>
<b>Paper XIV (T)</b>	<b>Essay</b>
<b>Paper XV (P)</b>	<b>Stage Performance</b>
<b>Paper XVI (P)</b>	<b>Viva-Voce</b>

**M.A. MUSIC (VOCAL)  
SEMESTER-1**

**Paper-I: (T) Theoretical Survey of India Music**

**Time: 3 Hours**

**Total Marks:100**

**Theory : 75**

**Internal Assessment : 25**

**Note:**

- I. The paper setter will set eight questions. The students will be required to attempt any five questions.**
- II. All questions carry equal marks.**

**Course Contents:**

**15x5**

1. Detailed knowledge of the following technical terms Alaptava Bahutava, Ang Barat, Vidari, Gayak-Gayaki, Khatka, Ghamak, Murki.
2. Detailed study of Gram.
3. Critical survey of medieval and present Rag Vargikaran.
4. Shruti as defined by Bharat Sharangdev and Bhatkhande.
5. Comparative study of Rag, Shailies and thata of Uttari and Dakshini systems of Music.
6. Importance of swarit (Key note) in music.
7. A comparative study of Bhatkhande and Vishnu Digamber Notations system.

**Books Recommended**

1. Sangeet Chintamani : Brihaspati Sumitra Anand Pal Singh
2. Pranav Bharti : Onkar Nath Thakur
3. Natya Shashtra (Chapter 28 & 29) : Bharat
4. Sangeet Ratnakar : Sharang Dev
5. Sangeet Parijat : Pandit Ahobal
6. Shri Mallakshya Sangeetam : V.N. Bhatkhande
7. Hindustani Music : G.H. Ranade
8. Bharat Ka Sangeet Sidhant : Acharya Brihaspati
9. Hindustani Sangeet Padhati : V.N. Bhatkhande  
Vol. I & II

**M.A. MUSIC (VOCAL)**  
**SEMESTER-I**

**Paper-II (T) : History of Indian Music**

**Time: 3 Hours**

**Total Marks : 100**

**Theory:75**

**Internal**

**Assessment : 25**

**Note:**

**I. The paper setter will set eight questions. The students will be required to attempt any five questions.**

**II. All questions carry equal marks.**

**Course Contents:**

**15x5**

1. Development of Indian Music after Independence.
2. Biography and contribution of the following Musicians and Scholars:
  - i. V.D. Pluskar
  - ii. Ustad Amir Khan
  - iii. Vinayak Rao Patwardan
  - iv. Padam Shri Sohan Singh
  - v. Dalip Chander Bedi
  - vi. Ustad Alla Rakha Khan
3. Place of music in devotional music during medieval period.



**Books Recommended:**

1.	Short Historical Survey of the Music of Upper India	Bhatkhande
2.	Hamare Sangeet Ratna	Sangeet Karyalaya Hathras
3.	Historical Development of Indian Music	Swami Prajna Nand
4.	Pracheen Bharat Ka Sangeet	Dharamalti
5.	Punjabi Sangeetkar	Gurnam Smoh
6.	Padam Shri Sohan Singh	Smrit Granth

**M.A. MUSIC (VOCAL)  
SEMESTER-I****Paper-III: (P) Stage Performance****Total Marks : 100  
Practical : 75  
Internal Assessment : 25****Note:**

- I. Board of examinations will consist of external as well as internal examiners.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**

1. (i) A Vilambit Khayal  
(ii) A Drut Khayal
2. (i) Tarana, Chaturang or Trivet  
(ii) Ability to sing the Alankars of Ten Thatas
3. Ability to play the Thekas of Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal and Dhamar on the Tabla with vocalist or instrumentalist.

**M.A. MUSIC (VOCAL)  
SEMESTER-I**

**Paper-IV (P) : Viva-Voce**

**Total Marks : 100  
Practical : 75  
Internal Assessment : 25**

**Note:**

**(1) Board of examiners will consist of external as well as internal examiners.**

**1. Prescribed Ragas:**

- i. Kalawati
- ii. Shud Sarang
- iii. Jog
- iv. Dевgiri Bilawal
- v. Bhairav
- vi. Ahir Bhairav

**2. Non detailed Ragas:**

- i. Jansamohini
- ii. Tilang
- iii. Yamini Bilawal
- iv. Kalingra

**Books Recommended**

- |  |                                |
|--|--------------------------------|
| 1. Sangeetanjali, Parts-III to V               | Onkar Nath Thakur              |
| 2. Rag Vigyan, Parts-IV to VII                 | V.N. Patwardhan                |
| 3. H.S. Kramik Pustak<br>Malika Parts-IV to VI | V.N. Bhatkhande                |
| 4. Aprachalit Raga Parts-I & II                | K.K. Pataki                    |
| 5. Abhinav Geet Manjari<br>Parts-I & II        | Dr. S.N. Ratan Jankar, Lucknow |
| 6. Rag Parichay                                | Harish Chander Shrivastays     |
| 7. Gurmat Sangeet Prabandh                     | Dr. Gurnarn Singh              |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-II**

**Paper-V (T) : Critical Study of Raga and Aesthetic**

**Time: 3 Hours**

**Total : 100**

**Theory: 75**

**Internal Assessment : 25**

**Note:**

- I. The paper setter will set eight questions. The students will be required to attempt any five questions.**
- II. All questions carry equal marks.**

**Course Contents:**

1. Critical study of prescribed Ragas
2. Notations of prescribed Ragas talas of candidate's own choice
3. Notations of Prescribed Talas: Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal and Dhamar.
4. Critical study and significance of different musical terms in Shri Guru Granth Sahib's Sangeet Parbandh system): Rag, Rahao, Mohalla Ank, Yatti
5. The relation of Chhand & Music in singing styles of Gurmat Sangeet.
6. Definition of Aesthetics
7. Principal of Aesthetics in music.

**Books Recommended**

- |    |  |   |   |
|----|--|---|---|
| 1. | Gurbani Adhyayan Nav Paripekh<br>by Amrit Pal Kaur       | : | Nishant Parkashan                         |
| 2. | Gurmat Sangeet<br>(Amrit Kirtan Visheeh Ank)             | : | Amrit Kirtan Trust, Chandigarh            |
| 3. | Gurmat Sangeet Visheeh Ank<br>(Vismad Nad)               | : | G.G.N. Prakash, Jawadi Kalan<br>Ludhiana  |
| 4. | Simriti Granth, Aduti Gurmat<br>Sangeet Sammelan 1990-92 | : | G.G.N. Prakash, Jawadi Kalan,<br>Ludhiana |
| 5. | Gurmat Sangeet Prabandh to parser                        | : | Gurnam Singh                              |
| 6. | The Principles of Art                                    | : | R.C. Calling Wood                         |
| 7. | The Indian Concepts of the beautiful                     | : | K.S. Ramaswany                            |
| 8. | Art Experience   | : | M. Hiriyana                               |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-II**

**Paper-VI (T) : A Critical Study of Granthas**

**Time 3 Hours**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

- I. The paper setter will set five questions. The students will be required to attempt any three questions.**
- II. All questions carry equal marks.**

**Course Contents:**

**25x3**

**A Critical study of following Granths :**

- |                           |   |                       |
|---------------------------|---|-----------------------|
| 1. Brihaddeshi            | : | Mantag                |
| 2. Sangeet Ratnakar       | : | Sharangdev            |
| 3. Rag Tatav Vibodh       | : | Shri Niwas            |
| 4. Sawar Mail Kalanidhi   | : | Ramamatya             |
| 5. Pranav Bharti          | : | Pt. Omkar Nath Thakur |
| 6. Sangeet Chinta Mani    | : | Acharya Brihspati     |
| 7. Chaturdandi Prakashika | : | Pt. Vyankat Mukhi     |
| 8. Raag Trangini          | : | Pt. Lochan            |

**Books Recommended**

- |                           |   |                        |
|---------------------------|---|------------------------|
| 1. Sangeet Ratnakar       | : | Sharangdev             |
| 2. Brehdeshi              | : | Mantag                 |
| 3. Chaturdandi Prakashika | : | Pt. Vyankat Mukhi      |
| 4. Rag Tatav Vibodh       | : | Shri Niwas             |
| 5. Sawar Mail Kalanidhi   | : | Ramamatya              |
| 6. Parnav Bharti          | : | Pt. Om kar Nath Thakur |
| 7. Sangeet Chintamani     | : | Acharya Brihspati      |

**M.A. MUSIC (VOCAL)  
SEMESTER-II**

**Paper-VII (P) : Stage Performance**

**Total : 100  
Practical: 75  
Internal Assessment : 25**

**Note:**

**I. Board of examiners will consist of external as well as internal examiners.  
A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**

1. (i) A Vilambit Khayal  
(ii) A Drut Khayal
2. (i) One Tarana  
(ii) Tuning of the instruments
3. Ability to demonstrate and recite the thekas of Ektal, Jhaptal, Rupak and Dhamar by hand with Duggan, Tigun and Chaugan Laykari.

**M.A. MUSIC (VOCAL)  
SEMESTER-II**

**Paper-VIII (P): Viva-Voce**

**Total : 100  
Practical: 75  
Internal Assessment : 25**

**Note:**

1. **Board of examiners will consist of external as well as internal examiners.**

**Prescribed detailed Ragas:**

- (i) Madhuwanti
- (i) Maru Bihag
- (i) Miyan ki Malhar
- (ii) Nat Bhairav
- (ii) Shyam Kalyan
- (iii) Puriya Kalyan

2. **Non detailed Ragas:**

- (i) Multani
- (i) Bihag
- (i) Madhmad Sarang
- (ii) Puriya

**Books Recommended**

- |  |                                |
|--|--------------------------------|
| 1. Sangeetanjali, Parts-III to V               | Onkar Nath Thakur              |
| 2. Rag Vigyan, Parts-IV to VII                 | V.N. Patwardhan                |
| 3. H.S. Kramik Pustak<br>Malika Parts-IV to VI | V.N. Bhatkhande                |
| 4. Aprachalit Raga Parts-I & II                | K.K. Pataki                    |
| 5. Abhinav Geet Manjari<br>Parts-I & II        | Dr. S.N. Ratan Jankar, Lucknow |
| 6. Rag Parichay                                | Harish Chander Shrivastava     |

**M.A. MUSIC (VOCAL)  
SEMESTER-III**

**Time: 3 Hours**

**Total : 100**

**Marks : 75**

**Internal Assessment : 25**

**Note:**

- I. Each written paper shall be of three hours duration and practical paper shall be of 40 minutes duration each.**
- II. Harmonium will not be allowed as an accompaniment in vocal music.**

**Outlines of Test:**

**Paper IX(T): Scientific Study of Indian Vocal**

**Paper X (T): Critical Study of Gurmat Sangeet**

**Paper XI (P): Stage Performance**

**Paper XII (P): Viva-Voce**

**M.A. MUSIC (VOCAL)  
SEMESTER-III**

**Paper-IX (T):SCIENTIFIC STUDY OF INDIAN MUSIC**

**Time: 3 Hours**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

**Note:**

- I. The paper setter will set eight questions.**
- II. The students will be required to attempt any five questions.**
- III. Each questions carry equal marks:**

**Course Contents:**

**15x5**

1. Principles of Indian Music drone.
2. Study of melody & Harmony in the context of vocal music.
3. Frequency, pitch, intensity, timber.
4. Correct intonation of swaras in various ragas.
5. Voice culture and its importance.
6. Methods of teaching in Music

**Books Recommended**

- |                                     |                            |
|-------------------------------------|----------------------------|
| I. Senior Oxford Companion to Music | Percy A. Scholar           |
| 2. Dhawani Aur Sangeet              | Lilit Kishore Singh        |
| 3. Rag and Raginis                  | O.C. Ganguli               |
| 4. The Philosophy of Music          | Pole                       |
| 5. Sangeet Shastra                  | Dr. Parma Lal Madan Vigyan |



**M.A. MUSIC (VOCAL)  
SEMESTER-III**

**Paper-X (T) :CRITICAL STUDY OF GURMAT SANGEET**

**Time: 3 Hours**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

**Note:**

- I. The paper setter will set eight questions.**
- II. The students will be required to attempt any five questions.**

**Course Contents:**

**15x5**

- (1) Contribution of Shri Guru Gobind Singh Ji towards Indian Music.
- (1) Element and Gayan Shallies of folk music and classical music in Gurmat Sangeet.
- (2) Critical & Comparative study of different singing styles of Gurmat Sangeet.
- (3) The contribution of Bhagtas Bani towards music in the context of Shri Guru Granth Sahib.
- (4) Contribution of Punjab in the field of classical music.
- (5) Contribution of the institutions to promote the Gurmat Sangeet.

**Book Recommended**

- |                               |   |
|-------------------------------|---|
| 1. Sri Guru Granth Ratnawali  | Prof. Tara Singh published by Punjabi University, Patiala                   |
| 2. Simrati Granth             | Aduti Gurmat Sangeet Sammelan 1992, G.G.N. Parkash, Jawadi Kalan, Ludhiana  |
| 3. Gurmat Sangeet Vishesh Ank | Aduti Gurmat Sangeet Sammelan 1992, G.G.N. Parkash, Jawadin Kalan, Ludhiana |
| 4. Bharti Sangeet Da Itihas   | Shri Yogender Sharma Published by Punjabi University, Patiala               |
| 5. Punjab Ke Sangeet Prampra  | Dr. Geeta Paintal Published by Radha Publication. New Delhi                 |

**M.A. MUSIC (VOCAL)  
SEMESTER-III**

**Paper XI (P): STAGE PERFORMANCE**

**Total : 100  
Practical :75  
Internal Assessment : 25**

**Note:**

- I. Stage performance will be conducted in the presence of audience including students and teachers.**
- II. Board of examiners will consist of external as well as internal examiners.**

**A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki:**

1. Vilambit Khayal
2. A Drut Khayal
3. Partal Gayaki (A Partal from Sri Guru Granth Sahib)
4. Any one of the following Bhajan/Geet/Gazal on Harmonium

**Books Recommended**

- |                                      |  |
|--------------------------------------|--|
| 1. Abhinav Geet Manjari Parts I & II | Sh. S.N. Ratna Jankar Lucknow  |
| 2. Geet Smooth                       | Pt. S.N. Nath, Lucknow   |
| 3. Rag Abhinya Manjiti               | Ramasrays Jha. Allahabad University, Saria<br>Parkashan- 1916 Kalyani Devi South Allahabad |
| 4. Rag Parveen Parts I & II          | Pt. Ram Kristian Vyas, Allahabad Publishers  |
| 5. Sangeetanjali                     | Surinder Kapila, Prof. Tara Singh (Parts I&II)<br>published by Punjabi University, Patiala |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-III**

**PAPER-XII(P): VIVA-VOCE**

**Total : 100**  
**Practical : 75**  
**Internal Assessment : 25**

**Note: (a)**

- I. Critical and detail study of six detail Ragas**
- II. Any One Vilambit Khaylas and six drut khayal with proper style of Gayaki**
- III. Full definition and a few alaps of non-details ragas prescribed**
- IV. To sing ten Alakars in ten Thatas with the accompanist of Harmonium**
- V. One shabad**

**Detailed Ragas**

1. Malkauns
2. Rageshwari
3. Darbari
4. Miyan Ki Todi
5. Bhimplasi
6. Kedar

**B. Non-detailed Ragas**

- |                  |           |
|------------------|-----------|
| 1. Chander Kauns | 2. Adana  |
| 3. Multani       | 4. Hameer |

**Books Recommended**

- |   |   |                                |
|---|---|--------------------------------|
| 1. Sangeetanjali, Parts-III to V              | : | Onkar Nath Thakur              |
| 2. Rag Vigyan, Part IV to VII                 | : | V.N. Patwardhan                |
| 3. H.S. Kramik Pustak<br>Malika Part IV to VI | : | V.N. Bhatkhande                |
| 4. Sangeet Nibandh Mala                       | : | Jagdish Naryan Pathak,         |
| 5. Sangeet Vyas Krit, Part I & II             | : | S.G. Vyas                      |
| 6. Aprachalit Raga Part I & II                | : | J.K. Pataki                    |
| 7. Abhinav Geet Manjari Part I & II           | : | Dr. S.N. Ratan Jankar, Lucknow |

**M.A. MUSIC (VOCAL)  
SEMESTER-IV**

**Total : 100  
Marks : 75  
Internal Assessment : 25**

**Note:**

- I. Each written paper shall be of three hours duration and practical paper shall be of 40 minutes duration each.**
- II. Harmonium will not be allowed as an accompaniment in vocal music.**

**Written**

**Paper XIII (T): Indian Music and  
Aesthetic**

**Paper XIV (T): Essay**

**Paper XV (P) : Stage Performance**

**Paper XVI (P): Viva-Voce**

**M.A. MUSIC (VOCAL)  
SEMESTER-IV**

**PAPER- XIII (T): INDIAN MUSIC AND AESTHETIC**

**Time: 3 Hours**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

**Note: The paper setter will set eight questions. The candidates will be required to attempt any five questions only.**

1. Principles of Alap and Tanas.
2. Nayak- Nayika Bhed and their importance in music.
3. Raga and Rasa.
4. Detailed study of different gayan shallies.
5. Dhyanas of Raga picture.
6. Relation of Ragas with season and time.
7. Methods and techniques of Tuning Tanpura in various Ragas.
8. Interrelation between Music and Dance.

**Book Recommended**

- |   |   |
|---|---|
| 1. Ragas and Ras                        | O.C. Gangoli                              |
| 2. Sangeet Shastra Vigayan              | Dr. Parma Lal Madan                       |
| 3. The Philosophy of Music              | Pole                                      |
| 4. Senior Oxford Companion to Music     | Percy A. Scholar                          |
| 5. The Indian concepts of the Beautiful | K.S. Ramaswamy                            |
| 6. Sangeet Nibandh Wali                 | Gurnam Singh, Punjabi University, Patiala |

**M.A. MUSIC (VOCAL)  
SEMESTER-IV**

**PAPER-XIV (T) ESSAY**

**Time: 3 hours**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

**Note: The paper setter will set eight questions. The candidates will required to attempt five question only.**

**An essay on any one of the following topics:**

1. Sahitya aur Sangeet.
2. Sangeet Mein Laya Tal Ka Mahatav.
3. Gayan Mein Gharano Ka Yogdan
4. Manch Pardarshan (Stage Performance)
5. Vartman Gayan Sangeet Shiksha Ke Gun evam Dosh
6. Folk Music of Punjab
7. Voice Culture (Kanth Sadhana)
8. Kakoo Bhed.

**Book Recommended**

1. Sangeet Nibhandh Sangraha: Harish Chander Srivastav
2. Sangeet Nibhandhmala: Jagdish Narayan Pathak
3. Indian Music problems and problems: B.V. Kaskar
4. Sangeet Nibhandhawali: Gurnam Singh, published by Punjabi University, Patiala
5. Nibandh Sangeet: Vinay Kumar Agganval, Manmohan Singh published by Punjabi University, Patiala
6. Sangeet Nibandh: Sangeet Karyala Hatteras (U.P.)

**M.A. MUSIC (VOCAL)  
SEMESTER-IV**

**PAPER-XV (P): STAGE PERFORMANCE**

**Total : 100  
Practical : 75  
Internal Assessment : 25**

**Note:**

- I. Stage performance will be conducted in the presence of audience including students and teachers.**
- II. Board of examiners will consist of external as well as internal examiners.**

A candidate has to demonstrate in the raga of his/her choice with proper gayaki:

- (a) Vilambit Khayal
- (b) A drut Khayal
- (c) Thumri or Tappa
- (d) Tuning of Tanpura

**M.A. MUSIC (VOCAL)  
SEMESTER-IV**

**PAPER-XVI (P): VIVA-VOCE**

**Total : 100  
Practical : 75  
Internal Assessment : 25**

**Note:**

- I. Critical study of above prescribed six detail Ragas.**
- II. Any One Vilambit Khayal and six drut khayals with proper prescribed detailed Ragas.**
- III. Full description and a few slaps of non-detailed ragas prescribed.**
- IV. To compose a Khayal in any one of the prescribed Ragas. One Thumari or Tappa in any ragas (Khamaj, Kofi, Bhairvi)**

**(A) Detailed Ragas**

1. Bageshwari
2. Abhogi
3. Marwa
4. Puriya Dhanashri
5. Gujri Todi
6. Basant

**(B) Non-Detailed Ragas**

1. Puriya
2. Paraj
3. Puravi
4. Malgunji

**Books Recommended**

- |    |                                  |   |                               |
|----|----------------------------------|---|-------------------------------|
| 1. | Sangeetanjali Part III to V      | : | Onkar Nath Thakur             |
| 2. | Aag Vigyan, Part IV to VII       | : | V.N. Patwardhan               |
| 3. | H.S. Kramik Pustak Mallika       | : | V.N. Bhatkhande               |
| 4. | Sangeet Balboth                  | : | Vishnu Digamber               |
| 5. | Sangeet Vyas Krit, Part I & II   | : | S.G. Vyas                     |
| 6. | Aprachalit Raga Part I & II      | : | J.K. Pataki                   |
| 7. | Abhinav Geet Manjari Part I & II | : | Dr. S.N. Ratanjankar, Lucknow |
| 8. | Geet Smooth                      | : | Prof. G.N. Natu, Lucknow      |



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